UNIVERSITY OF NORTH CAROLINA

BOOK CARD

Please keep this card in book pocket

THE LIBRARY OF THE
UNIVERSITY OF
NORTH CAROLINA

ENDOWED BY THE
DIALECTIC AND PHILANTHROPIC
SOCIETIES

PR2752
.S8
1870z
v. 3

UNIVERSITY OF N.C. AT CHAPEL HILL
00014196773

This book is due at the LOUIS R. WILSON LIBRARY on the last date stamped under "Date Due." If not on hold it may be renewed by bringing it to the library.

DATE DUE	RET.	DATE DUE	RET.
APR 25 1978			
MAR 24 '78			

Form No. 513



Digitized by the Internet Archive
in 2015

https://archive.org/details/playsofwilliamsh03shak_0



THE BIRTHPLACE OF SHAKESPEARE, AS RESTORED.

Act iii.; 8, Act iv., "Romeo and Juliet;" Notes 75, 83, Act iv., "Antony and Cleopatra;" and Notes 61, Act ii.; 102, Act iii., "King Lear.")

In the above-made references to Notes on special topics, treated of in our present edition, we have supplied the clue to a few of each out of the very many Notes which discuss these subjects.

Remembering our own childhood delight in a picture-book and story-book in one, we can sympathise with the joy that young readers of the present edition must feel in finding a picture at every other page, illustrating the current scene and situation: while our staider likings can anticipate the satisfaction with which maturer judges will contemplate the admirable illustrations which the accomplished artist, Mr. H. C. Selous, has supplied in such profusion.

Few stronger evidences could be advanced in testimony of Shakespeare's ever-fresh power to move and delight, than the fact that veteran students like ourselves, who have each devoted life-long examination and loving labour to his works, should be no less excited by affectionate admiration and new enjoyment now when we read him, than when first, as young people, we read him. So vital, so vigorous, so genuine, so intensely true and good is his writing that, on going through his tragedies during this our latest study of them, we have found our eyes fill and our hearts swell in the storm with Lear, or in the mental tempest of Othello, with all the old force of impression; and our lungs have crowed as cheerily at Falstaff's sallies, while reading them together for our present purpose, as ever they did in the spring-time of green perusal.

In consigning our present edition of Shakespeare's plays to the perusal of its readers, young and old, we hope it will be enjoyed by them with a no less sympathetic zest than our own; and we cordially wish that their happy hearths may be made the brighter and the happier by welcoming Shakespeare's book to their home circle; at the same time trusting that, while honouring and revering him, they will accord one kindly thought to his and their

Faithful Friends and Servants,

CHARLES AND MARY COWDEN CLARKE.

Villa Novello, Genoa.

THE PLAYS OF SHAKESPEARE.

.S8
1870z
v.3

CASSELL'S

ILLUSTRATED SHAKESPEARE.

Rec'l reqat
022379
1Ka
C

THE

PLAYS OF SHAKESPEARE.

EDITED AND ANNOTATED BY

Charles and Mary Cowden Clarke,

AUTHORS OF "SHAKESPEARE-CHARACTERS;" "COMPLETE CONCORDANCE TO SHAKESPEARE;" "GIRLHOOD OF SHAKESPEARE'S HEROINES," &c.

"He only in a general honest thought,
And common good to all, made one of them:
His life was gentle; and the elements
So mixed in him, that Nature might stand up,
And say to all the world, 'This was a man!'"

"Forewarn him that he use no scurrilous words in his tunes."
SHAKESPEARE.

VOL. III.—TRAGEDIES.

ILLUSTRATED BY H. C. SELOUS.

LONDON:
CASSELL, PETTER, AND GALPIN,
LUDGATE HILL, E.C.


CABRERA, PETTER, AND GALVEZ
LA BELLE SAUVAGE, LUDGATE HILL

CONTENTS.

	PAGE
TROILUS AND CRESSIDA	1
CORIOLANUS	65
ROMEO AND JULIET	141
TIMON OF ATHENS	205
JULIUS CÆSAR	261
MACBETH	317
HAMLET, PRINCE OF DENMARK	373
KING LEAR	457
OTHELLO, THE MOOR OF VENICE	533
ANTONY AND CLEOPATRA	601
CYMBELINE	673
PERICLES	749

822.1
C597
v.3

ERRATA.

"Measure for Measure."—Note 22, Act ii., for 'respectable,' read "suspected."
"As You Like It."—Page 458, for Scene II., substitute Scene V.
"All's Well that Ends Well."—Page 555, first column, line 10, omit full stop after "read it in."
"Winter's Tale."—Note 59, Act iv., omit "nation's"
"King John."—Note 73, Act ii., for 'velocassimus,' read "velocassinus."
"First Part Henry IV."—Note 83, Act iii., add, "See Note 141, Act v., 'Love's Labour's Lost.'"
"Second Part Henry IV."—Note 14, Act iv., line 18, for 'sometimes adjectives,' read "sometimes uses adjectives."
"Second Part Henry IV."—Note 62, Act iv., line 11, for 'alien,' read "akin."
"Second Part Henry IV."—Page 221, first column, line 25, for 'the friends,' read "thy friends."
"First Part Henry VI"—Page 310, first column, line 23, after "wars," a full stop, not a comma.
"Second Part Henry VI."—Heading to Note 38, Act iii, *g* omitted in "*liege*."
"Richard III."—Note 27, Act i., line 5, for 'thine,' read "by thee."
"Henry VIII."—Note 55, Act iii., line 14, for '87,' read "89," in reference.
"Coriolanus."—Note 85, Act iii., for 'Note 11, Act v., "King John,"' read "Note 60, Act ii., 'Henry V.'"
"Romeo and Juliet."—Note 45, Act ii., line 16, for 'tries,' read "trifles."
"Julius Cæsar."—Note 41, Act i., line 7, for 'walks,' read "walls."
"King Lear."—Note 68, Act ii., line 19, substitute "who" for 'she,' before "will find an opportunity."
"Antony and Cleopatra."—Page 608, second column, line 18, for 'ye,' read "we."

PREFACE.

Well and truly has it been said of Shakespeare that "his works are ranked not among the luxuries, but among the necessaries of life." No household that aims at home culture can now be without a copy of Shakespeare; no domestic circle, that justly looks upon social reading aloud as a means of true happiness and improvement, can think itself duly provided without this among its books, however few the number may be to which due economy limits its cherished store. The mother, who wishes that her boys should have interesting yet vigorous matter of perusal ever at hand, to keep the younger ones out of mischief, and to induce a taste for home and home-pleasures among the elder ones; the father, who desires to see his girls acquire a love of the beautiful, and cultivate that polish and grace which the study of poetical themes and ennobling subjects inevitably produces; the parents eager to introduce their children to higher thoughts and aspirations amid the needful duties and pursuits of every-day life, will certainly make a point of having this noblest of poetic books as their homestead friend and favourite.

It was this hope of having our present edition in the hands of young readers, and readers in family circles, which induced us to yield to our publishers' desire that it might exclude phrases not thought objectionable at the time when Shakespeare wrote, but coarse and unfit for modern utterance. So unwilling were we that any marring should occur in the pleasure of an assembled home met together to enjoy the Dramatist's pages—the father, perhaps, reading to the rest while they pursued their several occupations; the mother and girls at their sewing; the boys with their slate or their sketching—that we made the omission of expressions that might have checked the reader aloud; just such expressions as Shakespeare's own Perdita forbids when she utters the words which we have adopted for our second title to this edition of his dramas:—"Forewarn him that he use no scurrilous words in his tunes." We have also omitted "Titus Andronicus," a play commonly attributed to Shakespeare; and we have done this, not only on account of its grossness, but because of our strong conviction that it is not his writing. An explanation of our motives for this omission is contained in the "Announcement" which we placed in this

edition between the plays of "Coriolanus" and "Romeo and Juliet;" and it gives us pleasure to reflect that this, our "People's Edition," should be free from that specimen of squalid horror and atrocity, the "Titus Andronicus." The pervading spirit of the composition, when not hideous, is contemptible; and if less disgusting, it would be laughable. Take, for an example of the diction, one of the lines:

"In peace and honour live lord Titus long!"

which is scarcely exceeded in caricature effect by the famous line in "The Rejected Addresses:"

"Long may Long Tylney Wellesley Long Pole live!"

Entertaining the pleasant hope of counting among the perusers and possessors of our present edition younger and more unaccustomed students of Shakespeare than had heretofore been his readers, we have pursued a system of annotation which we think surpasses in scope of elucidation that which has hitherto been adopted. In undertaking this particular edition (which differs from those we previously superintended by having foot-notes to each page, while our former editions comprised the subject-matter of Notes in a Verbal and Sentential Glossary) we gave our utmost thought to the entire system on which we should work; and thus we have pursued an original plan, varying in some things from that found in usual annotated editions, while we adhered to their form where we thought it judicious.

First, we so systematised our arrangement as to make it include, *in condensed form*, all that usually figures *diffusedly* in editions of Shakespeare. For example, the introductory matter, which generally occupies from two to three spread-out pages before each play in other editions, in ours is compressed into the first note appended to the title of each play; and the supplementary Critical Remarks, which in other editions follow each play, in our edition form part of the current comment introduced into the notes. Thus, matter which generally remains unread, from its bulk and prolixity, is in our present edition put into such concise shape and apposite place as to render it more immediately interesting.

Secondly, a great object has been with us to make Shakespeare himself, as much as possible, his own illustrator and interpreter, by, in every case where a word or a passage is discussed, referring to a similar instance occurring elsewhere in his works. This, although considerably increasing our own labour, has the advantage of enabling the peruser of the passage, at little cost of trouble, to compare and judge for himself, and thus, in fact, to become his own editor. So carefully made and diligently multiplied are our references, that they form a chain of consecutive illustrative indication, showing how the author thinks, how he writes, and what forms the veritable essence of his style. Each note on a particular word is made to furnish a clue to another parallel instance, where the same word is similarly used. For example, on turning to our Note 5, Act iv., "King Lear," it will be seen that

there is reference made to other passages where the word "secure" is peculiarly and Shakespearianly used; witness, also, our Notes on the word "cause," to which a connecting link of guidance is supplied from Note 10, Act v., "Macbeth," back through Note 85, Act iii., "Coriolanus;" Note 60, Act ii., "Henry V.;" Note 11, Act v., "King John;" to 62, Act iii., "King John," where our view of Shakespeare's special use of this word is first discussed by us; likewise such Notes as Note 18, Act iii., "Coriolanus;" Note 73, Act ii., "Julius Cæsar;" and Note 44, Act ii., "Othello," where we give collected references to other Notes on the subject discussed; and as Note 13, Act iii., "Troilus and Cressida," where we observe upon a systematic principle pursued by him.

Impressed ourselves by the extreme condensation that marks Shakespeare's style, notwithstanding the abundant imagery and overflow of thought that distinguish it, we have taken care to point out the evidences of his singularly inclusive diction, of the combined senses which his words bear, and of the elliptical phraseology, which all three contribute to constitute this extreme condensation. In manifestation of his inclusive diction, we would refer to our Note 49, Act iv., "Troilus and Cressida;" Note 39, Act iii., "Julius Cæsar;" Note 37, Act iv., "King Lear;" and Note 121, Act i., "Othello;" of his using words in combined senses, to our Note 23, Act ii., "Tempest;" Note 21, Act iii., "Henry VIII.;" Note 11, Act iii., "Coriolanus;" Note 8, Act i., "Macbeth;" and Note 34, Act v., "Cymbeline;" and of his elliptical phraseology, to our Note 33, Act i., "Henry V.;" Note 75, Act i., "Coriolanus;" Notes 5 and 11, Act v., "Henry VIII.;" Notes 26, Act ii., and 1, Act iv., "Romeo and Juliet;" Note 75, Act iv., "Othello;" and Note 27, Act i., "Cymbeline." As a token of the frequent employment made by Shakespeare of ellipses in construction, we mention that our Notes on his elliptical words and phrases alone amount to several hundred; and investigation of this particular characteristic of the great Poet's diction will render our Notes on the subject valuable to the philological student, as well as to the mere beginner in appreciation of literary style and composition. Shakespeare's mastery in language, his power of brevity and succinctness, no less than his amplitude and copiousness, his knowledge of the exact shades of meaning in words, and his capacity for blending and concentrating, no less than his faculty of largely and figuratively applying them, with nicest aptitude in each of these particulars, render him as great a magician in verbal sway as in every other operation of his "so potent art."

Another original feature of our Annotated Edition, we trust, will be found in the space we have devoted to the discussion of Shakespeare's system of Dramatic Art. We have pointed out his peculiar felicities in narration; his expedients for drawing his audience's or reader's attention to points demanding their special notice (see Notes 10 and 61, Act i., "Cymbeline"); his expressive and characteristic mode of writing soliloquy (see Note 11, Act iv., "Measure for Measure;" Note 34, Act iv., "Henry V.;" Note 3, Act ii., "Julius Cæsar;" Note 22, Act iv., "Romeo and Juliet;" and Note 68, Act ii., "King Lear"); his mode of denoting place and scene (see Note 52, Act iii., "Midsummer

Night's Dream;" Note 26, Act v., "Merchant of Venice;" and Note 19, Act ii., "Romeo and Juliet"); his skill in the introduction of brief explanatory or commentatory scenes (see Note 23, Act iii., "Timon of Athens;" and Note 144, Act iv., "King Lear"), his judgment in producing harmonious contrast by short, grotesque scenes immediately preceding those of grave import and interest, or even of tragic terror and solemnity (see Note 43, Act iv., "Romeo and Juliet;" Note 27, Act ii., "Macbeth;" Note 27, Act v., "Hamlet;" Note 56, Act v., "Antony and Cleopatra"); and, above all, that perfectly new particular, never before adverted to in any edition of Shakespeare, his very peculiar system of Dramatic Time; a system invented and employed solely by himself, a system which permits long and short time to co-exist and co-operate simultaneously in the progress of his plays. (See Notes 1 and 35, Act iv., "Measure for Measure;" Notes 96, Act ii., and 7, Act iii., "Merchant of Venice;" Note 49, Act iii., "Henry V.;" Note 18, Act iv., "Romeo and Juliet;" Note 38, Act ii., "Julius Cæsar;" Notes 36, Act ii., and 22, Act v., "Macbeth;" Notes 21 and 62, Act iii., "Hamlet;" and Notes 58 and 96, Act iii., "Othello.")

In many of our Notes Shakespeare's text is viewed from a more *poetic* point than is the case in most editions. Remarks upon his beauties of characterisation (see Note 5, Act iv., "Much Ado about Nothing;" Notes 56, Act i.; 2, Act iii.; 20, Act v., "First Part Henry IV.;" Notes 8, Act iv.; 2 and 30, Act v., "Romeo and Juliet;" Notes 53, Act ii.; 84, Act iii., "Othello"); his melodies of versification (see Notes 38 and 74, Act iii.; 22, Act iv., "Midsummer Night's Dream;" Note 80, Act iv., "Winter's Tale;" Note 40, Act iv., "Henry V;" Note 25, Act iii., "Pericles"); his might of passion (see Notes 98 and 120, Act ii.; 140, Act iv., "King Lear;" Notes 39, Act iii.) 31, Act iv.; "Othello;" Notes 47, Act iii.; 31, Act v., "Pericles"), hitherto made the subject of supplementary essays, have been by us condensed into some of our Notes. We have thought that many a young reader coming freshly to Shakespeare, having heard infinite praise awarded to him, will be glad to have the passages pointed out, in course of procedure, which specially mark the excellences of this author who is not to be understood or appreciated at first perusal; and that the comments upon such passages will be received by the tyro readers of our dramatist as pleasant indices supplied by his experienced admirers, the Editors.

To those who may feel that some few of our Notes are superfluously explanatory, we would quote the opening of the chorus to Act v. of "Henry V.:"—

> "Vouchsafe to those that have not read the story,
> That 'we' may prompt them: and of such as have,
> 'We' humbly pray them to admit the excuse."

Therefore we have not omitted to explain particulars that to maturer readers might seem too obvious to need a Note; as, for instance, certain mythological allusions (see Notes 16 and 28, Act iii., "Merchant of Venice;" Note 42, Act ii., "Macbeth;" and Note 72,

Act iii., "Pericles"), well understood by classical scholars, but new to beginners in literature. Yet, even to the most proficient, a casual explanation can scarcely come amiss; such readers are ever the most forbearing, and are willing to tolerate an observation needless to themselves, for the sake of possible benefit to others to whom it may be needful. From Shakespeare's universality of mind and genius, his writings include a vast field of allusion; vaster than that spanned by any other writer: therefore, it follows that explanation of these myriad allusions must involve details introducing unpractised students to subjects which, of themselves, form a whole world of valuable knowledge.

Several of our Notes will be found to discuss a point never hitherto canvassed—namely, the subtle truth with which Shakespeare has suggested concomitant *physical indications* in those he represents under mental suffering (see Note 101, Act iv., "King Lear;" Notes 62 and 63, Act iv., "Othello;" Note 31, Act v., "Tempest;" Note 50, Act v., "Pericles"); also, another particular not heretofore observed upon—one almost paradoxical in its statement—his curious power of writing *silence* (see Notes 21, Act ii.; 20, Act iv.; and 50, Act v., "Coriolanus;" Note 59, Act v., "Winter's Tale;" Note 85, Act iv., "Macbeth"), and his singular faculty of producing *perfect impression* through *imperfect expression* (see Note 85, Act ii., "Coriolanus;" Notes 5 and 31, Act iv., "Othello;" Notes 76, Act iv.; 88, Act v., "Cymbeline;" Note 61, Act v., "Pericles").

Instances of Shakespeare's noble faith and morality have been earnestly dwelt upon in such Notes as 10, Act iii., "Winter's Tale;" Note 22, Act v., "Timon of Athens;" Notes 77, Act iv., and 53, Act v., "Cymbeline;" Notes 29, Act iii.; 50 and 55, Act v., "King Lear;" Note 88, Act iii., "Romeo and Juliet;" Note 42, Act iii.; 2, Act v., "Othello;" Note 34, Act v., "Macbeth;" Notes 67 and 79, Act v., "Cymbeline;" while his appreciation of the sacredness of friendship is shown in such Notes as 26, Act iv., "Merchant of Venice;" Note 98, Act iii., "Twelfth Night;" Note 72, Act iii., "Julius Cæsar;" Notes 53, Act iii., and 67, Act iv., "Hamlet."

We have taken occasion to point out intrinsic evidences of Shakespeare's style at various epochs of his career—a question not hitherto made the subject of annotation—in several Notes, like 17, Act i., "As You Like It;" Notes 1 and 9, Act iv., "Romeo and Juliet;" Notes 29, Act i.; 22, Act v., "Henry VIII.;" Note 68, Act i., "Troilus and Cressida;" Note 71, Act ii., "Coriolanus."

Many passages merely pronounced difficult and left unexplained by some editors, while suffered to pass entirely unnoticed by others, we have frankly dealt with; facing the difficulty, sedulously endeavouring to solve it, and discover the meaning originally intended by the author. (See Note 18, Act iii., "All's Well that Ends Well;" Note 80, Act i., "Coriolanus;" Notes 37, Act iv., and 53, Act v., "King Lear;" Note 27, Act ii., "Pericles.")

A few among several of our own conjectural readings may be found on reference to Note 87, Act ii., "Coriolanus;" Note 80, Act iv., "Henry V.;" Note 28, Act iv.,

"Othello;" Note 82, Act i., "Cymbeline;" Notes 61, Act i., and 40, Act v., "Pericles;" but our chief care has been devoted to discover if the original word or phrase printed in the first Folio or Quarto editions may not by possibility be right, though at first view seeming erroneous. It behoves an editor, not so much to exercise ingenuity in finding a suitable word or sentence, as to judge whether the word in the old copies bears a signification consonant with Shakespeare's mode of thought generally; and to search elsewhere for some other word or sentence used by him which shall serve to exemplify the passage in question.

One thing assuredly will *not* be found in our edition: to wit, that dogmatic and dictatorial tone, or, worse still, that unworthy spirit of sneer and squabble towards other editors, which has too often disgraced the field of Shakespearian controversy. Where we have had occasion to bring forward an opinion of our own, we have proffered it with all modesty of statement; having, in the course of our many years' self-dedication to Shakespearian study and labour, learned at least one of the lessons he taught:—"I will chide no breather in the world but myself, against whom I know most faults." The difficulty of making up one's mind on disputed passages—retaining what one has before rejected, or rejecting what one has before retained—ought surely to teach editors diffidence in supporting their own decisions, and temperance in censuring those of others. For token of this difficulty, see such of our Notes as 42, Act v., "Othello;" Notes 23, Act i.; 2, Act ii., "Antony and Cleopatra;" Notes 48, Act ii.; 27 and 53, Act iv., "Cymbeline," where we candidly confess to certain hesitatingly-adopted readings.

For one who is so universal-minded as Shakespeare, we think it will be conceded that there may be peculiar advantage in having a man and woman as his joint editors. While the man-editor uses his masculine judgment as to what expressions are fittest to be expunged from a chastened edition of Shakespeare, the woman-editor is not without her use in bringing feminine discernment as an aid and exponent to some of his passages. It is, perhaps, good and befitting that Shakespeare, who is not so much a man as human—containing in himself the best parts of woman's as well as man's nature—should have a woman to assist in editing and analysing him. A woman's tact in sentiment and perception of nice shades in feeling can possibly best discern and appreciate those delicate and subtle touches of both which abound in Shakespeare above all poets (see Notes 24, 36, 121, Act i.; 158, Act ii.; 73, Act iv., "All's Well that Ends Well;" Notes 17, 21, Act ii., "Romeo and Juliet;" Note 12, Act i., "Midsummer Night's Dream;" Note 1, Induction; 20, Act i.; 5, Act iii.; 33, 36, 59, 106, Act iv.; 31, 40, Act v., "Taming of the Shrew;" Note 56, Act v., "Henry V.");" while a woman's intimate acquaintance with the consciousnesses, sensitivenesses, and emotions that stir the inner heart of her own sisterhood, may very likely best estimate his almost miraculous knowledge of womanhood. (See Notes 39, Act iii., "All's Well that Ends Well;" Note 1, Act iv., "Love's Labour's Lost;" Note 54, Act iv., "As You Like It;" Notes 95, Act i.; 19, Act iii.; 65, Act iv., "Othello;" Notes 76,

THE STORY

OF

SHAKESPEARE'S LIFE.

One of England's proudest national boasts is, that her sons may raise themselves from the lowest social position to the highest, by their own exertions; and perhaps no brighter example exists of the truth of this boast than the career of William Shakespeare. A middle-class boy, born in an obscure country village, he came to be the acknowledged first intellect of the land. From a lowly station he rose to occupy the throne of literature, acknowledged Prince of Poets throughout the world.

To some among those who now purchase his noble writings at the cost of a hardly-spared penny a week, the contemplation of this fact may well inspire emulative energy and stimulative hope; and not only as a subject for admiration, but as an object of illustrious example, may Shakespeare be viewed by them.

For the following is the "Story of his Life," as summed from the few reliable facts gleaned respecting him, among the numerous and careful researches that have been made.

In the sweet Warwickshire village of Stratford-upon-Avon, there lived one John Shakespeare, a glover by trade. He seems to have been a thriving man, for on the 2nd of October, 1556, he bought the copyhold of the house and garden where he lived in Henley Street, as also that of a house and garden in Greenhill Street; and to have been a man capable of defending his rights and dues, for on the 19th of November, 1556, he impleaded a neighbour for unjustly detaining eighteen quarters of barley. There is evidence that he was a man respected and held "good and true" by his fellow-townsmen, since his name stands on a list of jurymen of a court-leet in April, 1556; and in 1557 he was a burgess and member of the corporation. It was about this period that he married; obtaining as his wife, Mary, the youngest daughter and one of the co-heiresses of Robert Arden, of Wilmecote, in the parish of Aston Cantlowe. As her dowry, she brought her husband a handsome sum of money, a small landed estate called Asbyes, and a share in some house property at Snitterfield. In September, 1558, their first child was born; a daughter,

baptised by the name of Joan on the 15th of that month and year: and in December, 1562, a second daughter was born, called Margaret; or Margareta, as the name is given in the baptismal register.

Both these girl-children died in infancy; but, to console the bereft parents, in the year 1564, a son was born to them: a son destined to become one of the most renowned and illustrious of Englishmen. The exact day of William Shakespeare's birth is not precisely known; but inasmuch as it was then the custom to christen children as early as possible, and the register of his baptism is dated the 26th of April, 1564, while the inscription on his monument runs thus—

"Obiit Anno Domini 1616.
Ætatis 53, die 23 Aprilis:"

it has always been assumed that he was born on the 23rd of April, 1564.

The place where he first saw the light is universally understood to have been a small room on the first floor of the modest house in Henley Street, which belonged to his father; a room that has been a shrine of honouring pilgrimage to thousands of admirers, among whom are names renowned for many a varied cause, and coming from many a different clime and country. These names at first were scribbled in pencil upon every possible nook and corner of the white-washed, low-roofed room by the owners, anxious to commemorate their visit; but now visitors' names are inscribed in a goodly book kept there for the purpose.

William Shakespeare was scarcely two months old when the plague broke out in Stratford-on-Avon, carrying off more than a seventh part of the population of the town, which counted about fourteen hundred inhabitants. His parents' trembling dread lest their then only child should be snatched from them, would have been sympathetically shared by all England, nay, by the whole civilised world, could the future effulgence of that babe's intellect have been foreseen; as it was, the angel of death spared the infant head, and God preserved it to a blessed and illustrious future. The little fellow had reached the age of two years when he had a brother born, Gilbert, baptised 13th of October, 1566; and by the time William was five years old, he had a sister born, Joan, baptised 15th of April, 1569. To this sister was given the same name as her parent's eldest-born; a fact that may have arisen from the circumstance of there being an Aunt Joan in the family, who probably stood godmother to both the children called after her; Aunt Joan having been sister to the mother, Mary (Arden) Shakespeare, and having married a certain Edward Lambert.

In 1571 there was a second little sister born, Anne, baptised on the 28th of September of that year; and by this time the children had a pleasant and spacious play-ground, wherein to gather "daisies pied and violets blue;" for in the previous year, 1570, their father, John Shakespeare, was in possession of a field called "Ingon meadow," holding its tenancy under William Clopton, and paying for it an annual rent of eight pounds. But even ere this, little William Shakespeare may have imbibed his taste for theatrical entertainments; for in 1569, "The Queen's Players" came to Stratford-upon-Avon, giving performances there; and who knows but the boy was taken as a treat to "the Play" by father or mother, or "Aunt Joan," or in company with all three?—thus early blending his love of stage

representation and his love of out-door Nature; now going with a family party to the theatre, now racing about the green fields with his brother and sister—a "boy pursuing summer butterflies."

That the father, John Shakespeare, had been meanwhile gradually rising in pecuniary circumstances and in the estimation of his neighbours during these last few years, is evidenced by his name being found, in 1564, among those who contributed various sums "towards the releeffe of the poore," and also by his having been selected as actuary for the corporation. In 1565 he was elected one of the fourteen aldermen of Stratford; in 1568 he was promoted to the office of borough or high bailiff; and in 1571 he attained the highest civic dignity which it was in the power of his fellow-townsmen to bestow, by being chosen chief alderman and bailiff, consequently, *ex officio*, a magistrate, and thenceforth entitled to write himself *Magister* or Mr., which respectful prefix to his name afterwards appears in the parish registers wherever it figures among their entries.

There was a Free Grammar-school in Stratford-upon-Avon; and to this, probably, went daily the seven-year-old Master William Shakespeare in 1571, "with his satchel and shining morning face;" but we may be very sure, not "creeping like snail unwillingly to school;" for, with him, the desire for learning was insatiable: perchance, though, already taking note of this snail-paced unwillingness in others; very possibly, too, observing with boyish acuteness of eye the various peculiarities of Walter Roche, Thomas Hunt, and Thomas Jenkins, who were successively masters of the Grammar-school about that period; and who, in all likelihood, furnished him with indices for his future life-like portraitures of Sir Hugh Evans and Holofernes. We never read the pleasant opening scene of the fourth act in "The Merry Wives of Windsor," without picturing to ourselves the original Master "William" being led to school by his mother's hand through Stratford-upon-Avon streets, as his little namesake, William Page, is led through Windsor streets; and we in fancy behold the loving-proud look of Mary (Arden) Shakespeare cast downwards on the bright head of her boy, as he trots beside her, now and then eagerly looking up in her face with his sparkling intelligent glance, asking a multitude of brisk questions; and, like all mothers, seeing some faint pre-visionary reflex of future hoped-for glory beaming round his brow; but never, by possibility, foreseeing the full radiance of that immortal halo destined hereafter to crown him evermore.

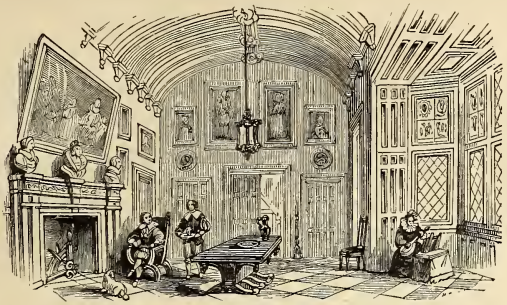
When William was nine years old, another brother was born, Richard; who was baptised on the 11th of March, 1573; and there is record that in this year "the Earl of Leicester's Players" were performing in the town, receiving the sum of six shillings and eightpence from the Chamberlain of Stratford; while in the following year "my lord of Warwick's Players" are paid seventeen shillings, and "the Earl of Worcester's Players" five shillings and sevenpence by the same official.

And still, with his increasing family, increase the fortunes of *Mr.* John Shakespeare; for in 1574 he paid to Edmund and Emma Hall the sum of £40 (equal to £200 of our present money) for the purchase of two freehold houses, with gardens and orchards, in Henley Street. An event of great local public importance occurred soon after; no other than Queen Elizabeth's visit to Kenilworth Castle in 1575, there to be entertained by its lordly owner, the Earl of Leicester, with revels, masques, and pageants of the most mag-

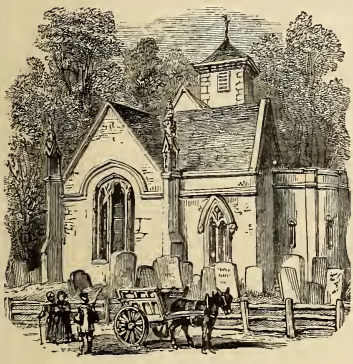
nificent kind; and it is most likely that the boy of eleven years old, his vivid imagination fired by accounts of what was going forward at a distance of barely fourteen miles from where he lived, contrived to be present at this scene of gorgeous shows and "princely pleasures." It may have been at this very festival of a Queen, welcomed by one of her favourite nobles, that the young lad Shakespeare first imbibed his knowledge of how royalty deports itself, how nobility looks and behaves, how admiring subjects gaze, how an adored sovereign dispenses gracious words of acceptance, and how she receives homage and applause. Here may he have gained incipient insight into the hearts of monarchs, into the thoughts of courtiers, which he afterwards turned to account with such marvellous felicity in his delineation of the emotions, the demeanour, the mode of speech of kings and dukes, belted earls and tartaned thanes, coronetted peeresses and jewelled ladies, the world of regalities and titled splendours, so high above the range of ordinary country youths' experience.

From this period there are tokens that John Shakespeare's worldly prosperity declined year by year; until, in 1578—when at a borough hall meeting on the 29th of January, it was decreed that every alderman in Stratford should pay six shillings and eightpence, and every burgess three shillings and fourpence towards "the furniture of three pikemen, two billmen, and one archer"—his share of the levied contribution was permitted to be but three shillings and fourpence; although he was not only an alderman, but head alderman. In November of the same year, also, when every alderman was required to "pay weekly to the relief of the poor fourpence," John Shakespeare and Robert Bratt were exempted from this tax. In the following March, too, when a demand was made upon the town for the purpose of purchasing corsets, calivers, &c., John Shakespeare's name was among those of certain persons whose "sums were unpaid and unaccounted for;" and there is farther evidence that John Shakespeare was at this time short of money in the fact that he owed a baker of the name of Roger Sadler five pounds, for which sum Edmund Lambert, and another person named Cornishe, became security; since Sadler's will, dated 14th of November, 1578, contained the following sentence:—"Item of Edmund Lambert and Cornishe, for the debt of Mr. John Shacksper, £5."

But the most presumptive testimony that at this time John Shakespeare's pecuniary affairs were in a depressed state, is afforded by the circumstance that in 1578 he and his wife mortgaged their "land in Wilmecote, called Asbies;" and that in 1579 they parted with their interests in the tenements at Snitterfield to Robert Webbe, for the moderate sum of four pounds. That same year of 1579 brought sadder distress than the one arising out of straitened circumstances to the family, for John Shakespeare's daughter Anne was buried on the 4th of July, 1579; and the stripling Shakespeare learned what was the pang of seeing his little sister snatched away by death. His youth was sufficiently chequered with prosperity and its reverse, with living companionship and companionship interrupted by a summons to the grave, for one so sensitive and imaginative as he was, to be able early and keenly to appreciate "the thousand natural shocks that flesh is heir to." Griefs succeeded by budding hopes, bitterness by sweet reviving gladness, were known to him intimately and soon; for the death of his young sister Anne in the summer of 1579 was followed by the birth of a baby brother, Edmund, who was baptised on the 3rd of May,



ROOM IN CHARLCOTE HALL.



CHARLCOTE CHURCH.



GATEWAY AT CHARLCOTE.



THE CHURCH OF THE HOLY TRINITY.

1580: and while the above-stated fluctuations of fortune visited his father, there were not wanting gaieties that peculiarly appealed to the son's innate taste and genius; for, in 1579, the players of Lord Strange, and those of the Countess of Essex, gave dramatic entertainments in Stratford, in the hall of the Guild, under the patronage of the bailiff, while in 1580 the players of the Earl of Derby also visited that town, and gave a series of performances.

In all probability the young lad found means to attend all these theatrical representations in his native place; for though money does not appear to have been rife in the Shakespeare family at this period, yet what with his own engaging manners and intelligent appreciation of their art, and what with the fact that several of the actors in the above-named dramatic companies were born in the same town or county with himself, it is more than likely that Will Shakespeare had free admission to the playhouse in Stratford-upon-Avon whenever he chose—which was pretty sure to have been *always*. Burbage, Hemminge, Slye, Greene, Tooley, were the names of actors ascertained to have been natives of Warwickshire, and to have been known to Shakespeare during the course of his career; while there is every reason to suppose that his acquaintance with them may have commenced during the period of his boyhood, when the several troops of players to which they belonged visited Stratford as here recorded.

After leaving school, which we imagine to have been somewhere about the age of fourteen, we have always cherished the idea that Shakespeare may possibly have had the advantage of about three years' college education. It is true that his father's income appears to have been particularly restricted at this time; but if, according to our theory, William was a scholar upon the foundation at either one of the universities, and studied there as a sizer or servitor, his collegiateship would have been without cost. If Shakespeare, when a youth of fifteen, sixteen, and seventeen, passed these three years of his life as a collegian, it would go far to account for the classical knowledge and tastes, the mythological colouring and allusions, which particularly mark his earlier written plays (for instance, the "Two Gentlemen of Verona," the "Comedy of Errors," and the "Love's Labour's Lost"), and which appear therein with precisely that tincture of scholarly mannerism and stiffness that would characterise the productions of a young man fresh from the learned haunts where he had "walked gowned." The fondness for, and familiar acquaintance with college terms, phrases, and usages, traceable in his works too, make for our supposition that he may have enjoyed the privileges of a university education; and though there exists at neither Oxford nor Cambridge any record that they ever numbered him as one of their body (which, as being only a foundation scholar there scarcely would have been), yet future research may hereafter establish the point we conjecture.

Perhaps it was on some occasion of college vacation, or perhaps merely on some usual summer holiday, that he first met her, when strolling through the pleasant lanes of Shottery; but certain it is, that at the age of eighteen he fell in love with blooming Anne Hathaway, and secured her love in return. She to him doubtless appeared a living impersonation of all that his ardent imagination and young poet-heart preconceived possible in his future Imogen, Helena, Viola, or Rosalind; what he to her must have appeared, with his eloquence, his fervour, his irresistible vivacity, impetuosity, and intensity, we can all picture to ourselves. Anne Hathaway was then five-and-twenty; in her full beauty of

womanhood; just the captivator to enslave the eyes of a lover of eighteen. Youthful manhood takes delight in a charmer of superior age: while the man of thirty is won by the girl of sweet sixteen, the boyish admirer thinks her insipid, immature, trifling, timid, and beholds his womanly ideal fulfilled in richly-gifted, all-accomplished five-and-twenty. In femininely ripened five-and-twenty he finds an object to worship, to idolise, to inspire him with highest endeavour and noblest hopes; and it is with him an ambition, no less than a desire, to make her his own. William Shakespeare, even at eighteen, was not the man to woo in vain; and by the time spring appeared in 1583 he was a husband and a father. On the 26th of May in that year, his first child, Susanna, was baptised; and it now behoved him to think of some effectual means of supporting his wife and child, by earning a sufficient income from his own chosen profession and personal exertions.

There is a tradition (stated by Aubrey, in his MSS. in the Ashmolean Museum) that "in his younger years Shakespeare had been a schoolmaster in the country;" and it is not improbable that he obtained employment as assistant-teacher, or usher, in the grammar-school where he himself had received his first scholastic education. There have also been conjectures (founded on a sneer by Thomas Nashe, apparently levelled at Shakespeare, in "An Epistle" prefixed to Robert Greene's "Menaphon," 1589; and also on the marked prevalence of the dramatist's correct use of legal terms) that he was at one time occupied in an attorney's office, and earned money as a lawyer's clerk. But we think that the fact of there having been a Thomas Greene in Stratford-upon-Avon, who acted as clerk of the corporation there, who was son of an attorney practising there, and who once wrote (in a letter still extant) of the poet as "my cosen Shakespeare," amply suffices to account for our author's familiar acquaintance with law terms and legal particulars, and even for his remarkably accurate and frequent employment of them. Besides the above-named claim of *cousinship* on the part of Thomas Greene the younger with William Shakespeare, the burial of Thomas Greene the elder stands thus recorded in the parish register:—"Thomas Greene, *alias* SHAKESPEARE, March 6, 1590;" which combined points serve to show that there must have existed some very strong bond of connection between the two families. In all probability, as it appears to us, such an adopted relationship, as it was formerly often the fashion to establish between persons who felt warm esteem and affection for each other (see Note 90, Act ii., "Troilus and Cressida"), may have mutually existed between the Greenes and the Shakespeares; and if this were the case, many an hour would naturally have been spent by William Shakespeare in Thomas Greene's office, where so observant and retentive a mind as the one under consideration would be sure to pick up waifs and strays of professional knowledge, and even to acquire intimate and correct acquaintance with them, while but seeming to pass away the time in leisure and social converse. But whether or not Shakespeare actually did receive emolument from teaching in a school, or from working in a lawyer's office, it is pleasant to fancy him employed in either or both honourable avocations, that he might earn bread for those who were dependent on him for support. Nevertheless it became evident that his then resources for obtaining a livelihood—whatever they may have been—were inadequate for the maintenance of his increasing family; when, in 1585, he had two more children born to him, a twin boy and girl, baptised on the 2nd of February in that year, by the names of Hamnet and Judith.

In addition to this more immediately pressing cause for seeking a means of gaining a larger income than he had yet been able to earn, his father, John Shakespeare, ceased to be an alderman of Stratford-upon-Avon in the autumn of 1586; all tending to show that another field than that afforded by his native town would be the one better chosen wherein to exert his energies with prospect of advantage. His own decided bent of taste and talent, his connection with men of the theatrical profession, their probable representations of the revenue that might be derived from the stage were he to adopt it as his means of livelihood, naturally turned his thoughts in that direction, and he resolved to go up to London, as the grand centre of dramatic career. There has been a legend that it was the rancour of Sir Thomas Lucy's prosecution against William Shakespeare for joining in some deer-stealing transgressions committed in the knight's park of Charlcote, which formed the immediate cause of the young man's withdrawal from his country home; but there is far more likelihood that Shakespeare's removal to the metropolis originated in a deliberate resolution of his own mind to seek there congenial occupation and profitable source of livelihood. A man with active brains, fine intelligence, high principle, pure purpose, is necessarily provident: Shakespeare possessed them all, and there are many existent proofs that he was essentially provident. It would be a part of his character that he should determine to provide competently for the support of his family, and part of his exalted and innate genius that he should propose to himself the mastering of some means whereby he might raise its position in the world; while the inward conviction that he had the power of ultimately succeeding in his views cannot have been wanting. He accordingly took the decisive and initiative step by going to London.

From 1586 to 1589, no record exists of his proceedings; but as, in the latter year, his name appears as sharer in the Blackfriars Theatre (being twelfth on the list of sixteen shareholders), we may infer that he spent the intervening period in qualifying himself for his chosen profession of actor, in altering and adapting such dramas by others as were to be brought out at the playhouse of which he became part proprietor, and in preparing for production on its stage certain of his own plays already written. We have always cherished a belief that when Shakespeare arrived in town, he had with him the manuscripts of his poem "Venus and Adonis" (which is distinctly stated by himself, in its dedication, to have been "the first heir of my invention"), and of a few of his plays—those which bear intrinsic evidence of having been early compositions—together with numerous sketches and plans of other dramas hereafter to be written. We can picture to ourselves the buoyant hope with which the young poet set forth upon his nobly ambitious venture; the conscious intellectual power, combined with the sedately industrious prudence; which, working steadily and quietly together, allowed little outward manifestation to appear of what he passed those three first years in doing, although the result was betokened with sufficient clearness. For after that date of 1589 commenced his ever-increasing popularity and prosperity, culminating in an immortality of glory never equalled by that of any other man's own achievement. As early as 1591, Spenser, in his "Tears of the Muses," alluded with affectionate commendation to Shakespeare's merits as a dramatist; speaking of him as "the man whom Nature's self had made to mock herself, and Truth to imitate;" and the fact that he had already attained a high position in public favour is evidenced not only by the

eulogium of friends, but by the aspersions of those whom envy had made his foes. A herd of inferior dramatists betrayed hatred, while they affected scorn towards him; and in 1592 a plainly-meant yet covertly-worded attack upon him appeared, written by Robert Greene, and posthumously produced by Henry Chettle, although it was subsequently apologised for by the latter in his "Kind Heart's Dream." In 1593, Shakespeare for the first time appeared in print. He himself brought out the poem of "Venus and Adonis," avowedly his earliest written work, and one bearing internal marks of youthful composition. It was published by one Richard Field, a printer, and a native of Stratford-upon-Avon; and this point—confirmed by the fact that many of his own townspeople's names appear in his dramatic productions—tends to show the strong leaning towards the place where he was born, and where he passed his boyhood, which Shakespeare felt while pursuing his career in the metropolis. This is part of a great and large-hearted nature like his—the affectionate power of attachment, and tender refinements of sympathy, coexistent with strength and vigour of intellect. We find such names in his works as Fluellen, Bardolph, and Audrey; found also in the annals of that same Warwickshire village; while "Sweet Anne Page," the Windsor yeoman's pretty daughter, is a namesake of one of the author's sisters as well as of his chosen wife. The next year witnessed his next publication, the "Lucrece," which also issued from the press of Richard Field; and both of these poems were dedicated to Shakespeare's noble friend and patron, Henry Wriothesley, Earl of Southampton. Spenser's second tribute to Shakespeare, in the poem of "Colin Clout's come home again," appeared at this period; and it is in this same year of 1594 that it has been said Shakespeare received the munificent gift of a thousand pounds from Lord Southampton.

The opening of the Globe Theatre on the Bankside took place about this time; its building having been commenced in 1593 by Richard Burbage, the leader of the company of actors wherein William Shakespeare was part proprietor. In 1595 the new theatre began to give performances; the usual hour for commencing which was three o'clock in the afternoon. It was a circular wooden edifice, open to the air, and roofless; therefore it was suited to summer representations only. Consequently, the player-sharers presented a petition (Shakespeare's name being fifth on the list), praying for leave to repair and enlarge their Blackfriars Theatre for winter performances. Ere the year of 1596 was much more than half elapsed Shakespeare was permanently, prosperously, and honourably established in his London professional position; but in the August of that year domestic affliction befel him in his Stratford home, his son Hamnet's burial being registered on the 11th of that month. His parents, too, were in reduced circumstances; and their poet-son strove to assuage his own trouble in seeking to alleviate theirs. He helped to redeem his mother's paternally-inherited estate of Asbyes from mortgage; he applied for a grant of arms to his father; and he purchased a dwelling-house and garden at Stratford, called "New Place" (also, "The Great House"), to which he brought home his parents, establishing them there under his own country-roof. Proofs exist that he had a residence in London, situated in Southwark, where he dwelt during his stay in the metropolis; but with his true spirit of faithful feeling, he chose to have the house of his own purchase and possession in his native place.

While promoting his own success as a dramatist, he did not omit to give a helping

hand to the efforts of others; for it is said that Ben Jonson's comedy of "Every Man in his Humour," which was first acted in the year 1598, owed its appearance on the stage to Shakespeare's good offices, and he was known to have himself acted one of the parts in this play—that of old Knowell.

Substantial evidence exists that on the 25th of October, 1598, a letter was addressed to Shakespeare by Richard Quiney, a fellow-townsman, requesting the loan of £30; a sum sufficiently large to show that the dramatist was by this time in affluent circumstances, while the wording of the letter amply testifies, not only the conviction of the writer that the man he applies to is able, but will also be disposed, to accord that which is asked of him. The original of this very interesting letter—the only one known to be extant, addressed to Shakespeare—is preserved in the Shakespeare Museum at Stratford-upon-Avon.

The number of Shakespeare's plays known to have appeared before the year 1601 significantly manifest his prolific capacity and his indefatigable industry, since they amount to no fewer than twenty. They are:—"The Two Gentlemen of Verona;" "Love's Labour's Lost;" "The Taming of the Shrew;" "Part I.," "Part II.," and "Part III. of Henry VI.;" "A Midsummer Night's Dream;" "Hamlet;" "Richard II.;" "Richard III.;" "Part I." and "Part II. of Henry IV.;" "Romeo and Juliet;" "King John;" "Henry V.;" "As You Like It;" "The Merchant of Venice;" "All's Well that Ends Well;" "Much Ado about Nothing;" and "The Merry Wives of Windsor." Ten of these had found their way into print, having been produced in separate quarto form; and the ten were:—"Love's Labour's Lost;" "Richard II.;" "Richard III.;" "Romeo and Juliet;" "Part I." and "Part II. of Henry IV.;" "Henry V.;" "Much Ado about Nothing;" "Midsummer Night's Dream;" and "The Merchant of Venice."

We omit from the above enumeration one drama which usually figures among those stated to have been written by Shakespeare before this period. We allude to the repulsive balderdash entitled "Titus Andronicus;" referring the reader to pages ix. and x. of our "Preface," where a clue to our reasons for omitting it will be found.

As a counterbalance to the public triumphs which Shakespeare was achieving in town, private sorrow assailed him in his country home; for his father, John Shakespeare, died in 1601, and the burial is recorded as having taken place on the 8th of September in that year. At the same period occurred another death which indirectly relates to Shakespeare's course through life. It is that of Thomas Whittington, an old shepherd (whom we fancy may have been the prototype of Corin "the *natural* philosopher"), who had long been in the employ of Richard Hathaway, Shakespeare's father-in-law. This Thomas Whittington left in his will a bequest of forty shillings to the poor of Stratford; placing the sum so bequeathed in the hands of his old master's daughter, Anne Shakespeare. That this money should have been thus confided to the care of the poet's wife, affords a welcome evidence of her character being one to inspire trust and kindly feeling in those around her; and it is pleasant to possess this piece of mute testimony to the moral excellence of Shakespeare's Anne. His own boyish choice of her bears witness that she possessed personal charms; and his own sense of moral beauty renders it probable that she was gifted with a character and

qualities worthy of a good man's esteem and attachment: a probability which this little circumstance of the old shepherd's bequest serves to confirm.

In the spring of 1602 Shakespeare made purchase of one hundred and seven acres of land from William and John Combe; paying the sum of £320 for the ground, which was adjoining his own dwelling at Stratford-upon-Avon; and in the autumn of that same year he became proprietor of a copyhold tenement, also in his native town. Again, in the November of the following year, he made the acquisition of a messuage, barn, granary, garden, and orchard in the neighbourhood; for which property he gave Hercules Underhill the price of £60. Thus we see how judicious he was in the investment of his well-earned gain, how careful he was to become possessed of value in land, and how faithful to his affectionate preference for having it in his own birth-place. It clearly indicates that, all through his London achievements of art-ambition and wealth-earning, he fondly cherished the intention of finally returning to his village nest, and forming his true home there.

On the 17th of May, 1603, a patent was granted by James I. to Shakespeare and the company of players to which he belonged, granting them permission to perform at the Globe Theatre and elsewhere; Shakespeare s name being second on this list of the dramatic company. By this it will be seen how steady had been the rise which Shakespeare had made in his chosen profession; since in 1589 his name occurs *twelfth* on a list of the company of sixteen members, in 1596 it appears fifth on a list of a company of eight members, and in 1603 it stands second on a list of a company consisting of nine members.

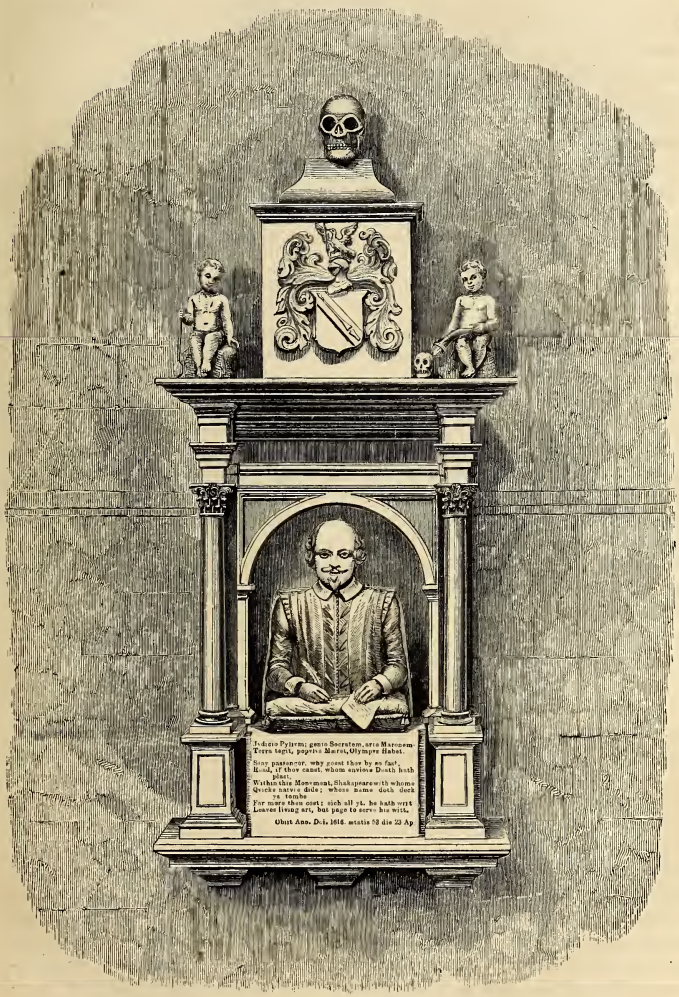
But now arrived a period when Shakespeare, with that wisdom and unerring judgment which seem to have guided him in his own affairs as well as in his literary productions, decided that he would retire from the stage as an actor. He had earned the right to enjoy comparative leisure and withdrawal from the bustle and glare of active public life; a leisure and withdrawal that most men of ardent natures and imaginative temperaments crave for as they reach maturity. The excitement and dazzle of metropolitan life, the personal exertion and incessant stimulus of a player's life [a life for which we have his own words that he felt a distaste; when he speaks in his 110th Sonnet of having "made myself a motley to the view"], the desire to dedicate himself in repose and with more exclusive thought to dramatic writing, doubtless conduced to make him resolve upon ceasing to be an actor; and 1604 has generally been considered the date when he did so.

Not for this, however, did he cease from active occupation of various other kinds; for we find him engaged at one time in investing £440 in the purchase of tithes in Stratford (in the indenture of which transaction, dated 24th of July, 1605, he figures as William Shakespeare, of Stratford-upon-Avon, *gentleman*); at another time receiving a fellow-actor's (Augustine Philips) bequest of a gold piece worth thirty shillings; occasionally superintending the first performances of newly produced and newly written plays brought out since the commencement of the century (before 1606 "Troilus and Cressida," "Othello," "Twelfth Night," "Henry VIII.," "Measure for Measure," "Comedy of Errors," "Lear," and "Macbeth" had appeared); on the 5th of June, 1607, giving his daughter Susanna in marriage to Dr. John Hall; on quite another occasion paying the last sad duties to his youngest brother, Edmund, who was buried on the 31st of December of the same year at St. Saviour's, Southwark; on another, being made a grandfather, by the birth of

Susanna's child, Elizabeth, baptised 21st of February, 1608; later on in that year piously receiving his mother's latest breath, and seeing her remains consigned to the grave, 9th of September; at another time, performing the part of good friend and neighbour, by standing god-father to a boy named William Walker, on the 16th of October, in his native town; at another, being the object of a letter from Lord Southampton, wherein the nobleman styles Shakespeare "my especiall friende;" and still again, at another time, planting a mulberry-tree in his Warwickshire home garden, while his Sonnets were being first printed in London, on the 20th of May, 1609.

That these Sonnets were collected and published without the author's sanction we think is most evident. While his two poems, "Venus and Adonis," and "Lucrece," were ushered into the world with each a special dedication, written by Shakespeare himself, the Sonnets were brought out with a fantastical and enigmatical dedication by the publisher, Thomas Thorpe; who had most likely procured them surreptitiously, and printed them without permission (probably without knowledge) of their writer. Francis Mere's mention of them as Shakespeare's "sugared sonnets *among his private friends*," to our mind, strengthens the likelihood that they were never intended by Shakespeare for publication. The majority of them appear to us to be so thoroughly the outpouring of his inner heart, so completely meant for only the one to whom they are addressed, and as a relief to his own teeming thought, so veiledly expressed—so *purposedly* veiled in expression —that they never could have been meant for the public eye. It is quite consistent with the delicacy and fervour of his ideas in friendship [See passages referred to in Note 26, Act iv., "Merchant of Venice;" Note 98, Act iii., "Twelfth Night;" Note 72, Act iii., "Julius Cæsar;" Notes 53, Act iii., and 67, Act iv., "Hamlet"] to pour out thus veiledly yet warmly his passionate feelings of devoted attachment; and quite consistent with his prodigality of genius and slender care to secure fame that he should never intend these poems for the world's eye. That they became known in manuscript "among his private friends," that they crept gradually into more extended notice, may have originated in the less delicacy and greater pride of the person to whom they were addressed. It is quite conceivable that this person's consciousness of their grace, and his pride in their strong expressions of devotion, may have caused them to become circulated among certain "private friends" known to both writer and subject of the Sonnets. How they came to be put into print is an unsolved question; how or why or to whom they were written is a profound mystery; and we think will continue to be so, notwithstanding all the extremely ingenious and loving pains that have been taken to fathom it; because we believe that that which Shakespeare meant to be concealed will remain concealed. Whatever he did he effected thoroughly; and if, as we imagine, he wrote these Sonnets for his own and one other person's sole comprehension, that he surely achieved. That he intended the name of this person to be untold, that he intended his own identity to be unproclaimed, that he desired solely to exalt the person addressed and to register the devoted attachment of the addresser, as unnamed object and writer, we think is evident in very many of these intensely ardent effusions; and if any one will carefully read over these, especially the 76th Sonnet, we think our view of them as above stated will be verified.

To return to the "Story of Shakespeare's Life."



MONUMENT TO SHAKESPEARE IN HOLY TRINITY CHURCH, STRATFORD-ON-AVON.

In the month of March, 1610, he instituted a legal process against John Addenbrook, for the recovery of a small debt; when, the debtor decamping, a writ was issued by the borough court against Thomas Horsley, who had become bail; which proceedings serve to show that the poet was a man who did not choose to be imposed upon. In 1611 a fine was levied on the hundred and seven acres of arable land purchased by William Shakespeare in 1602; and his name stands on a list of donations (dated 11th of September, 1611), contributed by the townspeople of Stratford, for defraying the charge of prosecuting a bill in parliament "for the better repair of highways," &c., which shows him to have been ready to bear his share in acts of municipal duty and outlay. The year 1612 has generally been considered as the one wherein he quitted London entirely, for the purpose of taking up his permanent residence in his native town; thus fully carrying out his design of retiring from a life of metropolitan excitement.

But neither inertly nor unusefully did he pass his country existence; for we find him to have been one of the plaintiffs in a Chancery suit concerning the lease of tithes bought in 1605, and we learn that he was active in endeavouring to prevent the enclosure of common land at Stratford-upon-Avon. On the 10th of March, 1613, he purchased a house in Blackfriars for £140; possibly as a good investment of money, and probably with some view to the convenience of his friends and former fellow-actors. We even have traces of him as having been once again in London; for Thomas Greene, clerk of the Corporation, sent up to town on business concerning the enclosure of common land, made a note, dated 17th of November, 1614, wherein he mentions going to see Shakespeare on his arriving also in the metropolis. This same year of 1613 was marked by other events nearly affecting Shakespeare; for on the 4th of February his brother Richard was buried; and on the 29th of June the Globe Theatre was burned down. In the following year, 1614, on the 9th of July a calamity of similar nature occurred—a fire—at Stratford-upon-Avon; which consumed no fewer than fifty-four dwelling-houses, although that of William Shakespeare escaped uninjured.

There is no special record relating to the dramatist in 1615; but during the past nine years had been brought out "Antony and Cleopatra," "Pericles," "Winter's Tale," "Tempest," "Coriolanus," "Timon of Athens," "Julius Cæsar," and "Cymbeline."

At the very commencement of the year 1616, Shakespeare seems to have felt some premonitory symptoms of approaching close to his existence, for on the 25th of January he prepared his will. With his innate good sense and propriety he did not leave unfulfilled so important a duty; even in this particular putting in practice his own wise words respecting the need to be ever prepared for quitting life:—"the *readiness* is all." On the 10th of February he gave his daughter Judith in marriage to Thomas Quiney, and on the 25th of March he executed his will: a copy of which will be found subjoined in this edition. There is one clause in Shakespeare's will which has been variously discussed, and has been sometimes the subject of cavil. It is the one where he bequeathed to his wife the "second best bed with the furniture." To our minds this apparently insignificant bequest affords proof of the attachment that subsisted between Shakespeare and the woman who was the bride of his youth, and the wife to whom he constantly returned amid the excitement of his metropolitan life. The sacredness of the sentiment that united them is, we

think, mutely but eloquently expressed in that simple legacy. Things that seem all but meaningless to the eyes of lookers-on are full of dearest intention to married lovers. As his widow, Shakespeare's wife was legally entitled to her due share of his property; there was, therefore, no need for him formally to bequeath it to her: but as his chosen and beloved wife, a special though apparently trifling gift was a token of mutual and endeared understanding between them.

The immediate cause of Shakespeare's death is not known; although there is a tradition that it originated in a too convivial reception which he gave to Ben Jonson and Drayton when they paid him a visit at his Stratford home. That he should warmly and hospitably receive his friends and brother poets is in accordance with his cordial bounteous nature; and it is not unlikely that the good cheer of the occasion, together with possibly some cold or fever taken at a time when he was not in perfect health, may have tended to hasten that event which he had latterly foreseen as advancing upon him. Certain it is, that he expired on the 23rd of April, 1616, the fifty-second anniversary of his birth, leaving an immortal and cherished memory to all reading and thinking mankind.

Moreover, he has left by the story of his own career, an enduring and encouraging example to all humanity of the power to rise from obscurity to transcendant glory. Let no lad, however humble his origin, despair of attaining eminence, when he thinks of William Shakespeare. Let no lad, when feeling within himself power to become great—but cramped by position and shackled by want of means—forget that Shakespeare, by force of genius, by energetic perseverance, and by untiring *industry*, soared to the highest region of intellectual supremacy.

The circumstance of his being born in that lovely English village, of being surrounded from his childhood to manhood by rural impressions and influences, and then becoming a sojourner amid the refining atmosphere of urban amenities and activities at a period of life when best fitted to profit by their polishing effect, tended propitiously to form the poet created by nature into the poet perfected by art.

That he was characterised by prudence, foresight, and a thrifty disposition, is testified by his care to earn money, and by his judgment in its advantageous investment; while his affectionate attachment for his native place is proved by these investments having been made chiefly in Stratford-upon-Avon.

His filial and fraternal relations, his home interests, retained their pristine warmth, even at the time when his merits were gaining him public favour, securing him the love of brother-poets and fellow-actors, winning for him the admiring esteem and friendship of such distinguished noblemen as the Earl of Southampton, the Earl of Pembroke, and the Earl of Montgomery, and obtaining for him the graciously expressed approval of the two sovereigns who reigned during his life-time—Elizabeth and James I. In so high veneration was he held by his native townsmen, that they laid his honoured bones close to the very communion rails of their church, and erected his monumental effigy within the walls of their chancel; as if they delighted to show that they loved him as a friend and a genial companion when alive, and revered him as an ornament to their community after his death.

There is every reason to believe that this monumental effigy gives us the best repre-

sentation of his appearance during the last years of his life, when in ease and retirement; as the portrait by Martin Droeshout, prefixed to the first collected edition of his plays (the 1623 folio), most probably affords the truest presentment of his appearance while in active public metropolitan life. The blandness and fulness of repose traceable in the monumental face and figure, and the compact, energetic, purposeful look visible in the Droeshout portrait, have each something that seems severally and reliably characteristic of the man at these different periods of his life. That Droeshout's portrait was a faithful resemblance, we have Ben Jonson's word, in the ten lines which he wrote on the subject, and which Hemminge and Condell (the editors of the 1623 folio) appended to the likeness.

Not only have we to thank Ben Jonson for penning this testimony to the fidelity of the personal portrait of William Shakespeare, but we owe him a far greater debt of gratitude for his having borne witness to the native integrity, the fertility of idea, and ease of utterance possessed by Shakespeare, in those cordial words [which cause us to invoke a blessing on burly Ben's head, whenever we recur to them]: "I loved the man, and do honour his memory (on this side idolatry) as much as any. He was indeed honest, and of an open and free nature; had an excellent fancy, brave notions, and gentle expressions, wherein he flowed with that facility, that sometimes it was necessary he should be stopped." Fuller records the "wit-combats" between the writer and the subject of the just-quoted sentence, thus:—"Which two I behold like a Spanish great galleon, and an English man-of-war: Master Jonson, like the former, was built far higher in learning; solid, but slow in his performances: Shakespeare, with the English man-of-war, lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds by the quickness of his wit and invention." And from Beaumont's lines, descriptive of the meetings at the Mermaid Tavern, we may conjecture how Shakespeare, who was one of the members and chief ornaments of the society there, contributed his share to the famed brilliancy of conversation of those assembled wits:—

> "What things have we seen
> Done at the Mermaid! heard words that have been
> So nimble, and so full of subtle flame,
> As if that every one from whom they came
> Had meant to put his whole wit in a jest."

With regard to the degree of merit that distinguished Shakespeare as an actor, we have the evidence of Chettle, a contemporary, who mentions that he was "excellent in the quality he professes;" and the dramatist's own advice to the players ("Hamlet," Act iii., sc. 2) denotes thorough knowledge and judgment with practical discrimination. The capacity to perceive and instruct which the passage indicates, implies power to fulfil. It is recorded that he used to play the part of the Ghost, in his own tragedy above alluded to; and we have always received this fact as proof positive that he must have possessed superior powers of impersonation; since it is not credible that the author of that dread and stately shade, "the majesty of buried Denmark," would have entrusted its presentment to any one who was not qualified to enact it competently and impressively. That he should have chosen to play so comparatively insignificant a part as that of the faithful old serving-man in "As You Like It," is but another token that he chose to have a beautiful though

subordinate character well performed, knowing that he himself could do so; and we heartily subscribe to Coleridge's earnest assertion:—"I am certain that Shakespeare was greater as Adam in 'As You Like It,' than Burbage as 'Hamlet' or 'Richard III.'"

We entertain a very strong conviction as to Shakespeare's mode of composition. It seems to us that he conceived and constructed many of his greatest things at times when he was not seated formally at his writing-table, with pen, ink, and paper before him; but abroad in the open air, face to face with nature, either walking in the fields or the crowded streets, or pacing along on horseback, travelling easily to and fro during his journeys between London and Stratford, when he was alone with his own thoughts, or when he was thronged with ideas in the midst of company. To his observant eye, every phase of society presented fresh opportunity for studious contemplation of humanity; to his richly capacious mind, all seasons and all places afforded store of collective information; with his fertile imagination, ever-flowing fancy, and power of transmuting into dramatic form whatsoever came beneath his notice, he must have been constantly shaping those grand images which took immortal embodiment when he came to pen them down. That which his teeming thought framed as he talked, strolled, or rode, he put into black and white with mere mechanical facility of hand when he sat down to write. Evidence of this exists in those words which occur in the Address prefixed to the 1623 Folio by his first editors, men who had been his friends and fellow-actors, John Hemminge and Henry Condell:—"His mind and hand went together; and what he thought he uttered with that easiness, that we have scarce received from him a blot in his papers."

Incalculably great as is the debt we owe to these two friends and fellow-actors, who gave the first printed collection of Shakespeare's plays to the world (and, be it remembered, that had it not been for Hemminge and Condell's Folio edition, we should never have had copies preserved in print of the "Tempest," "The Two Gentlemen of Verona," "Measure for Measure," "As You Like It," "Taming of the Shrew," "All's Well that Ends Well," "Twelfth Night," "Winter's Tale," "King John," "Parts I., II., and III. of Henry VI," "Henry VIII.," "Coriolanus," "Timon of Athens," "Julius Cæsar," "Macbeth," "Antony and Cleopatra," and "Cymbeline;" since, of not one of these nineteen productions does there exist a single known Quarto copy), yet it must be confessed that they were remarkably unfitted to be editors; seeing that they could never have revised (perhaps not even looked at) the proof-sheets while going through the press, that they suffered innumerable glaring errors of typography, punctuation, and misplaced prefixes to pass into print uncorrected; and that they inserted one play ["Titus Andronicus"] in their collected volume which there is strong reason to believe is not Shakespeare's, while they omitted one play ("Pericles") which there is as strong reason to believe was written by him. The regrettable thing is, that Shakespeare himself did not bring forth a collected edition of his works, under his own immediate sanction, superintendence, and careful revision; but the reason why he did not do so is probably traceable to the consideration that he might thus have injured the interests of the acting company to which he belonged; since managers of theatres were formerly of opinion that to disseminate in printed form the dramas they performed, was conducive to the diminution of their audiences, who would less readily and numerously come to see acted that which they could obtain to read.

Thomas Heywood, in his preface to "The English Traveller," thus explains why his plays have not been collectively printed:—"One reason is, that many of them, by shifting and changing of companies, have been negligently lost. Others of them are still retained in the hands of some actors, *who think it against their peculiar profit to have them come in print;* and a third, that it never was any great ambition in me to be in this kind voluminously read." Shakespeare may even have contemplated arranging and publishing a complete edition of his works during his period of retired leisure, in the latter years of his life, had they been protracted to a longer span than was decreed; since, in their Preface to the first Folio, Hemminge and Condell themselves say:—"It had been a thing, we confess, worthy to be wished, that the author himself had lived to have set forth and overseen his own writings. But, since it hath been ordained otherwise, and he by death departed from that right, we pray you do not envy his friends the office of their care and pain to have collected and published them."

Let us be thankful that we have thus much of his productions—in even the imperfectly-printed 1623 Folio, and the unsanctionedly-printed Quartos—whereby we may judge of the genius of that man who, as it were, bequeathed to each of us his immortal creations in that line from his 74th Sonnet:—

"My spirit is thine, the better part of me."

It is now, we presume, universally acknowledged that our Shakespeare was the greatest poet that the world has yet seen; what the world *may* yet see, or may not see of intellectual production in the revolution of other three hundred years, the man would be presumptuous who should venture to foretell: the possibility however—perhaps the probability—is, that the great cycle is complete. In the eternal kaleidoscope of nature, that one noble division of imaginative writing—dramatic poetry—in his mind displayed its lustrous perfection; and ever since it has been declining and shifting into other combinations of intellectual beauty. Like the vegetable growth (so exquisitely described by Milton) has been the progress of dramatic poetry—its flowery climax ending in the productions of Shakespeare.

"So from the root
Springs lighter the green stalk; from thence the leaves
More aery; last, the bright consummate flower
Spirits odórous breathes."

Dramatic poetry, then, has fulfilled its glorious mission: the essence of it remains with us; but its seeds are scattered in the intellectual soil of human nature, whence will spring other varieties, and gorgeous combinations; for poetry, in the abstract, will no more be extinguished upon earth—will no more become a dead language, than will Love, and Goodness, and Beauty, and Truth. It may have, and it now has its sterile seasons—its years of fallow—other brain-growths occupy the ground; but it will come forth again in fresh colours, and young strength, and "renew its beauty as the eagles." Poetry is eternal—it must be of heaven, as it came from heaven; it is the echo of holy thoughts, good aspirations, and good deeds, and all emotions of love and loving-kindness. It is the perception of, and intimate union with omni-benevolence. No *great* poet can be a bad man—

the idea is a paradox—the coalition an incongruity. Men of brilliant talents and oblique morals have written rare metrical language; but not *great* thoughts—not the comprehensive reflections of omniscience and omni-benevolence: "An evil tree bringeth not forth good fruit;" neither can men hope to "gather figs from thistles." The word "great," as referable to genius, has been strangely perverted. Clever, and sharp, and worldly-minded compositions are frequently styled "great;" whereas they should have no other designation than that of "sharp," "clever," and "worldly-minded:" but no intellectual work is truly great—magnanimous—whose aim and fulfilment are not comprised in *elevating* human nature; in hallowing and fostering the same beneficence that pervades all creation; in short, making mankind happier in themselves, happier with their species, and happy in the reflection of having helped them on in the great aspiration towards human perfectibility—and happiness is goodness: this it is to write "greatly;" and this the divine heart of Shakespeare apprehended, and this his even diviner head accomplished. No one who ever reads his pages in the true spirit of appreciation (not with the perverted vision of dogmatical obliquity—not in the uncharitable and swart spirit of bigotry), ever arose from them a sadder, and not in all essential points, a better man: a wiser man he will surely be. Of all the intellectual beings that have been known to the world, he is *the* one who has possessed the finest and the largest amount of qualities requisite to complete a "great" poet. He was imbued with an amount of imagination with judgment—and his judgment really seems to have been commensurate with his imagination—which most astonishes those who study him the most deeply, and who are the best qualified to appreciate that gift. With other imaginative writers we come to the confines of their powers—we can almost venture to measure faculties with them—they are "one of us:" with him, take him up when we may, for the purpose of secluded study, for the purpose of conversation, or even for the purpose of illustrating a thought—a mere quotation—we always find fresh cause for astonishment at the fertility of his mind: as has been over and over said, we are almost sure to discover some new, some hitherto unrecognised feature in his imagery; some new turn in the feature of thought; even some felicitous *word* employed, which imparts the essential force and beauty to that thought.

His fancy, too, kept equal pace with his imagination. The range of this quality is displayed in the language of the Witches; in the spiritual conformation of Caliban, and in that extreme contrast with the nature of the "poor monster;" the quintessentialised immateriality of the nimble-winged Ariel; in the tricksy waywardness, and child-like gambols of those elemental people, the Fairies.

From these creations, beyond the confines of humanity, when we approach his knowledge of his own species, the powers of his mind seem even to dilate; for all the springs and actions of the human heart lay as open to his view, and were as known to him, as though he had himself been the great machinist and instigator. Who has equalled—who has approached him in pathos? There we have the true spirit of Tragedy; not the surface-painting, not the formal *description* of distressed heroes and heroines; but the internal manifestation of sorrow. His characters bleed tears; the pulses of their hearts are sobs of grief.

One of his commentators is of opinion that his comic exceeded his tragic powers.

This is saying much when we remember his "Lear," "Othello," "Macbeth," "Romeo and Juliet," "Imogen," and "Desdemona;" creations that, singly, would have immortalised any poet; nevertheless, his sense of, and his conception of Wit and Humour, singly and in combination, have never been surpassed; in some instances, perhaps, equalled, but never surpassed. Who will point to the rivals of Sir Toby, Malvolio, the Clown, and Ague-cheek?—*all in one play!* What a world of wit and humour, both, are comprised in the single creation of Falstaff! Shakespeare's comic powers are equal to his tragic, but it can barely be said that they surpass them. Thus much, in brief, for the powers of his mind—his invention.

The literary education of that mind appears to have been equal to that of most youths at a well-endowed grammar-school. There seems no indication of his having been a classical scholar in the extended sense of the term; Ben Jonson was a doctor of languages compared with him: but to assert that he was a man of "*low*" education, an unlearned man, betrays a want of perception, if not a positive ignorance of his writings. And Ben Jonson says of him, "he had little Latin, and less Greek;" Now, a "*little* Latin," in Ben Jonson's judgment, would be *much* Latin in the judgment of a man of respectable education. Moreover, we find that he did know something of Greek, which was much in any period of English history. Half the well-educated men of our own day have not a classical equipment beyond "a little Latin and less Greek.

Not only is Shakespeare's language purely classical in construction; and not only does he employ words and terms, adopted from Roman literature, in the strict sense of the original idiom, wherein a parrot—a mere babbler of Latin, would be sure to display his ignorance, by misapplication; but it will be found, upon carefully studying his language, that he has imported and naturalised as many exotic words as even Dr. Johnson, that famous coiner of Anglo-latinisms. Moreover, it will be found, that not only are they perfectly apt to their purpose, and comprehensive in their application, but that they impart an indescribable charm to his idiom, and a rich variety to his diction. All this no unclassical man—certainly, no ignorant man, no man of "*low* education"—could have achieved. A considerable list of terms might be enumerated from his pages that are not to be traced to any anterior writer. Then, his own style is so classically correct in its structure; condensed, without being crabbed and obscure; and copious, without running into verbiage, that for purity and ease it was not surpassed by that of the best-bred university men of his day.

Thus was Shakespeare intellectually endowed beyond any other poet. As the poet of human nature—the poet *per se*, he possessed a power of mental vision that was all but miraculous. In his several classes of characters, accurately as they are portrayed, nothing is more extraordinary than their distinctiveness and individuality. Not one of his fools is like another fool; not one of his villains is like another villain; not even one of his simpletons is like another simpleton: each and all—though of a class—have a personal and mental identity, apt for their required end by the master.

With individuality and distinctiveness, he joined equal method in design, and judgment in order and adaptation to the end he had in view. So complete were these qualities in his mental conformation, that it is no uncommon event to discover, at the very close of a

character's career, some casual or slight personal circumstance indicated, which, upon reflection, will be found to have reference to a local peculiarity in that character at an early stage of the play. Not, indeed, a point in the conduct of the character, which is brought to bear upon, and influence the course of the plot; even a commonplace dramatist would not fail to avail himself of such an advantage; but, as an example of the instinct-like harmony with which his mind was imbued, take so slight a circumstance as the following:—In the play of "Cymbeline," we all remember, in the second scene of the second Act, the allusion to the mole, "cinque-spotted," upon Imogen's neck: at the conclusion of the play, when Guiderius and Arviragus are discovered to be her brothers, we find that Guiderius may be identified as a son of Cymbeline, by having "upon his neck a mole, a sanguine star." This touch of a personal triviality being brought to indicate a relationship in the parties may, at first sight, appear insignificant to mention, but it proves the watchfulness, and, as has been said, the prevailing sense of "harmony" in the poet's mind.

What few records we have of him as a brother man, and what are the constantly revealed tendencies in his writings, all confirm that which has been already said of the "great poet:"—He was a *good* man. He never avoids an opportunity of evincing his cheerful reliance upon that beneficent Principle, without whose Will "not a sparrow falls to the ground;" and he best verified that reliance, and faith in goodness, by an unbounded sympathy with all animated Nature. He was tolerant of the failings of his brethren; because HE, whom he believed to be an emanation from the fountain of all goodness, was so too. Our gentle poet, also, would have said to the delinquent, "Neither do I condemn thee; go, and sin no more." In confirmation of this opinion, accept the sentence passed by Posthumus upon the convicted author of all his sufferings—the treacherous Iachimo:—

> "The power that I have on you, is to spare you;
> The malice towards you, to forgive you: live,
> And deal with others better."

Moreover, to show the uniform integrity of his judgment, with *stability* of principle, he promulgates the same Divine doctrine of forgiveness in probably his *earliest*, as in this, his all but *latest*, composition of "Cymbeline." Valentine, in "The Two Gentlemen of Verona," receives the "hearty sorrow" of his early friend, Proteus, "as a ransom for his offence," adding—

> "Who by repentance is not satisfied,
> Is nor of heaven or earth; for these are pleas'd."

We have the testimony of men in the poet's own profession to the truth and loveliness of his moral nature; while that holy-minded man, Dr. Donne, the Dean of St. Paul's—a man who, for wit, literary science, pulpit eloquence, and pious enthusiasm, is cited as one of the shining lights in the Protestant Hierarchy—in answer to an application that had been made to him for an epitaph upon our poet, who had just died, replied, with a modesty due to the magnitude of the subject, and an admiration worthy of the genius requiring the tribute: "If you had commanded me to have waited on his body to Scotland, and *preached* there, I would have embraced your obligation with much alacrity; but I thank

you that you would command me that which I was loather to do; for even that hath given a tincture of merit to the obedience of your poor friend and servant."

The Epitaph is peculiar, and, like all the compositions of Dr. Donne, sufficiently quaint, and tinctured with the conceit-style of the period; and yet, through all its homeliness and unclassicality of manner there is something inexpressibly delightful and welcome in this contemporary homage to departed greatness. Shakespeare is one of the few imaginative geniuses who, with an enviable felicity, seem to have anticipated during life, and to have secured after death, the tribute of an applauding world. This is Donne's testimony to the "Universal Mind:"—

"Renownèd Chaucer, lie a thought more nigh
To rare Beaumond; and learned Beaumond lie
A little nearer Spenser, to make room
For Shakespeare in your threefold, fourfold tomb.
To lie all four in one bed make a shift;
For, until Doomsday, hardly will a fift
Betwixt this day and that be slain,
For whom your curtains need be drawn again.
But if precedency of death doth bar
A fourth in your sacred sepulchre;
Under this curlèd marble of thine own,
Sleep, rare trajedian Shakespeare—sleep alone;
That unto us and others, it may be
Honor, hereafter, to be laid by thee."

And again, in a kindred spirit of homage, but with more Delphic note, the immortal Milton, in his well-known epitaph, hymns his praise:—

"Dear son of memory, great heir of fame,
What need'st thou such weak witness of thy name?
Thou, in our wonder and astonishment,
Hast built thyself a livelong monument.
* * * * * *
And so sepulchred, in such pomp dost lie,
That kings for such a tomb would wish to die."

And, lastly, the eminently-learned and truly reverend Dr. Adam Clarke proclaimed, with almost a relish of humour in the announcement: "The man who has not read Shakespeare should have public prayers put up for him." In all that pertains to William Shakespeare we have matter of interest and value. In his writings he has bestowed upon the world "riches fineless;" in the "Story of his Life" he has held forth a shining example to the whole human brotherhood.

Shakespeare's Will,

*IN THE PREROGATIVE OFFICE, LONDON.**

VICESIMO quinto die [Januarii] *Martii*, anno regni domini nostri Jacobi nunc regis Angliæ, &c. decimo quarto, et Scotiæ xlix°, annoque Domini 1616.

T. WMI SHACKSPEARE.

In the name of God, Amen! I William Shackspeare, of Stratford upon Avon in the countie of Warr., gent., in perfect health and memorie, God be praysed, doe make and ordayne this my last will and testament in manner and forme followeing, that ys to saye, ffirst, I comend my soule into the handes of God my Creator, hoping and assuredlie beleeving, through thonelie merites of Jesus Christe my Saviour, to be made partaker of lyfe everlastinge, and my bodye to the earth whereof yt ys made. Item, I gyve and bequeath unto my [sonne and] daughter Judyth one hundred and fyftie poundes of lawfull English money, to be paied unto her in manner and forme followeing, that ys to saye, one hundred poundes *in discharge of her marriage porcion* within one yeare after my deceas, with consideracion after the rate of twoe shillinges in the pound for soe long tyme as the same shalbe unpaied unto her after my deceas, and the fyftie poundes residewe thereof upon her surrendring *of*, or gyving of such sufficient securitie as the overseers of this my will shall like of, to surrender or graunte all her estate and right that shall discend or come unto her after my deceas, or *that shee* nowe hath, of, in, or to, one copiehold tenemente, with thappurtenaunces, lyeing and being in Stratford upon Avon aforesaied in the saied countye of Warr., being parcell or holden of the mannour of Rowington, unto my daughter Susanna Hall and her heires for ever. Item, I gyve and bequeath unto my saied daughter Judith one hundred and fyftie poundes more, if shee or anie issue of her bodie be lyvinge att thend of three yeares next ensueing the daie of the date of this my will, during which tyme my executours are to paie her consideracion from my deceas according to the rate aforesaied; and if she dye within the saied tearme without issue of her bodye, then my will ys, and I doe gyve and bequeath one hundred poundes thereof to my neece Elizabeth Hall, and the fiftie poundes to be sett fourth by my executours during the lief of my sister Johane Harte, and the use and proffitt thereof cominge shalbe payed to my saied sister Jone, and after her deceas the saied l.li shall remaine amongst the children of my saied sister, equallie to be devided amongst them; but if my saied daughter Judith be lyving att thend of the saied three yeares, or anie yssue of her bodye, then my will ys and soe I devise and bequeath the saied hundred and fyftie poundes to be sett out *by my executours and overseers* for the best benefitt of her and her issue, and *the stock* not *to be* paied unto her soe long as she shalbe marryed and covert baron [by my executours and overseers]; but my will ys, that she shall have the consideracion yearelie paied unto her during her lief, and, after her deceas, the saied stocke and consideracion to bee paied to her children, if she have anie, and if not, to her executours or assignes, she lyving the saied terme after my deceas, Provided that yf suche husbond as she shall att thend of the saied three yeares be marryed unto, or att anie after (*sic*), doe sufficientlie assure unto her and thissue of her bodie landes awnswereable to the porcion by this my will gyven unto her, and to be adjudged soe by my executours and overseers, then my will ys, that the said cl.li shalbe paied to such husbond as shall make such assurance, to his owne use. Item, I gyve and bequeath unto my saied sister Jone xx.li and all my wearing apparrell, to be paied and delivered within one yeare after my deceas; and I doe will and devise unto her *the house* with thappurtenaunces in Stratford, wherein she dwelleth, for her naturall lief, under the yearlie rent of xij.s. Item, I gyve and bequeath unto her three sonnes, William Harte, - - - Hart, and Michaell Harte, fyve pounds a peece, to be paied within one yeare after my deceas [to be sett out for her within one yeare after my deceas by my executours, with thadvise and direccions of my

* The words which have been erased are put between brackets; those which have been interlined are printed in italics.

overseers, for her best profitt, untill her mariage, and then the same with the increase thereof to be paied unto her]. Item, I gyve and bequeath unto [her] *the saied Elizabeth Hall*, all my plate, *except my brod silver and gilt bole*, that I now have att the date of this my will. Item, I gyve and bequeath unto the poore of Stratford aforesaied tenn poundes; to Mr. Thomas Combe my sword; to Thomas Russell esquier fyve poundes; and to Frauncis Collins, of the borough of Warr. in the countie of Warr. gentleman, thirteene poundes, sixe shillinges, and eight pence, to be paied within one yeare after my deceas. Item, I gyve and bequeath to [Mr. Richard Tyler thelder] *Hamlett Sadler* xxvj.*s.* viij.*d.* to buy him a ringe; *to William Raynoldes, gent., xxvj.s. viij.d. to buy him a ringe;* to my godson William Walker xx.*s* in gold; to Anthonye Nashe gent. xxvj.*s.* viij.*d*; and to Mr. John Nashe xxvj.*s.* *viij.d.* [in gold]; *and to my fellowes John Hemynges, Richard Burbage, and Henry Cundell, xxvj.s. viij.d. a peece to buy them ringes.* Item, I gyve, will, bequeath, and devise, unto my daughter Susanna Hall, *for better enabling of her to performe this my will, and towards the performans thereof*, all that capitall messuage or tenemente with thappurtenaunces, *in Stratford aforesaid*, called the New Place, wherein I nowe dwell, and two messuages or tenementes with thappurtenaunces, scituat, lyeing, and being in Henley streete, within the borough of Stratford aforesaied; and all my barnes, stables, orchardes, gardens, landes, tenementes, and hereditamentes whatsoever, scituat, lyeing, and being, or to be had, receyved, perceyved, or taken, within the townes, hamletes, villages, fieldes, and grounde, of Stratford upon Avon, Oldstratford, Bushopton, and Welcombe, or in anie of them in the said countie of Warr. And alsoe all that messuage or tenemente with thappurtenaunces, wherein one John Robinson dwelleth, scituat, lyeing, and being, in the Blackfriers in London, nere the Wardrobe; and all other my landes, tenementes, and hereditamentes whatsoever, To have and to hold all and singuler the saied premisses, with theire appurtenaunces, unto the saied Susanna Hall, for and during the terme of her naturall lief, and after her deceas, to the first sonne of her bodie lawfullie yssueing, and to the heires males of the bodie of the saied first sonne lawfullie yssueinge; and for defalt of such issue, to the second sonne of her bodie lawfullie issueinge, and to the heires males of the bodie of the saied second sonne lawfullie yssueinge; and for defalt of such heires, to the third sonne of the bodie of the saied Susanna lawfullie yssueing, and of the heires males of the bodie of the saied third sonne lawfullie yssueing; and for defalt of such issue, the same soe to be and remaine to the ffourth [sonne], ffyfth, sixte, and seaventh sonnes of her bodie lawfullie issueing, one after another, and to the heires males of the bodies of the saied fourth, fifth, sixte, and seaventh sonnes lawfullie yssueing, in such manner as yt ys before lymitted to be and remaine to the first, second, and third sonns of her bodie, and to theire heires males; and for defalt of such issue, the saied premisses to be and remaine to my sayed neece Hall, and the heires males of her bodie lawfullie yssueing; and for defalt of such issue, to my daughter Judith, and the heires males of her bodie lawfullie issueinge; and for defalt of such issue, to the right heires of me the saied William Shackspeare for ever. *Item,* I gyve unto my wief my second best bed with the furniture.* Item, I gyve and bequeath to my saied daughter Judith my broad silver gilt bole. All the rest of my goodes, chattel, leases, plate, jewels, and household stuffe whatsoever, after my dettes and legasies paied, and my funerall expences dischardged, I give, devise, and bequeath to my sonne in lawe, John Hall gent., and my daughter Susanna, his wief, whom I ordaine and make executours of this my last will and testament. And I doe intreat and appoint *the saied* Thomas Russell esquier and Frauncis Collins gent. to be overseers hereof, and doe revoke all former wills, and publishe this to be my last will and testament. In witness whereof I have hereunto put my [seale] *hand*, the daie and yeare first abovewritten.

By me WILLIAM SHAKSPEARE.

Witnes to the publyshing hereof,
FRA: COLLYNS,
JULYUS SHAWE,
JOHN ROBINSON,
HAMNET SADLER,
ROBERT WHATTCOTT.

Probatum coram magistro Willielmo Byrde, legum doctore comiss. &c. xxij*do.* die mensis Junii, anno Domini 1616, juramento Johannis Hall, unius executorum, &c. cui &c. de bene &c. jurat. reservat. potestate &c. Susannæ Hall, alteri executorum &c. cum venerit petitur. &c. (Inv. ex.)

* With regard to this gift, which is an interlineated clause in the original Manuscript Will, see our remarks in "The Story of Shakespeare's Life," at page xxx.


TROILUS AND CRESSIDA

DRAMATIS PERSONÆ.

PRIAM, King of Troy.
HECTOR, TROILUS, PARIS, DEIPHOBUS, HELENUS, — his Sons.
MARGARELON, a Bastard Son of Priam.
ÆNEAS, ANTENOR, — Trojan Commanders.
CALCHAS, a Trojan Priest, taking part with the Greeks.
PANDARUS, Uncle to Cressida.
AGAMEMNON, the Grecian General.
MENELAUS, his Brother.
ACHILLES, AJAX, ULYSSES, NESTOR, DIOMEDES, PATROCLUS, — Grecian Commanders.
THERSITES, a deformed and scurrilous Grecian.
ALEXANDER, Servant to Cressida.
Servant to Troilus.
Servant to Paris.
Servant to Diomedes.

HELEN, Wife to Menelaus.
ANDROMACHE, Wife to Hector.
CASSANDRA, Daughter to Priam; a Prophetess.
CRESSIDA, Daughter to Calchas.

Trojan and Greek Soldiers, and Attendants.

SCENE—TROY, *and the* Grecian Camp *before it.*

TROILUS AND CRESSIDA.[1]

PROLOGUE.

In Troy, there lies the scene. From isles of Greece
The princes orgulous,[2] their high blood chaf'd,
Have to the port of Athens sent their ships,
Fraught with the ministers and instruments
Of cruel war: sixty and nine, that wore
Their crownets regal, from the Athenian bay
Put forth toward Phrygia: and their vow is made
To ransack Troy; within whose strong immures
The ravish'd Helen, Menelaus' queen,
With wanton Paris sleeps; and that's the quarrel.
To Tenedos they come;
And the deep-drawing barques do there disgorge
Their warlike fraughtage: now on Dardan plains
The fresh and yet unbruisèd Greeks do pitch
Their brave pavilions: Priam's six-gated city,
Dardan, and Tymbria, Ilias, Chetas, Trojan,
And Antenorides,[3] with massy staples,
And corresponsive and fulfilling[4] bolts,
Sperr[5] up the sons of Troy.
Now expectation, tickling skittish spirits,

1. In the year 1609 there were two Quarto copies printed of Shakespeare's Troilus and Cressida: the first bearing on its title-page, "The Famous Historie of Troylus and Cresseid. Excellently expressing the beginning of their loves, with the conceited wooing of Pandarus Prince of Licia. Written by William Shakespeare. London: Imprinted by G. Eld for R. Bonian and H. Walley, and are to be sold at the Spred Eagle in Paules Church-yeard, over against the great North Doore. 1609:" the second with a title-page running thus:—"The Historie of Troylus and Cressida. As it was acted by the Kings Maiesties servants at the Globe. Written by William Shakespeare. London," &c. The words on the second title-page ("as it was acted by," &c.) give evidence that between the publication of the earlier issued Quarto copy and the latter, the play had been acted for the first time: since, in the earlier copy there was given a prefatory "Address" which proclaimed it to be "a new play, *never staled with the stage*, never clapper-clawed with the palms of the vulgar." It is probable, therefore, that Shakespeare wrote this piece some short time previously to the above-mentioned date, as the style of the main portion shows it to have been one of his maturer works. Towards the close there are passages unlike his manner; so much so as to have led to the belief that they were the composition of another hand, and merely allowed by him to remain unaltered from the original drama whence he may have partly derived his subject. The chief sources, however, upon which he founded the story of his play are evidently Chaucer's beautiful poem of "Troilus and Creseide," Chapman's vigorous translation of Homer (then a recent book), Lydgate's "Troy Book," and Caxton's "History of the Destruction of Troy." It is interesting to trace the marked difference with which the two great poets, Chaucer and Shakespeare, have drawn the character of the heroine of this story, Cressida. The narrative poet has depicted her with a feeling for her beauty and gentleness that makes him tender to her faults, and avowedly shrink from dwelling upon her falsity; while the dramatic poet has painted her character with a pitiless truth of limning,—its innate lightness and coquetry from the very first, its feeble yielding to complaint and querulousness in adversity, its facile power of revival into fresh spirits and gaiety with change of scene and persons, its want of faith amid trial, its utter incapacity for any firm or lasting attachment,—that makes herself harmonise with her acts. Shallow, inconsequent, unearnest, Shakespeare's Cressida is inconstant from sheer triviality; she is thoroughly thoughtless and heartless, because so vacant-minded; not untrue to Troilus so much from vicious tendency, as from essential levity and instability. Such a dramatist-teacher as Shakespeare could not fail to delineate her with the consistency and accuracy that might best make her example a moral monition; he has used no coarse colouring, no glaring materials; but he has made her flimsy nature thoroughly repulsive, without any revolting adjuncts. The Creseide of Chaucer makes us wonder how one so modest, gentle, and womanly as she is described, could ultimately prove so fickle and so worthless; the Cressida of Shakespeare is so drawn throughout that her conduct at last is but that which might from the first have been expected.

2. *Orgulous.* 'Proud,' 'haughty,' 'disdainful;' French, *orgueilleux*. In Lord Berners' translation of Froissart's chronicles we find:—"Of the *orgulous* words that the romayns sayd at the electyon of the newe pope agayne; and howe the warre renewed," &c.

3. *Antenorides.* The Folio prints 'Antenonidus' for "Antenorides;" and has other slighter variations in the names of the six gates of Troy as here given.

4. *Fulfilling.* Formerly sometimes used, as here, for 'filling full' or 'entirely filling.'

5. *Sperr.* The Folio prints this word 'stirre' here, which cannot be right; whereas "sperr," 'sparr,' or 'spar,' is a verb

On one and other side, Trojan and Greek,
Sets all on hazard:—and hither am I come
A prologue arm'd,[6]—but not in confidence
Of author's pen or actor's voice; but suited
In like conditions as our argument,—
To tell you, fair beholders, that our play
Leaps o'er the vaunt[7] and firstlings of those broils,
Beginning in the middle; starting thence away
To what may be digested in a play.
Like, or find fault; do as your pleasures are;
Now good or bad, 'tis but the chance of war.

ACT I.

SCENE I.—TROY. *Before* PRIAM'S *Palace.*

Enter TROILUS *armed, and* PANDARUS.

Tro. Call here my varlet;[1] I'll unarm again:
Why should I war without the walls of Troy,
That find such cruel battle here within?
Each Trojan that is master of his heart,
Let him to field; Troilus, alas! hath none.

Pan. Will this gear ne'er be mended?[2]

Tro. The Greeks are strong, and skilful to their strength,[3]
Fierce to their skill, and to their fierceness valiant;
But I am weaker than a woman's tear,
Tamer than sleep, fonder[4] than ignorance,
Less valiant than the virgin in the night,
And skilless as unpractis'd infancy.

Pan. Well, I have told you enough of this: for my part, I'll not meddle nor make no farther. He that will have a cake out of the wheat must tarry the grinding.

Tro. Have I not tarried?

Pan. Ay, the grinding; but you must tarry the bolting.

Tro. Have I not tarried?

Pan. Ay, the bolting; but you must tarry the leavening.

Tro. Still have I tarried.

Pan. Ay, to the leavening; but here's yet in the word "hereafter," the kneading, the making of the cake, the heating of the oven, and the baking; nay, you must stay the cooling too, or you may chance to burn your lips.

Tro. Patience herself, what goddess e'er she be,
Doth lesser blench at[5] sufferance than I do.
At Priam's royal table do I sit;
And when fair Cressid comes into my thoughts,—
So, traitor!—when she comes!—When is she thence?[6]

Pan. Well, she looked yesternight fairer than ever I saw her look, or any woman else.

Tro. I was about to tell thee,—when my heart,
As wedgèd with a sigh, would rive in twain;
Lest Hector or my father should perceive me,
I have (as when the sun doth light a storm)
Buried this sigh in wrinkle of a smile:
But sorrow, that is couch'd in seeming gladness,

---

frequently used by old writers, signifying 'fasten,' 'close,' 'shut,' or 'bar,' from the Saxon, *sparran*. Chaucer uses the word, and in his "Troilus and Creseide:"—

> "For when he saw her doris *sperrid* all,
> Well nigh for sorrow adown he gan to fall."

Spenser also thus employs the word: and in "A C. mery Talys," 1567, we find that a servant, seeing a man appear at the gate in disguise, "was sodenly abashyd and sparryd the dore agayn." Theobald made the correction.

6. *A prologue arm'd.* Showing that the person appointed to speak this prologue was clad in armour, consistently with the "argument" of the play; whereas the usual dress for the speaker of a prologue was a suit of black.

7. *The vaunt.* A form of 'the van,' or 'the avant;' meaning that which went before, the previous portion. It has been conjectured that this prologue was not written by Shakespeare: but we think that if examined carefully it will be found to bear strong marks of being his composition. In the first place, the two peculiar words in this very line, "vaunt" and "firstlings," are used by him elsewhere; then the recurrence of the two sentences, "*now* on Dardan plains," and "*now* expectation," are quite in the style of the choruses to "Henry V.," where sentences beginning with the word "now" are markedly prevalent, and where even the precisely similar expression, "*Now* sits Expectation," &c., occurs. The construction, too—making "six-gated city" govern the verb in the third person plural, "sperr," as if it were 'the six gates of the city,' by enumerating their names interveningly—is consistent with Shakespeare's occasional usage in this particular. See Note 115, Act iii., "Henry V."

1. *Varlet.* The term used for an attendant upon a knight. See Note 46, Act iv., "Henry V." It is observable that a tone of chivalrous colouring prevails throughout this play, in addition to its classical structure; and this is to be accounted for by the Gothic and Romantic versions of the story in Lydgate and Caxton, wherefrom Shakespeare drew the groundwork for his play, as well as from the more primitive and purely simple sources of Homer and Chaucer.

2. *Will this gear ne'er be mended?* This was a kind of idiomatic phrase formerly in use, signifying 'Is there no remedy for this matter?' See Note 19, Act iii., "Second Part Henry VI."

3. *And skilful to their strength.* "To" is here elliptically used for 'in addition to.' See Note 18, Act i., "King John."

4. *Fonder.* 'More foolish,' 'more imbecile.' See Note 73, Act i., "Second Part Henry IV."

5. *Blench at.* Shrink from,' 'start from.' See Note 88, Act i, "Winter's Tale."

6. *When she comes!—When is she thence?* The Folio misprints 'then she comes, when she is thence.' Rowe's correction.



Troilus. Have I not tarried?
Pandarus. Ay, the grinding; but you must tarry the bolting. *Act I. Scene I.*

Is like that mirth fate turns to sudden sadness.

Pan. An her hair were not somewhat darker than Helen's (well, go to), there were no more comparison between the women,—but, for my part, she is my kinswoman; I would not, as they term it, praise her,—but I would somebody had heard her talk yesterday, as I did. I will not dispraise your sister Cassandra's wit; but—

Tro. O Pandarus! I tell thee, Pandarus,—
When I do tell thee, there my hopes lie drown'd,
Reply not in how many fathoms deep
They lie indrench'd. I tell thee, I am mad
In Cressid's love: thou answer'st, she is fair;
Pour'st in the open ulcer of my heart
Her eyes, her hair, her cheek, her gait, her voice;
Handlest in thy discourse, oh, that her hand,[7]
In whose comparison all whites are ink,
Writing their own reproach; to whose soft seizure[8]
The cygnet's down is harsh, and spirit of sense[9]
Hard as the palm of ploughman!—this thou tell'st me,

7. *Oh, that her hand.* 'Oh, that hand of hers' Shakespeare sometimes has these phrases of transposition, and generally for some purpose of characteristic effect. Here, for instance, the transposed construction of this exclamation, and the current of unsequent diction throughout the speech, serve to characterise the speaker's restless state of mind and the tumultuous thoughts which agitate him.

8. *To whose soft seizure.* Here "to" has the elliptical force of 'in comparison to,' or 'compared with' (see Note 100, Act iii., "First Part Henry IV."); and 'whose soft seizure,'—according to the mode in which Shakespeare sometimes uses a possessive pronoun,—means 'the seizure of which soft hand.' See Note 78, Act iii., "Henry VIII."

9. *Spirit of sense.* Here means 'the organ of touch;' as farther on in this play (see Note 42, Act iii.) the phrase is used to express 'the organ of sight.' Shakespeare has himself told us elsewhere, in a most felicitous simile (see Note 112, Act iv., "Love's Labour's Lost"), his idea of the softness and sensitiveness of the organ of touch, or "Love's feeling;" and here he makes a lover assert that his mistress's hand surpasses that "spirit of sense" in exquisite delicacy.

As true thou tell'st me, when I say I love her;
But, saying thus, instead of oil and balm,
Thou lay'st in every gash that love hath given me
The knife that made it.

Pan. I speak no more than truth.

Tro. Thou dost not speak so much.

Pan. Faith, I'll not meddle in 't. Let her be as she is: if she be fair, 'tis the better for her; an she be not, she has the mends in her own hands.[10]

Tro. Good Pandarus,—how now, Pandarus!

Pan. I have had my labour for my travail; ill-thought on of her, and ill-thought on of you:[11] gone between and between, but small thanks for my labour.

Tro. What! art thou angry, Pandarus? what! with me?

Pan. Because she's kin to me, therefore she's not so fair as Helen: an she were not kin to me, she would be as fair on Friday as Helen is on Sunday.[12] But what care I? I care not an she were a black-a-moor; 'tis all one to me.

Tro. Say I she is not fair?

Pan. I do not care whether you do or no. She's a fool to stay behind her father;[13] let her to the Greeks; and so I'll tell her the next time I see her: for my part, I'll meddle nor make no more i' the matter.

Tro. Pandarus,—

Pan. Not I.

Tro. Sweet Pandarus,—

Pan. Pray you, speak no more to me: I will leave all as I found it, and there an end.

[*Exit* PANDARUS. *An Alarum.*

Tro. Peace, you ungracious clamours! peace, rude sounds!
Fools on both sides! Helen must needs be fair,
When with your blood you daily paint her thus.
I cannot fight upon this argument;
It is 'oo starv'd a subject for my sword.
But Pandarus,—Oh, gods, how do you plague me!
I cannot come to Cressid but by Pandar;
And he's as tetchy to be woo'd to woo,
As she is stubborn-chaste against all suit.
Tell me, Apollo, for thy Daphne's love,
What Cressid is, what Pandar, and what we?
Her bed is India; there she lies, a pearl:
Between our Ilium[14] and where she resides,
Let it be call'd the wild and wandering flood;
Ourself the merchant; and this sailing Pandar,
Our doubtful hope, our convoy, and our barque.

Alarum. Enter ÆNEAS.

Æne. How now, Prince Troilus! wherefore not afield?

Tro. Because not there: this woman's answer sorts,[15]
For womanish it is to be from thence.
What news, Æneas, from the field to-day?

Æne. That Paris is returnèd home, and hurt.

Tro. By whom, Æneas?

Æne Troilus, by Menelaus.

Tro. Let Paris bleed: 'tis but a scar to scorn;
Paris is gor'd with Menelaus' horn. [*Alarum.*

Æne. Hark, what good sport is out of town to-day!

Tro. Better at home, if "would I might" were "may."—
But to the sport abroad;—are you bound thither?

Æne. In all swift haste.

Tro. Come, go we, then, together. [*Exeunt.*

---

10. *She has the mends in her own hands.* 'She must find the remedy in her own patience,' 'she must bear it as well as she can.' The expression in the text was in familiar use: for Burton, in his "Anatomy of Melancholy," says, "If men will be jealous in such cases, *the mends is in their own hands*, they must thank themselves;" and, in "Woman's a Weathercock," 1612, we find, "I shall stay here and have my head broke, and then *I have the mends in my own hands.*"

11. *Ill-thought on of her, and ill-thought on of you.* Here "on" is used for 'of,' and "of" for 'by.' See Note 92, Act i., "All's Well," and Note 6, Act iii., "Winter's Tale."

12. *She would be as fair on Friday as Helen is on Sunday.* Besides meaning something equivalent to the modern common expression, 'She would be as fair as Helen *any day in the week*,' this sentence has reference to Friday being a day among Catholics for abstinence, and Sunday for festivity; therefore implying, 'She would be as fair in a plain garment as Helen in festival attire.'

13. *To stay behind her father.* Calchas, a soothsayer, is mentioned in Caxton's "Destruction of Troy" as "a great learned bishop of Troy," who was sent by Priam to consult the oracle of Delphi concerning the event of the war which was threatened by Agamemnon. Apollo's answer foretold the Greeks' victory over the Trojans in conformity with the will of the gods, and bade Calchas leave Troy to abide with their appointed victors; which bidding Calchas obeyed. Chaucer records it thus:—

"Now fell it so that in the towne there was
Dwelling a lord of gret authoritie,
A gret divine, that clepid was Calcas,
That in that science so' expertè was that he
Knew wel that Troiè should destroyèd be
By answere of his god, that hight was thus
Dan Phœbus, or Apollo Delphicus.

"So whan this Calcas knew by calculing,
And eke by th' answere of this god Apollo,
That Grekès shouldin suche a peple bring
Thorow the whiche that Troy must be fordo,
He caste anone out of the toune to go,
For wel he wist by sorte that Troiè sholde
Distroyid be, ye, would who so or n' olde;

"Wherefore for to departin softily
Toke purpose ful this night, for knowing, wise,
And to the Grekis host ful privily
He stale anone."

14. *Our Ilium.* "Ilium" is properly the name of the city, as Troy is that of the country; but here "Ilium" is used for the royal palace, in accordance with a passage in Caxton's "Destruction of Troy," which says, "In the most open place of the cittie, upon a rocke, the King Priamus did build his rich pallace, which was named *Ilion.*"

15. *Sorts* 'Suits;' 'is befitting, is appropriate.'

SCENE II.—TROY. *A Street.*

Enter CRESSIDA *and* ALEXANDER.

Cres. Who were those went by?

Alex. Queen Hecuba and Helen.

Cres. And whither go they?

Alex. Up to the eastern tower,
Whose height commands as subject all the vale,
To see the battle. Hector, whose patience
Is, as a virtue, fix'd, to-day was mov'd:
He chid Andromache, and struck his armourer;
And, like as there were husbandry[16] in war,
Before the sun rose, he was harness'd light,[17]
And to the field goes he; where every flower
Did, as a prophet, weep what it foresaw
In Hector's wrath.[18]

Cres. What was his cause of anger?

Alex. The noise goes, this: there is among the Greeks
A lord of Trojan blood, nephew to Hector;
They call him Ajax.

Cres. Good; and what of him?

Alex. They say he is a very man *per se*,[19]
And stands alone.

Cres. So do all men,—unless they are drunk, sick, or have no legs.

Alex. This man, lady, hath robbed many beasts of their particular additions;[20] he is as valiant as the lion, churlish as the bear, slow as the elephant: a man into whom nature hath so crowded humours, that his valour is crushed into folly, his folly sauced with discretion: there is no man hath a virtue that he hath not a glimpse of; nor any man an attaint, but he carries some stain of it: he is melancholy without cause, and merry against the hair:[21] he hath the joints of everything; but everything so out of joint, that he is a gouty Briareus,[22] many hands and no use; or purblind Argus,[23] all eyes and no sight.

Cres. But how should this man, that makes me smile, make Hector angry?

Alex. They say he yesterday coped Hector in the battle, and struck him down; the disdain and shame whereof hath ever since kept Hector fasting and waking.

Cres. Who comes here?

Alex. Madam, your uncle Pandarus.

Enter PANDARUS.

Cres. Hector's a gallant man.

Alex. As may be in the world, lady.

Pan. What's that? what's that?

Cres. Good morrow, uncle Pandarus.

Pan. Good morrow, cousin Cressid: what do you talk of?—Good morrow, Alexander.—How do you, cousin? When were you at Ilium?

Cres. This morning, uncle.

Pan. What were you talking of when I came? Was Hector armed and gone, ere ye came to Ilium? Helen was not up, was she?

Cres. Hector was gone; but Helen was not up.

Pan. E'en so: Hector was stirring early.

Cres. That were we talking of, and of his anger.

Pan. Was he angry?

Cres. So he says here.

Pan. True, he was so; I know the cause too; he'll lay about him to-day, I can tell them that: and there's Troilus will not come far behind him; let them take heed of Troilus, I can tell them that too.

Cres. What! is he angry too?

Pan. Who, Troilus? Troilus is the better man of the two.

Cres. O Jupiter! there's no comparison.

Pan. What! not between Troilus and Hector? Do you know a man if you see him?

Cres. Ay, if I ever saw him before, and knew him.

Pan. Well, I say Troilus is Troilus.

Cres. Then you say as I say; for, I am sure, he is not Hector.

Pan. No, nor Hector is not Troilus in some degrees.

Cres. 'Tis just to each of them; he is himself.

Pan. Himself! Alas! poor Troilus! I would he were,—

Cres. So he is.

Pan. Condition, I had gone barefoot to India.

Cres. He is not Hector.

Pan. Himself! no, he's not himself,—would 'a were himself! Well, the gods are above; time must friend or end: well, Troilus, well,—I would my heart were in her body!—No, Hector is not a better man than Troilus.

Cres. Excuse me.

Pan. He is elder.

Cres. Pardon me, pardon me.

16. *Husbandry.* 'Good economy,' 'prudence,' 'thrifty management,' 'productive industry.' See Note 9, Act iv., "Henry V."

17. *He was harness'd light.* Here "light" is used for 'lightly;' but the commentators are at issue as to whether we are to take "harness'd light" in the sense of lightly armed,' 'clad in light armour,' or 'nimbly armed,' 'promptly armed,' in reference to Hector's early rising. We think it probable that the expression may be meant to include somewhat of both meanings, as giving the effect of eager promptitude and hastily assumed arms.

18. *Every flower did, as a prophet, weep, &c.* A poetical mode of indicating the early hour of dawn, when the dew rests upon vegetation.

19. *Per se.* Latin; 'by himself.' 'A *per se*' was an expression in familiar English use formerly to signify a matchless person.

20. *Additions.* 'Qualities,' 'characteristics,' 'peculiar points of denomination,' 'titles to distinction.'

21. *Against the hair.* 'In a spirit of contrariety,' 'against the grain.' See Note 59, Act ii., "Merry Wives."

22. *Briareus.* A giant, son of Cœlus and Terra, who had a hundred hands and fifty heads.

23. *Argus.* See Note 41 Act v., "Merchant of Venice."

Pan. 'Th' other's not come to 't; you shall tell me another tale, when th' other's come to't. Hector shall not have his wit this year,[24]—

Cres. He shall not need it, if he have his own.

Pan. Nor his qualities,—

Cres. No matter.

Pan. Nor his beauty.

Cres. 'Twould not become him,—his own's better.

Pan. You have no judgment, niece: Helen herself swore th' other day, that Troilus, for a brown favour (for so 'tis, I must confess),—not brown neither,—

Cres. No, but brown.

Pan. Faith, to say truth, brown and not brown.

Cres. To say the truth, true and not true.

Pan. She praised his complexion above Paris.[25]

Cres. Why, Paris hath colour enough.

Pan. So he has.

Cres. Then Troilus should have too much: if she praised him above, his complexion is higher than his; he having colour enough, and the other higher, is too flaming a praise for a good complexion. I had as lief Helen's golden tongue had commended Troilus for a copper nose.

Pan. I swear to you, I think Helen loves him better than Paris.

Cres. Then she's a merry Greek[26] indeed.

Pan. Nay, I am sure she does. She came to him th' other day into the compassed window,[27]—and, you know, he has not past three or four hairs on his chin,—

Cres. Indeed, a tapster's arithmetic may soon bring his particulars therein to a total.

Pan. Why, he is very young: and yet will he, within three pound, lift as much as his brother Hector.

Cres. Is he so young a man, and so old a lifter?[28]

Pan. But, to prove to you that Helen loves him,—she came, and puts me her white hand[29] to his cloven chin,—

Cres. Juno have mercy! how came it cloven?

Pan. Why, you know, 'tis dimpled: I think his smiling becomes him better than any man in all Phrygia.

Cres. Oh, he smiles valiantly.[30]

Pan. Does he not?

Cres. Oh, yes, an 'twere a cloud in autumn.

Pan. Why, go to, then:—but to prove to you that Helen loves Troilus,—

Cres. Troilus will stand to the proof, if you'll prove it so.

Pan. Troilus! why, he esteems her no more than I esteem an addle egg.

Cres. If you love an addle egg as well as you love an idle head, you would eat chickens i' the shell.

Pan. I cannot choose but laugh, to think how she tickled his chin;—indeed, she has a marvellous white hand, I must needs confess,—

Cres. Without the rack.

Pan. And she takes upon her to spy a white hair on his chin.

Cres. Alas! poor chin! many a wart is richer.

Pan. But there was such laughing!—Queen Hecuba laughed, that her eyes ran o'er,—

Cres. With mill-stones.[31]

Pan. And Cassandra laughed,—

Cres. But there was more temperate fire under the pot of her eyes:—did her eyes run o'er too?

Pan. And Hector laughed.

Cres. At what was all this laughing?

Pan. Marry, at the white hair that Helen spied on Troilus' chin.

Cres. An 't had been a green hair, I should have laughed too.

Pan. They laughed not so much at the hair as at his pretty answer.

Cres. What was his answer?

Pan. Quoth she, "Here's but one and fifty hairs[32] on your chin, and one of them is white."

Cres. This is her question.

Pan. That's true; make no question of that.

---

24. *Shall not have his wit this year.* The Folio and Quartos print 'will' instead of "wit" here. Rowe's correction.

25. *She praised his complexion above Paris.* 'That of' is elliptically understood before "Paris." For an instance of similar construction, see Note 25, Act ii., "Winter's Tale."

26. *A merry Greek.* That "Greek" was used as a term for one who played gamesome tricks, or indulged in frolicsome jokes, we have before explained in Note 4, Act iv., "Twelfth Night."

27. *Compassed window.* This means a circular, bay, or bow window. See Note 81, Act iv., "Taming of the Shrew."

28. *Lifter.* This was an old cant term for a thief, and it still exists in the form of 'shop-lifter.'

29. *She came, and puts me her white hand.* This sentence affords an instance of Shakespeare's mode of occasionally following a verb in the past tense by one in the present tense, when the speaker is narrating an incident (see Note 88, Act v., "Henry VIII.") ; and also of his using "me" in the idiomatic manner pointed out in Note 88, Act iv., "Henry V."

30. *He smiles valiantly.* It has been conjectured that "valiantly" here should be 'daintily;' but were we to change Shakespeare's word, we should lose the ingenious play upon it that appears to us to be intended. Cressida uses the expression "he smiles valiantly," wishing her uncle to take it in the sense of 'he smiles bravely, finely, beautifully;' and when Pandarus does so, turns upon him with a retort that shows she means it to imply 'he smiles menacingly, frowningly,' as threatening bad weather or ill humour.

31. *With mill-stones.* See Note 85, Act i., "Richard III."

32. *One and fifty hairs.* The old copies print here, and in Pandarus's next speech, 'two and fifty hairs,' instead of "one and fifty hairs;" but inasmuch as he quotes Paris's answer, which says, "That white hair is my father, and *all the rest* are his sons," and as the number of Priam's sons, according to accepted tradition, amounted to *fifty*, we have adopted Theobald's correction, "one and fifty hairs," in the belief that it was likely to be what Shakespeare wrote. If it were not for those words, "all the rest," we might have supposed that "two and fifty" had been here used, as in the following passages, to express an indefinite number:—"As many diseases as *two and fifty* horses," "Taming of the Shrew," Act i., sc. 2; "If there



Pandarus. Mark him; note him:—Oh, brave Troilus!—look well upon him, niece.

Act I. Scene II.

"One and fifty hairs," quoth he, "and one white: that white hair is my father, and all the rest are his sons." "Jupiter!" quoth she, "which of these hairs is Paris my husband?" "The forked one,"[33] quoth he; "pluck 't out, and give it him." But there was such laughing! and Helen so blushed, and Paris so chafed, and all the rest so laughed, that it passed.[34]

Cres. So let it now; for it has been a great while going by.

Pan. Well, cousin, I told you a thing yesterday; think on 't.

Cres. So I do.

Pan. I'll be sworn 'tis true; he will weep you,[35] an 'twere a man born in April.

Cres. And I'll spring up in his tears, an 'twere a nettle against May. [*A retreat sounded.*

Pan. Hark! they are coming from the field: shall we stand up here, and see them as they pass toward Ilium? good niece, do; sweet niece Cressida.

Cres. At your pleasure.

Pan. Here, here, here's an excellent place; here we may see most bravely: I'll tell you them all by their names as they pass by; but mark Troilus above the rest.

Cres. Speak not so loud.

ÆNEAS *passes.*

Pan. That's Æneas: is not that a brave man? he's one of the flowers of Troy, I can tell you: but mark Troilus; you shall see anon.

ANTENOR *passes.*

Cres. Who's that?

Pan. That's Antenor: he has a shrewd wit, I can tell you; and he's a man good enough: he's one o' the soundest judgments in Troy, whosoever,[36] and a proper man of person.—When comes Troilus?—I'll show you Troilus anon: if he see me, you shall see him nod at me.

Cres. Will he give you the nod?[37]

Pan. You shall see.

Cres. If he do, the rich shall have more.

HECTOR *passes.*

Pan. That's Hector, that, that, look you, that; there's a fellow!—Go thy way, Hector!—There's a brave man, niece.—Oh, brave Hector!—Look how he looks! there's a countenance! is 't not a brave man?

Cres. Oh, a brave man!

Pan. Is 'a not? it does a man's heart good:—look you what hacks are on his helmet! look you yonder, do you see? look you there: there's no jesting; there 's laying on, take't off who will, as they say: there be hacks!

Cres. Be those with swords?

Pan. Swords! anything, he cares not; an the devil come to him, it's all one: 'slid, it does one's heart good.—Yonder comes Paris, yonder comes Paris: look ye yonder, niece; is 't not a gallant man too, is 't not?—

PARIS *passes.*

Why, this is brave now.—Who said he came hurt home to-day? he's not hurt: why, this will do Helen's heart good now, ha!—Would I could see Troilus now!—you shall see Troilus anon.

HELENUS *passes.*

Cres. Who's that?

Pan. That's Helenus:—I marvel where Troilus is:—that's Helenus:—I think he went not forth to-day:—that's Helenus.

Cres. Can Helenus fight, uncle?

Pan. Helenus? no;—yes, he'll fight indifferent well.—I marvel where Troilus is.—Hark! do you not hear the people cry "Troilus?"—Helenus is a priest.

Cres. What sneaking fellow comes yonder?

TROILUS *passes.*

Pan. Where? yonder? that's Deiphobus:—'tis Troilus! there's a man, niece!—Hem!—Brave Troilus! the prince of chivalry!

Cres. Peace, for shame, peace!

Pan. Mark him; note him:—Oh, brave Troilus!—look well upon him, niece; look you how his sword is bloodied, and his helm more hacked than Hector's; and how he looks, and how he goes!—Oh, admirable youth! he ne'er saw three-and-twenty.—Go thy way, Troilus, go thy way!—Had I a sister were a grace, or a daughter a goddess, he should take his choice. Oh, admirable

were not *two* or three *and* fifty upon poor old Jack," "First Part Henry IV.," Act ii, sc. 4; and "The Turk, that *two and fifty* kingdoms hath," "First Part Henry VI.," Act iv., sc. 7: but, considering the gist of the dialogue in the present passage, we think "one and fifty" to be more probably the right reading.

33. *The forked one.* See Note 60, Act i., "Winter's Tale."

34. *That it passed.* This is here said in its sense of 'that it exceeded belief' (see Note 33, Act i., "Merry Wives"); but replied to in its sense of 'that it went by,' 'that it passed off.'

35. *He will weep you.* An idiomatic phrase, equivalent to 'you might see him weep.' See Note 47, Act iii., "Second Part Henry IV."

36. *He's one o' the soundest judgments in Troy, whosoever.* 'Whosoever' is here used elliptically for 'whosoever the other man of good judgment may be.' The word is seldom employed by Shakespeare at all, as he, in common with many of his contemporaries, occasionally used 'who' for 'whosoever.' See Note 32, Act iii., and Note 77, Act iv., "Second Part Henry VI."

37. *Will he give you the nod?* To "give the nod" was a term used in a game of cards called 'Noddy;' which name signifies a simpleton. The usual joking link between nodding to a person and calling him by inference a noddy, is seen in the passage referred to in Note 10, Act i., "Two Gentlemen of Verona;" and that giving a nod was also reckoned synonymous with non-payment or giving nothing, is deducible from both that passage and the present.

man! Paris?—Paris is dirt to him; and, I warrant, Helen, to change, would give an eye to boot.[38]

Cres. Here come more.

Forces *pass.*

Pan. Asses, fools, dolts! chaff and bran, chaff and bran! porridge after meat!—I could live and die i' the eyes of Troilus.—Ne'er look, ne'er look; the eagles are gone: crows and daws, crows and daws!—I had rather be such a man as Troilus than Agamemnon and all Greece.

Cres. There is among the Greeks Achilles,—a better man than Troilus.

Pan. Achilles! a drayman, a porter, a very camel.

Cres. Well, well.

Pan. Well, well!—Why, have you any discretion? have you any eyes? do you know what a man is? Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and such like, the spice and salt that season a man?

Cres. Ay, a minced man: and then to be baked with no date in the pie,[39]—for then the man's date 's out.

Pan. You are such a woman! one knows not at what ward you lie.[40]

Cres. Upon my wit, to defend my wiles; upon my secrecy, to defend mine honesty; my mask, to defend my beauty; and you, to defend all these: and at all these wards I lie, at a thousand watches.

Pan. Say one of your watches.

Cres. Nay, I'll watch you for that; and that's one of the chiefest of them too.

Pan. You are such another!

Enter TROILUS' Boy.

Boy. Sir, my lord would instantly speak with you.

Pan. Where?

Boy. At your own house; there he unarms him.

Pan. Good boy, tell him I come. [*Exit* Boy.] I doubt he be hurt.—Fare ye well, good niece.

Cres. Adieu, uncle.

Pan. I'll be with you, niece, by-and-by.

Cres. To bring, uncle.[41]

Pan. Ay, a token from Troilus. [*Exit.*

Cres. Words, vows, gifts, tears, and love's full sacrifice,
He offers in another's enterprise:
But more in Troilus thousand fold I see
Than in the glass of Pandar's praise may be;
Yet hold I off. Women are angels, wooing:
Things won are done; joy's soul lies in the doing:
That she[42] belov'd knows naught that knows not this,—
Men prize the thing ungain'd more than it is:
That she was never yet, that ever knew
Love got so sweet as when desire did sue:
Therefore this maxim out of love I teach,—
Achievement is command; ungain'd, beseech:[43]
Then though my heart's content firm love doth bear,
Nothing of that shall from mine eyes appear.
[*Exeunt.*

SCENE III.—*The Grecian Camp. Before* AGAMEMNON'S *Tent.*

Sennet. Enter AGAMEMNON, NESTOR, ULYSSES, MENELAUS, *and others.*

Agam. Princes,
What grief hath set the jaundice on your cheeks?
The ample proposition that hope makes
In all designs begun on earth below
Fails in the promis'd largeness: checks and disasters
Grow in the veins of actions highest rear'd;
As knots, by the conflux of meeting sap,
Infect the sound pine, and divert his grain
Tortive[44] and errant from his course of growth.
Nor, princes, is it matter new to us,
That we come short of our suppose[45] so far,
That, after seven years' siege, yet Troy walls stand;
Sith every action that hath gone before,
Whereof we have record, trial did draw
Bias and thwart, not answering the aim,
And that unbodied figure of the thought
That gave 't surmis'd shape. Why, then, you princes,
Do you with cheeks abash'd behold our works;[46]

38. *To boot.* An idiomatic expression, equivalent to 'into the bargain.' See Notes 48, Act iv., and 44, Act v., "Richard III."

39. *No date in the pie.* It was formerly customary to put dates into many kinds of pastry.

40. *At what ward you lie.* 'What position of defence you will take.' See Note 93, Act ii., "First Part Henry IV."

41. *To bring, uncle.* "I'll be with you to bring" was an idiomatic expression in use formerly, of which there are several examples to be found in old dramatic writers, and which seems to have been equivalent to the more modern phrases, 'I'll bring as good as I get,' 'I'll be even with you.'

42. *That she.* Here used for 'that special woman.' See Note 32, Act ii., "Henry V."

43. *Achievement is command; ungain'd, beseech.* This line has been altered to 'Achiev'd men us command,' and to 'Achiev'd men still command;' but we think that the line as it stands, though peculiar in construction, may be interpreted to mean, 'Our hearts once gained, are commanded: ungained, are besought.'

44. *Tortive.* Twisted; Latin, *tortus.* We have a form of the word, now used, in 'tortuous.'

45. *Suppose.* Here used for 'that which we supposed possible,' 'that which we imagined we might effect.' See Note 8, Act v., "Taming of the Shrew."

46. *With cheeks abash'd behold our works.* "Works" here has been suspected of error, and has been changed to 'wrecks' and 'mocks.' But Shakespeare elsewhere uses "works" for 'acts,' 'deeds,' 'proceedings,' 'doings;' and here "works" is intended to express 'what we have done,' while the preceding argument gives to be inferred 'the inadequate amount of what we have done,' 'the insufficiency and unsuccessfulness of what we have done,' which need not cause shame, being but a trial of our constancy sent by Jove.

And call them shames, which are, indeed, naught else
But the protractive trials of great Jove
To find persistive constancy in men?
The fineness of which metal is not found
In fortune's love; for then the bold and coward,
The wise and fool, the artist and unread,
The hard and soft, seem all affin'd[47] and kin:
But, in the wind and tempest of her frown,
Distinction with a broad and powerful fan,
Puffing at all, winnows the light away;
And what hath mass or matter, by itself
Lies rich in virtue and unmingled.

Nest. With due observance of thy godlike seat,
Great Agamemnon, Nestor shall apply[48]
Thy latest words. In the reproof of chance
Lies the true proof of men: the sea being smooth,
How many shallow bauble boats dare sail
Upon her patient breast, making their way
With those of nobler bulk!
But let the ruffian Boreas once enrage
The gentle Thetis,[49] and, anon, behold
The strong-ribb'd barque through liquid mountains cut,
Bounding between the two moist elements,
Like Perseus' horse:[50] where's then the saucy boat,
Whose weak untimber'd sides but even now
Co-rivall'd greatness? either to harbour fled,
Or made a toast for Neptune. Even so
Doth valour's show and valour's worth divide
In storms of fortune: for in her ray and brightness
The herd hath more annoyance by the brize[51]
Than by the tiger; but when the splitting wind
Makes flexible the knees of knotted oaks,
And flies fled under shade,[52] why, then the thing of courage,[53]
As rous'd with rage, with rage doth sympathise,
And with an accent tun'd in selfsame key,
Returns to chiding fortune.[54]

Ulyss. Agamemnon,—
Thou great commander, nerve and bone of Greece,
Heart of our numbers, soul and only spirit,
In whom the tempers and the minds of all
Should be shut up,—hear what Ulysses speaks.
Besides the applause and approbation
The which,—[*To* AGAM.] most mighty for thy place and sway,—
[*To* NEST.] And thou most reverend for thy stretch'd-out life,—
I give to both your speeches,—which were such
As Agamemnon and the hand of Greece
Should hold up high in brass; and such again
As venerable Nestor, hatch'd in silver,[55]
Should with a bond of air (strong as the axletree
On which heaven rides) knit all the Greekish ears
To his experienc'd tongue,—yet let it please both,—
Thou great,—and wise,—to hear Ulysses speak.

Agam. Speak, Prince of Ithaca; and be 't of less expect[56]
That matter needless, of importless burden,
Divide thy lips, than we are confident,
When rank Thersites opes his mastiff jaws,[57]
We shall hear music, wit, and oracle.

Ulyss. Troy, yet upon his basis, had been down,
And the great Hector's sword had lack'd a master
But for these instances.
The specialty of rule hath been neglected:
And, look, how many Grecian tents do stand
Hollow upon this plain, so many hollow factions.
When that the general is not like the hive,
To whom the foragers shall all repair,
What honey is expected? Degree being vizarded,

47. *Affin'd.* 'United by affinity.'

48. *Apply.* Here used for 'apply to additional instances,' 'demonstrate by farther illustration.'

49. *The ruffian Boreas once enrage the gentle Thetis.* "Boreas" is the name of the north wind, as blowing from the Hyperborean mountains; and "Thetis," who was one of the sea-goddesses, is here poetically named as an impersonation of the sea.

50. *Like Perseus' horse.* See Note 111, Act iii., "Henry V."

51. *The brize.* The gad-fly.

52. *And flies fled under shade.* "Fled" is here used by a grammatical licence of elliptical expression for 'have fled.' See Note 4, Act v., "Second Part Henry VI."

53. *The thing of courage.* The tiger; which is said to rage and roar violently in windy and stormy weather.

54. *Returns to chiding fortune.* The Folio prints 'retyres,' and the Quartos print 'retires,' here, instead of "returns;" which is Pope's correction. Various other substitutions have been proposed, as 'replies,' 'retorts,' 'recries,' 'revies,' and 're-chides,' of which we prefer the last; but we adopt Pope's word, because it consists with the one used by Shakespeare in a passage of marked similarity—

> "He'll call you to so hot an answer of it,
> That caves and womby vaultages of France
> Shall *chide* your trespass, and *return* your mock
> In second accent of his ordnance."

55. *Hatch'd in silver.* This is a figurative manner of calling Nestor 'silver-hair'd;' for "to hatch in silver" was the technical term for inlaying the fine silver lines which formed an ornamental design upon the hilts of swords, handles of daggers, and stocks of pistols; and the lines of the graver upon a plate of metal are still called 'hatchings.' French, *haché*, engraved. In "Love in a Maze," 1632, is found the same figurative expression, similarly applied:—"Thy hair is fine as gold, thy chin is *hatch'd with silver*."

56. *Expect.* Here "expect" is used for expectation, as elsewhere in Shakespeare we find "suspect" for 'suspicion,' "affects" for 'affections,' &c.; and the whole speech, though peculiar in construction, bears the meaning—'Speak, Prince of Ithaca, and the rather that there is less expectation of hearing needless and purposeless matter from you than confidence of hearing Thersites speak sweetly, wittily, or wisely.' This appears to us to be one of those sentences where Shakespeare gives the effect of antithesis, instead of an actual antithesis (see Note 187, Act iv., "Winter's Tale"); and this effect serves elegantly to veil the compliment paid to the person addressed. The anticipation of hearing eloquence from Thersites is small indeed, but the expectation of hearing futility from Ulysses is still smaller.

57. *Mastiff jaws.* The Folio prints this 'masticke iawes.' Rowe made the correction, which we adopt, believing 'masticke' to have been a misprint for "mastiff;" unless, indeed, 'masticke' be by possibility a word coined by Shakespeare from the Italian *masticare*, to chew, as an epithet for Thersites' jaws that should involve the sense of 'biting.'



Æneas. Is this great Agamemnon's tent, I pray you?
Agamemnon. Even this. *Act I. Scene III*

The unworthiest shows as fairly in the mask.
The heavens themselves, the planets, and this centre,[58]
Observe degree, priority, and place,
Insisture,[59] course, proportion, season, form,
Office, and custom, in all line of order:
And therefore is the glorious planet, Sol,
In noble eminence enthron'd and spher'd
Amidst the other;[60] whose med'cinable eye
Corrects the ill aspects of planets evil,
And posts, like the commandment of a king,
Sans[61] check, to good and bad: but when the planets,
In evil mixture, to disorder wander,[62]
What plagues and what portents! what mutiny!
What raging of the sea! shaking of earth!
Commotion in the winds! frights, changes, horrors,
Divert and crack, rend and deracinate[63]
The unity and married calm of states
Quite from their fixure! Oh, when degree is shak'd,

58. *This centre.* Here used for the earth, the terrestrial globe (see Note 17, Act ii., "Winter's Tale"). According to the system of Ptolemy, our earth is the centre round which the planets move.

59. *Insisture.* Fixed position, appointed situation, steadfast place. See Note 31, Act iv., "Measure for Measure."

60. *Amidst the other.* Here "other" is used for 'others' or 'other planets.' See Note 91, Act ii., "First Part Henry IV."

61. *Sans.* 'Without.' A French word in frequent English use when Shakespeare wrote. See Note 49, Act v., "King John."

62. *The planets, in evil mixture, to disorder wander.* "Evil mixture" refers to the astrological belief in certain adverse conjunctions of the planets (see Note 38, Act iii., "Henry VIII."), which were supposed to have inauspicious influence upon mankind, and to foretell impending disasters. The planets were believed not to be confined to orbits of their own, but were thought to "wander" about erratically, as their name indicates, being derived from the Greek word, *plane*, error, erring or wandering.

63. *Deracinate.* 'Root out,' 'wrench apart.' See Note 31, Act v., "Henry V."

Which is the ladder to all high designs,
The enterprise is sick![64] How could communities,
Degrees in schools, and brotherhoods[65] in cities,
Peaceful commérce from dividable[66] shores,
The primogenitive[67] and due of birth,
Prerogative of age, crowns, sceptres, laurels,
But by degree, stand in authentic place?
Take but degree away, untune that string,
And, hark, what discord follows! each thing meets
In mere oppugnancy:[68] the bounded waters
Should lift their bosoms higher than the shores,
And make a sop of all this solid globe:
Strengtl. should be lord of imbecility,
And the rude son should strike his father dead:
Force should be right; or rather, right and wrong
(Between whose endless jar justice resides)
Should lose their names, and so should justice too.
Then everything includes itself in power,
Power into will, will into appetite;
And appetite, a universal wolf,
So doubly seconded with will and power,
Must make perforce a universal prey,
And last eat up himself. Great Agamemnon,
This chaos, when degree is suffocate,
Follows the choking.
And this neglection[69] of degree it is,
That by a pace goes backward, with a purpose
It hath to climb. The general's disdain'd
By him one step below: he, by the next:
That next, by him beneath: so every step,
Exampled by the first pace that is sick
Of his superior, grows to an envious fever
Of pale and bloodless emulation:
And 'tis this fever that keeps Troy on foot,
Not her own sinews. To end a tale of length,
Troy in our weakness stands, not in her strength.

Nest. Most wisely hath Ulysses here discover'd
The fever whereof all our power is sick.

Agam. The nature of the sickness found, Ulysses,
What is the remedy?

Ulyss. The great Achilles,—whom opinion crowns
The sinew and the forehand of our host,—
Having his ear full of his airy fame,
Grows dainty of his worth, and in his tent
Lies mocking our designs: with him, Patroclus,
Upon a lazy bed, the livelong day
Breaks scurril jests;
And with ridiculous and awkward action
(Which, slanderer, he imitation calls)
He pageants us. Sometime, great Agamemnon,
Thy topless deputation[70] he puts on;
And, like a strutting player,—whose conceit
Lies in his hamstring, and doth think it rich
To hear the wooden dialogue[71] and sound
'Twixt his stretch'd footing and the scaffoldage,[72]—
Such to-be-pitied and o'er-wrested[73] seeming
He acts thy greatness in: and when he speaks,
'Tis like a chime a-mending; with terms unsquar'd,
Which, from the tongue of roaring Typhon[74] dropp'd,
Would seem hyperboles. At this fusty stuff,
The large Achilles, on his press'd bed lolling,
From his deep chest laughs out a loud applause;
Cries, "Excellent! 'tis Agamemnon just.

64. *Oh, when degree . . . . the enterprise is sick.* Hanmer proposed to change "the" to 'then,' here; but the previous 'when" renders 'then' needless, and "the" is used to designate 'enterprise" generally.

65. *Brotherhoods.* 'Confraternites,' 'corporations,' 'companies.'

66. *Dividable.* Here used for 'divided,' 'separated by distance.' Shakespeare sometimes thus uses words ending in "ble;" the active and passive form of adjectives, the one for the other. See Note 50, Act iv., "Twelfth Night."

67. *Primogenitive.* Several editors have changed this to 'primogeniture,' and the Quarto prints 'primogenitie;' but we think it probable that "primogenitive" was Shakespeare's word, derived from the two Latin words *primo*, first, and *genitivus*, that which is born with us, to signify the claims or right of the first-born. He sometimes thus coins classically-derived words to suit his special purpose (see Note 45, Act v., "Twelfth Night"); and, thus considered, a word made up from *primo* and *genitivus* would perhaps more fully express his meaning than one from *primo*, first, and *genitus*, born.

68. *Mere oppugnancy.* "Mere" is used in its sense of 'absolute,' 'thorough' (see Note 48, Act iii., "Merchant of Venice"); and "oppugnancy" is a word framed by Shakespeare directly from the Latin *oppugnans*, resisting, assaulting, or fighting against, to express 'warring opposition.' It is worthy of observation how frequently Shakespeare uses his own specially coined words here; not only in this speech, but throughout this play. It is as if he were in a peculiarly minting vein at this period; which tends to support a theory we have, that certain prevalences of expression running through certain of his plays indicate particular phases of mental process, and, as it were, fashions of composition. See Note 14, Act i., "Winter's Tale."

69. *Neglection.* A form of 'neglect,' or 'negligence,' rarely used; but occurring three times in Shakespeare's plays; here, in "First Part Henry VI.," Act iv., sc. 3, and in "Pericles," Act iii., sc. 3. The mode of expression is very condensed here; and the employment of "it" in reference to "neglection of degree," rather than mentioning those who neglect degree, tends to obscure the meaning, which may be thus interpreted:—"By neglecting to observe due degree of priority, men lose ground while striving to advance;" since each person who pushes on regardless of his superiors, will be pushed back in turn by them.

70. *Topless deputation.* Highest dignity as deputed by the other Grecian leaders, who constituted Agamemnon commander-in-chief of their united army. "Topless" is used by other writers, as well as Shakespeare, to express that which is without anything to 'top' or surpass it; 'supreme,' 'pre-eminent.'

71. *The wooden dialogue.* The epithet "wooden" here has admirable significance; not only conveying to the ear the resounding tread of the "strutting player" on the boards, but bringing to our eye his puppet hardness and stiffness as well as the awkward stupidity of his look and action. See Note 23, Act v., "First Part Henry VI."

72. *The scaffoldage.* The floor of the stage; the word 'scaffold' was sometimes used by old writers for a theatrical stage.

73. *O'er-wrested.* 'Over-strained,' wrested beyond truth and nature; as strings of an instrument are overstrained, when drawn up too tightly in tuning, by means of a 'wrest,' or tuning-key. The Folio misspells the word 'ore-rested.'

74. *Typhon.* A giant who, warring against heaven, uttered such discordant yells as to terrify the gods themselves.

Now play me Nestor; hem, and stroke thy beard,
As he, being 'drest to some oration."
That's done;—as near as the extremest ends
Of parallels; as like as Vulcan and his wife:
Yet god Achilles still cries,'[75] "Excellent!
'Tis Nestor right. Now play him me, Patroclus,
Arming to answer in a night alarm."
And then, forsooth, the faint defects of age
Must be the scene of mirth; to cough and spit,
And, with a palsy-fumbling on his gorget,
Shake in and out the rivet:—and at this sport
Sir Valour dies; cries, "Oh, enough, Patroclus;
Or give me ribs of steel! I shall split all
In pleasure of my spleen." [76] And in this fashion,
All our abilities, gifts, natures, shapes,
Severals and generals of grace exact,[77]
Achievements, plots, orders, preventions,
Excitements to the field, or speech for truce,
Success or loss, what is or is not, serves
As stuff for these two to make paradoxes.

Nest. And in the imitation of these twain
(Whom, as Ulysses says, opinion crowns
With an imperial voice,) many are infect.
Ajax is grown self-will'd; and bears his head
In such a rein, in full as proud a place[78]
As broad Achilles; keeps his tent like him;[79]
Makes factious feasts; rails on our state of war,
Bold as an oracle; and sets Thersites
(A slave whose gall coins slanders like a mint)
To match us in comparisons with dirt,
To weaken and discredit our exposure,
How rank soever rounded in with danger.[80]

Ulyss. They tax our policy, and call it cowardice;
Count wisdom as no member of the war;
Forestall prescience, and esteem no act
But that of hand: the still and mental parts,—
That do contrive how many hands shall strike,
When fitness calls them on; and know, by measure
Of their observant toil, the enemies' weight,—
Why, this hath not a finger's dignity:
They call this bed-work, mappery, closet-war;
So that the ram that batters down the wall,
For the great swing and rudeness of his poise,
They place before his hand that made the engine,
Or those that with the fineness of their souls
By reason guide his execution.

Nest. Let this be granted, and Achilles' horse
Makes many Thetis' sons.[81] [*A Tucket.*

Agam. What trumpet? look, Menelaus.

Men. From Troy.

Enter ÆNEAS.

Agam. What would you 'fore our tent?

Æne. Is this great Agamemnon's tent, I pray you?

Agam. Even this.

Æne. May one, that is a herald and a prince,
Do a fair message to his kingly ears?

Agam. With surety stronger than Achilles' arm
'Fore all the Greekish heads, which with one voice
Call Agamemnon head and general.

Æne. Fair leave and large security. How may
A stranger to those most imperial looks
Know them from eyes of other mortals?

Agam. How?

Æne. Ay;
I ask, that I might waken reverence,
And bid the cheek be ready with a blush
Modest as morning when she coldly eyes
The youthful Phœbus:
Which is that god in office, guiding men?
Which is the high and mighty Agamemnon?

Agam. This Trojan scorns us; or the men of Troy
Are ceremonious courtiers.

Æne. Courtiers as free, as debonair, unarm'd,
As bending angels; that's their fame in peace:
But when they would seem soldiers, they have galls,
Good arms, strong joints, true swords; and, Jove's accord,

75. *Yet god Achilles still cries.* Here the first Folio and Quartos have the word 'god;' and yet the misprint of the second, third, and fourth Folios, 'good,' has been adopted by the Variorum editors and others. In "god Achilles" we have one of those nouns used adjectively which Shakespeare occasionally gives as a vigorous and expressive epithet; and here it imparts an effect of sneering disdain in its irony of exaggerated adulation, which forms an excellent reprisal for the insolence that has taken delight in the mimicry of the speaker and his associates. To banish "god Achilles" here and substitute 'good Achilles,' appears to us to be wilful effacement of the fine, bold, strong dash of a poetical pencil, to make way for a tame and comparatively inapt and ineffective commonplace.

76. *Spleen.* Here used for fit of laughter. See Note 40, Act iii., "Twelfth Night."

77. *Severals and generals of grace exact.* This has been variously altered: but we think the line, as it stands, may be taken to mean, 'Our qualifications, severally and generally, distinguished by the grace of exactness:' for Ulysses is asserting his own and his colleagues' excellences of ability and methodical propriety as depreciated and travestied by Achilles and Patroclus. "Severals" may here elliptically imply 'several peculiarities' (see Note 19, Act v., "Henry V."); and "generals," 'general characteristics.'

78. *In full as proud a place.* Pope and others substitute 'pace' for "place" here; but though the word 'pace' might be supposed to consist better with "rein," yet 'to bear his head in a proud pace' would be a forced expression. "Bears his head in such a rein" presents the same idea of a loftily-held head, with a proud motion of the neck, as is presented by the phrase, 'How she bridles!' said of a girl who gives herself haughty airs, or as when we see a caparisoned horse toss its head and shake its trappings.

79. *Keeps his tent like him.* See Note 13, Act v., "Richard III."

80. *How rank soever rounded in with danger.* 'In howsoever high a degree encompassed by danger.' One of the meanings of "rank" is 'high-grown' or 'rampant.'

81. *Let this be granted, and Achilles' horse makes many Thetis' sons.* 'If this be granted, then is the horse of Achilles equal in value to many men like its master.' Achilles was the son of the sea-nymph Thetis.

Nothing so full of heart.[82] But peace, Æneas,
Peace, Trojan; lay thy finger on thy lips!
The worthiness of praise distains his worth,
If that the prais'd himself bring the praise forth:
But what the repining enemy commends,
That breath fame blows; that praise, sole pure, transcends.[83]

Agam. Sir, you of Troy, call you yourself Æneas?

Æne. Ay, Greek, that is my name.

Agam. What's your affair, I pray you?

Æne. Sir, pardon; 'tis for Agamemnon's ears.

Agam. He hears naught privately that comes from Troy.

Æne. Nor I from Troy come not to whisper him:
I bring a trumpet to awake his ear;
To set his sense on the attentive bent,
And then to speak.

Agam. Speak frankly as the wind;
It is not Agamemnon's sleeping hour:
That thou shalt know, Trojan, he is awake,
He tells thee so himself.

Æne. Trumpet, blow loud,
Send thy brass voice through all these lazy tents;
And every Greek of mettle, let him know,
What Troy means fairly shall be spoke aloud.

[*Trumpet sounds.*

We have, great Agamemnon, here in Troy
A prince call'd Hector,—Priam is his father,—
Who in this dull and long-continu'd truce[84]
Is rusty grown: he bade me take a trumpet,
And to this purpose speak. Kings, princes, lords!
If there be one among the fair'st of Greece,
That holds his honour higher than his ease;
That seeks his praise more than he fears his peril;
That knows his valour, and knows not his fear;
That loves his mistress more than in confession[85]
With truant vows to her own lips he loves,
And dare avow her beauty and her worth
In other arms than hers,—to him this challenge.
Hector, in view of Trojans and of Greeks,
Shall make it good,—or do his best to do it,—
He hath a lady, wiser, fairer, truer,
Than ever Greek did compass[86] in his arms;
And will to-morrow with his trumpet call,
Midway between your tents and walls of Troy,
To rouse a Grecian that is true in love:
If any come, Hector shall honour him;
If none, he'll say in Troy when he retires,
The Grecian dames are sunburn'd,[87] and not worth
The splinter of a lance.[88] Even so much.

Agam. This shall be told our lovers, Lord Æneas;
If none of them have soul in such a kind,
We left them all at home: but we are soldiers;
And may that soldier a mere recreant prove,
That means not, hath not, or is not in love![89]
If then one is, or hath, or means to be,
That one meets Hector; if none else, I am he.

Nest. Tell him of Nestor, one that was a man
When Hector's grandsire suck'd; he is old now;
But if there be not in our Grecian host
One noble man that hath one spark of fire,
To answer for his love, tell him from me,—
I'll hide my silver beard in a gold beaver,
And in my vantbrace put this wither'd brawn;[90]
And, meeting him, will tell him that my lady
Was fairer than his grandame, and as chaste
As may be in the world: his youth in flood,[91]
I'll prove this truth with my three drops of blood.

Æne. Now heavens forbid such scarcity of youth!

Ulyss. Amen.

Agam. Fair Lord Æneas, let me touch your hand;
To our pavilion shall I lead you, sir.
Achilles shall have word of this intent;
So shall each lord of Greece, from tent to tent:
Yourself shall feast with us before you go,
And find the welcome of a noble foe.

[*Exeunt all except* ULYSSES *and* NESTOR.

Ulyss. Nestor,—

Nest. What says Ulysses?

---

82. *And, Jove's accord, nothing so full of heart.* This has been variously altered; but we take it to be elliptically expressed, meaning, 'And, through Jove's granting, there's nothing so full of courage as they are.'

83. *That praise, sole pure, transcends.* Different substitutions have been made here; but, taking "sole" to mean 'solely, the sentence precisely expresses Shakespeare's tenet that 'that praise' (the reluctant praise from foes, in contradistinction to self-praise), 'the only pure praise, transcends all other praise.' See Note 73, Act iii., "Merchant of Venice."

84. *This dull and long-continu'd truce.* The mention of this truce is taken from "The Destruction of Troy."

85. *That loves his mistress more, &c.* The meaning of these two lines appears to us to be obscured by retaining the parenthesis which the Folio puts to the second of them; as is its frequent practice where no parenthesis should be placed. The sentence means, 'that loves his mistress more than he tells her he does amid vows and kisses.' There is, of course, a play upon the word "arms" immediately afterwards.

86 *Compass.* Here used for 'embrace' or 'clasp round;' as in the passage explained in Note 12, Act iv., "Comedy of Errors."

87. *Sunburn'd.* Here used to express 'not fair,' 'unlovely.' See Note 45, Act ii., "Much Ado."

88. *The splinter of a lance.* The wording of this challenge is in the true chivalric tone; and it affords one of the instances of the skill with which the dramatist has blended the rich hues of the romance-writers with the Doric simplicity of outline in the classic poets. See Note 1, Act i. of the present play.

89. *That means not, hath not, or is not in love!* This passage is constructed in the same style of ellipsis as the one commented upon in Note 55, Act iii., "Henry VIII.;" and each of these two passages serves as an illustration of the other, showing how largely elliptical our poet occasionally makes his diction. Here 'to be' is understood after the first "not" in the sentence, and 'been' after the second "not." 'Been' is also again understood, in the next line, after "hath."

90. *In my vantbrace put this wither'd brawn.* "Vantbrace" is an armour for the arm (French, *avant bras*); and "brawn" is here used to express 'muscular arm.'

91. *His youth in flood.* Elliptically expressed; signifying, 'though his youthful blood be in full flow.'

Ulyss. I have a young conception in my brain;
Be you my time to bring it to some shape.
Nest. What is 't?
Ulyss. This 'tis:—
Blunt wedges rive hard knots: the seeded pride
That hath to this maturity blown up
In rank Achilles must or now be cropp'd,
Or, shedding, breed a nursery of like evil,
To overbulk us all.
Nest. Well, and how?
Ulyss. This challenge that the gallant Hector sends,
However it is spread in general name,
Relates in purpose only to Achilles.
Nest. The purpose is perspicuous even as substance,
Whose grossness little characters sum up:[92]
And, in the publication, make no strain,
But that Achilles,[93] were his brain as barren
As banks of Libya,[94]—though, Apollo knows,
'Tis dry enough,—will, with great speed of judgment,
Ay, with celerity, find Hector's purpose
Pointing on him.
Ulyss. And wake him to the answer, think you?
Nest. Yes, 'tis most meet: whom may you else oppose,
That can from Hector bring those honours off,
If not Achilles? Though 't be a sportful combat,
Yet in the trial much opinion dwells;
For here the Trojans taste our dear'st repute
With their fin'st palate: and trust to me, Ulysses,
Our imputtaion shall be oddly pois'd[95]
In this wild action; for the success,
Although particular, shall give a scantling[96]
Of good or bad unto the general;
And in such indexes, although small pricks
To their subséquent volumes,[97] there is seen
The baby figure of the giant mass
Of things to come at large. It is suppos'd,
He that meets Hector issues from our choice:
And choice, being mutual act of all our souls,
Makes merit her election; and doth boil,
As 'twere from forth us all, a man distill'd
Out of our virtues; who miscarrying,
What heart receives from hence the conquering part,[98]
To steel a strong opinion to themselves?
Which entertain'd, limbs are his instruments,[99]
In no less working than are swords and bows
Directive by the limbs.
Ulyss. Give pardon to my speech;—
Therefore 'tis meet Achilles meet not Hector.
Let us, like merchants, show our foulest wares,
And think, perchance, they'll sell; if not,
The lustre of the better shall exceed,
By showing the worse first. Do not consent
That ever Hector and Achilles meet;
For both our honour and our shame in this
Are dogg'd with two strange followers.
Nest. I see them not with my old eyes: what are they?
Ulyss. What glory our Achilles shares from Hector,
Were he not proud, we all should share with him:
But he already is too insolent;
And we were better parch in Afric sun
Than in the pride and salt scorn of his eyes,
Should he 'scape Hector fair: if he were foil'd,
Why, then we did our main opinion[100] crush
In taint of our best man. No, make a lottery;
And, by device, let blockish[101] Ajax draw
The sort[102] to fight with Hector: among ourselves
Give him allowance for the better man;

92. *The purpose is perspicuous even as substance, whose grossness little characters sum up.* 'The person ultimately purposed in this challenge is as obvious as material substance itself: the bulk of which is formed by small amounts, which may be calculated by small marks of the pen, and which may be estimated by persons of small intelligence.' Shakespeare's use of the word "characters" in this sentence, allows all these various senses to be included in the meaning of this sentence, and they serve to give punningly sarcastic point to Nestor's figurative allusion to Achilles. See Note 21, Act iii., "Henry VIII."

93. *In the publication, make no strain but that, &c.* 'When the challenge comes to be made publicly known, entertain not the least douht but that,' &c. "Strain" is here and elsewhere used by Shakespeare for 'demur,' or 'difficulty of doubt.'

94. *Libya.* The classical name for Africa.

95. *Our imputation shall be oddly pois'd.* 'Our imputed excellence shall be unequally weighed.' "Imputation" is here and elsewhere used by Shakespeare for that which is attributed as a merit, that which is adjudged to be excellent; and "oddly pois'd" has here the force of 'unfairly matched' and 'awkwardly risked,' as well as 'unequally weighed.'

96. *A scantling.* A small portion, a slight sample; as the French use their word, *échantillon*, and the Italians their word, *ciantolino*, which latter Florio interprets into English by "a little scantling."

97. *In such indexes, although small pricks to their subsequent volumes.* 'In such indexes, although small points compared with their subsequent volumes.' Indexes were often in Shakespeare's time placed at the commencement of a book.

98. *Who miscarrying, what heart receives from hence, &c.* In this passage we have an instance of the form of question that, strictly constructed, requires the word 'not;' but, Shakespereanly constructed, allows 'not' to be understood. See Note 22, Act v., "Henry VIII." The meaning of the sentence is, 'If this selected champion should fail, what spirit would not hence be received by the conquering side, to give fresh edge to a high opinion of themselves?' Shakespeare elsewhere uses the verb "to steel" for 'to put fresh point or edge to; to strengthen, to give added force to.' See passage adverted to in Note 54, Act i., "Richard II."

99. *Which entertain'd, limbs are his instruments.* 'Which opinion entertained, limbs are its instruments.'

100. *Opinion.* Here, as in the passage commented upon in our last note but one, used for 'reputation,' 'estimation;' "our main opinion" means 'the high opinion held of us.' Farther on in this speech "our opinion" is again used for the 'reputation we enjoy.'

101. *Blockish.* 'Obtuse,' 'impenetrably stupid;' 'blockheaded' or 'blockheadedly.'

102. *The sort.* 'The lot.'

For that will physic the great Myrmidon[103]
Who broils in loud applause,[104] and make him fall[105]
His crest that prouder than blue Iris bends.
If the dull brainless Ajax come safe off,
We'll dress him up in voices: if he fail,
Yet go we under our opinion still
That we have better men. But, hit or miss,
Our project's life this shape of sense assumes,—
Ajax employ'd plucks down Achilles' plumes.

Nest. Now, Ulysses, I begin to relish thy advice;
And I will give a taste of it forthwith
To Agamemnon: go we to him straight.
Two curs shall tame each other: pride alone
Must tarre[106] the mastiffs on, as 'twere their bone.

[*Exeunt.*

ACT II.

SCENE I.—*Another part of the Grecian Camp.*

Enter AJAX *and* THERSITES.

Ajax. Thersites,—

Ther. Agamemnon,—how if he had boils,—full, all over, generally?—

Ajax. Thersites,—

Ther. And those boils did run?—Say so,—did not the general run then?

Ajax. Dog,—

Ther. Then would come some matter from him; I see none now.

Ajax. Thou wolf's son, canst thou not hear? Feel, then. [*Strikes him.*

Ther. The plague of Greece[1] upon thee, thou mongrel beef-witted lord![2]

Ajax. Speak, then, thou vinewedst leaven,[3] speak: I will beat thee into handsomeness.

Ther. I shall sooner rail thee into wit and holiness: but, I think, thy horse will sooner con[4] an oration than thou learn a prayer without a book. Thou canst strike, canst thou? a red murrain[5] o' thy jade's tricks!

Ajax. Toadstool, learn me the proclamation.

Ther. Dost thou think I have no sense, thou strikest me thus?

Ajax. The proclamation,—

Ther. Thou art proclaimed a fool, I think.

Ajax Do not, porcupine, do not; my fingers itch.

Ther. I would thou didst itch from head to foot, and I had the scratching of thee; I would make thee the loathsomest scab in Greece. When thou art forth in the incursions, thou strikest as slow as another.

Ajax. I say, the proclamation,—

Ther. Thou grumblest and railest every hour on Achilles; and thou art as full of envy at his greatness as Cerberus[6] is at Proserpina's beauty, ay, that thou barkest at him.[7]

Ajax. Mistress Thersites!

Ther. Thou shouldst strike him.

Ajax. Cobloaf![8]

Ther. He would pun[9] thee into shivers with his fist, as a sailor breaks a biscuit.

Ajax. You cur! [*Beating him.*

Ther. Do, do.

Ajax. Thou stool for a witch!

---

103. *The great Myrmidon.* Ulysses calls Achilles thus, as chieftain of the Myrmidons, a people of Thessaly, who accompanied him to the Trojan war.

104. *Who broils in loud applause.* 'Who is heated with noisy laudation;' the word "broils" admirably serves to suggest the image of a man who swells and sweats in the fire of applause, as broiling meat swells, spits, and exudes, above the red coals; while the expression also includes the sense of 'is quarrelsome,' 'is resentful,' 'is hostilely arrogant.'

105. *Fall.* 'Lower,' 'stoop;' used actively. See Note 57, Act iii., "Richard II."

106. *Tarre.* 'Urge,' 'incite.' See Note 14, Act iv., "King John."

1. *The plague of Greece.* In allusion to the plague sent by Apollo on the Grecian army; described in the commencement of Homer's Iliads.

2. *Thou mongrel beef-witted lord.* The epithet "mongrel" is given in reference to Ajax being the son of a Grecian father and a Trojan mother: and "beef-witted" is an epithet testifying that opinion as to eating beef having an injurious effect upon the intellect which we discussed in Note 38, Act i., "Twelfth Night."

3. *Thou vinewedst leaven.* The Folio prints 'whinid'st;' being probably a corruption of "vinewed'st," which means 'most mouldy.' "Vinewed" is an old word for 'mouldy,' 'musty,' 'decayed;' and it is said to exist still in provincial use, in the form of "vinny." The Quarto gives the word 'unsalted' here instead of "vinewedst."

4. *Con.* 'Commit to memory,' 'study so as to learn by rote.' See Note 93, Act i., "Twelfth Night."

5. *A red murrain.* See Note 56, Act i., "Tempest."

6. *Cerberus.* The three-headed dog stationed at the gates of the infernal regions. See passage referred to in Note 135, Act v., "Love's Labour's Lost."

7. *Ay, that thou barkest at him.* "That" is here elliptically used for 'so that.' See Note 13, Act i., "Henry VIII."

8. *Cobloaf.* A round-headed loaf, a lumpy-shaped loaf (possibly a corruption of 'cop-loaf;' from the Saxon *cop*, head); applied as a term of reproach to the big-headed misshapen Thersites.

9. *Pun.* A provincial form of 'pound;' Saxon, *punian.*

Ther. Ay, do, do; thou sodden-witted lord! thou hast no more brain than I have in mine elbows; an assinico[10] may tutor thee: thou scurvy valiant ass! thou art here but to thrash Trojans; and thou art bought and sold[11] among those of any wit, like a Barbarian slave. If thou use to beat me, I will begin at thy heel, and tell what thou art by inches, thou thing of no bowels, thou!

Ajax. You dog!

Ther. You scurvy lord!

Ajax. You cur! [*Beating him.*

Ther. Mars his idiot![12] do, rudeness; do, camel; do, do.

Enter ACHILLES *and* PATROCLUS.

Achil. Why, how now, Ajax! wherefore do you thus?—How now, Thersites! what's the matter, man?

Ther. You see him there, do you?

Achil. Ay; what's the matter?

Ther. Nay, look upon him.

Achil. So I do: what's the matter?

Ther. Nay, but regard him well.

Achil. Well! why, I do so.

Ther. But yet you look not well upon him; for, whosoever you take him to be, he is Ajax.

Achil. I know that, fool.

Ther. Ay, but that fool knows not himself.

Ajax. Therefore I beat thee.

Ther. Lo, lo, lo, lo, what modicums[13] of wit he utters! his evasions have ears thus long. I have bobbed[14] his brain more than he has beat my bones: I will buy nine sparrows for a penny, and his *pia mater*[15] is not worth the ninth part of a sparrow. This lord, Achilles, Ajax,—who wears his wit in his paunch, and his paunch in his head,—I'll tell you what I say of him.

Achil. What?

Ther. I say, this Ajax,—

[AJAX *offers to strike him,* ACHILLES *interposes.*

Achil. Nay, good Ajax.

Ther. Has not so much wit,—

Achil. Nay, I must hold you.

Ther. As will stop the eye of Helen's needle, for whom he comes to fight.

Achil. Peace, fool!

Ther. I would have peace and quietness, but the fool will not: he there; that he; look you there.

Ajax. Oh, thou curst cur! I shall,—

Achil. Will you set your wit to a fool's?

Ther. No, I warrant you; for a fool's will shame it.

Patr. Good words, Thersites.

Achil. What's the quarrel?

Ajax. I bade the vile owl go learn me the tenor of the proclamation, and he rails upon me.

Ther. I serve thee not.

Ajax. Well, go to, go to.

Ther. I serve here voluntary.[16]

Achil. Your last service was sufferance, 'twas not voluntary,—no man is beaten voluntary: Ajax was here the voluntary, and you as under an impress.[17]

Ther. E'en so; a great deal of your wit, too, lies in your sinews, or else there be liars. Hector shall have a great catch, if he knock out either of your brains:[18] 'a were as good crack a fusty nut with no kernel.

Achil. What! with me too, Thersites?

Ther. There's Ulysses and old Nestor,—whose wit was mouldy ere your grandsires[19] had nails on their toes,—yoke you like draught oxen, and make you plough up the war.

Achil. What, what?

Ther. Yes, good sooth: to, Achilles! to, Ajax! to![20]

Ajax. I shall cut out your tongue.

Ther. 'Tis no matter; I shall speak as much as thou afterwards.

Patr. No more words, Thersites; peace!

Ther. I will hold my peace when Achilles' brach[21] bids me, shall I?

Achil. There's for you, Patroclus.

10. *Assinico.* A term borrowed from the Spanish word *asnico*, a little ass. The word as used by some of our elder dramatists is sometimes spelt 'assinego' or 'asincgo.'

11. *Bought and sold.* Here used for 'befooled,' 'made a fool of,' 'treated as a fool.' See Note 45, Act v., "Richard III."

12. *Mars his idiot.* A form of 'Mars's idiot.' See Note 22, Act i., "First Part Henry VI."

13. *Modicums.* 'Scraps,' 'morsels;' adopted into English use from the Latin *modicum*, a small portion, a little piece.

14. *Bobbed.* 'Flouted,' 'scoffed at,' 'jeered at. See Note 69, Act ii., "As You Like It."

15. *Pia mater.* The covering of the brain. See Note 83, Act i., "Twelfth Night."

16. *I serve here voluntary.* In the present passage Shakespeare uses the word "voluntary" substantively, adjectively, and adverbially. In "I serve here voluntary," either 'as a' is elliptically understood before "voluntary," or the latter word is used for 'voluntarily;' then comes "voluntary" in "not voluntary" as an adjective, then in "beaten voluntary" as an adverb, and lastly in "the voluntary" as a substantive.

17. *And you as under an impress.* Here the "was" just before gives 'were' to be understood between "you" and "as."

18. *If he knock out either of your brains.* 'If he knock out the brains of either of you.' A licence of construction still in common use.

19. *Ere your grandsires.* The old copies print 'their' for "your" here.

20. *To Achilles! to, Ajax! to!* "To! to!" was an expression of urging used by ploughmen to their "draught oxen."

21. *Achilles' brach.* The old copies give 'brooch' here instead of "brach," for which it was probably a misprint. Rowe made the correction. Shakespeare almost uniformly uses 'brooch' to express something choice or costly (see Note 59, Act v., "Richard II."); and as Thersites here calls Patroclus by some abusive epithet, it is not probable that 'brooch' should be the word. "Brach," on the contrary, was a term for a hound (see Note 13, Induction to "Taming of the Shrew"), and most frequently used to express a bitch-hound; therefore it is likely that it should be flung at the effeminate and parasitical Patroclus as an insult by the coarse jester.



Thersites. You see him there, do you?
Achilles. Ay; what's the matter? *Act II. Scene I.*

Ther. I will see you hanged, like clotpolls, ere I comè any more to your tents: I will keep where there is wit stirring, and leave the faction of fools. [*Exit.*

Patr. A good riddance.

Achil. Marry, this, sir, is proclaim'd through all our host:—
That Hector, by the fifth hour of the sun,
Will, with a trumpet, 'twixt our tents and Troy,
To-morrow morning call some knight to arms,[22]
That hath a stomach; and such a one, that dare
Maintain,—I know not what; 'tis trash. Farewell.

Ajax. Farewell. Who shall answer him?

Achil. I know not,—'tis put to lottery; otherwise, He knew his man.

Ajax. Oh, meaning you.—I will go learn more of it. [*Exeunt.*

22. *Call some knight to arms.* Here is used the direct style and title of chivalry. See Note 88, Act i.

SCENE II.—TROY.—*A Room in* PRIAM'S *Palace.*

Enter PRIAM, HECTOR, TROILUS, PARIS, *and* HELENUS.

Pri. After so many hours, lives, speeches spent,
Thus once again says Nestor from the Greeks:—
"Deliver Helen, and all damage else,—
As honour, loss of time, travail, expense,
Wounds, friends, and what else dear that is consum'd
In hot digestion of this cormorant war,—
Shall be struck off:"—Hector, what say you to 't?

Hect. Though no man lesser fears the Greeks than I,
As far as toucheth my particular,
Yet, dread Priam,
There is no lady of more softer bowels,
More spongy to suck in the sense of fear,
More ready to cry out, "Who knows what follows?"
Than Hector is: the wound of peace is surety,



Cassandra. Cry, Trojans, cry! lend me ten thousand eyes,
And I will fill them with prophetic tears.

Act II. Scene II.

Surety secure ;[23] but modest doubt is call'd
The beacon of the wise, the tent[24] that searches
To the bottom of the worst. Let Helen go:
Since the first sword was drawn about this question,
Every tithe soul, 'mongst many thousand dismes,[25]
Hath been as dear as Helen,—I mean, of ours:
If we have lost so many tenths of ours,
To guard a thing not ours, nor worth to us,
Had it our name, the value of one ten,—
What merit's in that reason which denies
The yielding of her up?

Tro. Fie, fie, my brother!
Weigh you the worth and honour of a king,
So great as our dread father, in a scale
Of common ounces? will you with counters sum
The past-proportion of his infinite?[26]
And buckle in a waist most fathomless
With spans and inches so diminutive
As fears and reasons? fie, for godly shame!

Hel. No marvel, though you bite so sharp at reasons,[27]
You are so empty of them. Should not our father
Bear the great sway of his affairs with reasons,
Because your speech hath none that tells him so?

Tro. You are for dreams and slumbers, brother priest;
You fur your gloves with reason. Here are your reasons:
You know an enemy intends you harm;
You know a sword employ'd is perilous,
And reason flies the object of all harm:
Who marvels, then, when Helenus beholds
A Grecian and his sword, if he do set
The very wings of reason to his heels,
And fly like chidden Mercury from Jove,
Or like a star disorb'd? Nay, if we talk of reason,
Let's shut our gates, and sleep: manhood and honour
Should have hare hearts, would they but fat their thoughts
With this cramm'd reason: reason and respect[28]
Make livers pale,[29] and lustihood deject.

Hect. Brother, she is not worth what she doth cost
The holding.

Tro. What is aught, but as 'tis valu'd?

Hect. But value dwells not in particular will;
It holds his estimate[30] and dignity
As well wherein 'tis precious of itself
As in the prizer:[31] 'tis mad idolatry
To make the service greater than the god;
And the will dotes, that is attributive
To what infectiously itself affects,[32]
Without some image of the affected merit.

Tro. I take to-day a wife, and my election
Is led on in the conduct of my will;[33]
My will enkindled by mine eyes and ears,
Two traded[34] pilots 'twixt the dangerous shores
Of will and judgment: how may I avoid,
Although my will distaste what it elected,
The wife I chose? there can be no evasion
To blench[35] from this, and to stand firm by honour:
We turn not back the silks upon the merchant,
When we have soil'd them; nor the remainder viands
We do not throw in unrespective sieve,[36]
Because we now are full. It was thought meet
Paris should do some vengeance on the Greeks:
Your breath of full consent bellied his sails;
The seas and winds (old wranglers) took a truce,
And did him service: he touch'd the ports desir'd;
And, for an old aunt,[37] whom the Greeks held captive,
He brought a Grecian queen, whose youth and freshness

23. *Surety secure.* 'Rash confidence,' 'over-trustful reliance.' See Note 31, Act v., "Richard II."

24. *Tent.* A small roll of lint used in examining and cleansing a wound; and to 'tent a wound' is the surgical expression for searching a wound in order to prove its extent and condition.

25. *Dismes.* Tenths.

26. *The past-proportion of his infinite.* 'His infinite amount of greatness which is beyond measure,' 'his infinite worth which surpasses usual proportion.'

27. *No marvel, though you bite so sharp at reasons.* "Though" is here used, in Shakespeare's peculiar mode of employing this word, for 'that,' or 'if.' See Note 90, Act i., "Richard III." "Sharp" is used adverbially for 'sharply;' and "reasons" has a play upon the word, from 'raisins' having been formerly corruptedly pronounced like it. See Note 34, Act v., "Much Ado."

28. *Respect.* Here used for 'regard to consequences,' 'circumspection.'

29. *Make livers pale.* See Note 21, Act iii., "Merchant of Venice."

30. *It holds his estimate.* "His" used for 'its.'

31. *As in the prizer.* Elliptically expressed; meaning 'as it is in the estimation of the prizer,' or 'as it is in the prizer's estimation.'

32. *That is attributive to, &c.* 'That attributes excellence to what it fanatically admires, without there being some actual portion of the merit admired:' 'that ascribes merit, and admires merit, though there exist no traces of the merit so ascribed and admired.'

33. *In the conduct of my will.* 'By the guidance of my will.'

34. *Traded.* 'Practised,' 'accustomed.' See the use of this word in the passage referred to in Note 63, Act iv., "King John."

35. *To blench.* 'To shrink,' 'to draw back.' See Note 5, Act i.

36. *Unrespective sieve.* "Unrespective" is here used for 'disregardful,' 'made for containing disregarded scraps.' "Sieve" is spelt in the Quarto 'siue,' and is misprinted in the first Folio 'same,' while the second Folio changes it into 'place.' "Sieve" was a term for a large basket, generally used for fruit, as we find by a passage from Davenant's play of "The Wits"—"Apple-wives that wrangle for a sieve;" and in Covent Garden Market fruit and vegetable baskets, holding a certain measure, and called sieve and half-sieves, are still used. Baskets lined with tin, and called voiders, were employed for carrying broken meat from table; and Dr. Farmer asserts that in some counties the baskets used for conveying away dirt are called sieves. It is probable therefore that "sieve" is the word here meant and written by Shakespeare, to express a receptacle for orts and refuse.

37. *An old aunt.* Hesione, sister to Priam. Hercules, when he rescued her (see Note 16, Act iii., "Merchant of Venice"), being refused his promised reward for so doing, carried her away from Troy to Greece, and gave her in marriage to his friend Telamon, by whom she became mother to Ajax.

Wrinkles Apollo's, and makes stale the morning.
Why keep we her? the Grecians keep our aunt:
Is she worth keeping? why, she is a pearl,
Whose price hath launch'd above a thousand ships,
And turn'd crown'd kings to merchants.
If you'll avouch 'twas wisdom Paris went
(As you must needs, for you all cried, "Go, go"),
If you'll confess he brought home noble prize
(As you must needs, for you all clapp'd your hands,
And cried, "Inestimable!"),—why do you now[38]
The issue of your proper wisdoms rate,
And do a deed that fortune never did,
Beggar the estimation which you priz'd
Richer than sea and land? Oh, theft most base,
That we have stol'n what we do fear to keep!
But, thieves, unworthy of a thing so stol'n,
That in their country did them that disgrace,
We fear to warrant in our native place!

Cas. [*Within.*] Cry, Trojans, cry!

Pri. What noise? what shriek is this?

Tro. 'Tis our mad sister, I do know her voice.

Cas. [*Within.*] Cry, Trojans!

Hect. It is Cassandra.

Enter CASSANDRA, *raving.*

Cas. Cry, Trojans, cry! lend me ten thousand eyes,
And I will fill them with prophetic tears.

Hect. Peace, sister, peace!

Cas. Virgins and boys, mid-age and wrinkled eld,[39]
Soft infancy, that nothing canst but cry,
Add to my clamours! let us pay betimes
A moiety[40] of that mass of moan to come.
Cry, Trojans, cry! practise your eyes with tears!
Troy must not be, nor goodly Ilion stand;
Our firebrand brother, Paris,[41] burns us all.
Cry, Trojans, cry! a Helen and a woe:
Cry, cry! Troy burns, or else let Helen go.
[*Exit.*

Hect. Now, youthful Troilus, do not these high strains
Of divination in our sister work
Some touches of remorse? or is your blood
So madly hot, that no discourse of reason,[42]
Nor fear of bad success in a bad cause,
Can qualify the same?

Tro. Why, brother Hector,
We may not think the justness of each act
Such and no other than event doth form it;
Nor once deject the courage of our minds,
Because Cassandra's mad: her brain-sick raptures
Cannot distaste[43] the goodness of a quarrel
Which hath our several honours all engag'd
To make it gracious.[44] For my private part,
I am no more touch'd than all Priam's sons.
And Jove forbid there should be done amongst us
Such things as might offend the weakest spleen
To fight for and maintain!

Par. Else might the world convince[45] of levity
As well my undertakings as your counsels:
But I attest the gods, your full consent
Gave wings to my propension,[46] and cut off
All fears attending on so dire a project.
For what, alas! can these my single arms?
What propugnation[47] is in one man's valour,
To stand the push and enmity of those
This quarrel would excite? Yet, I protest,
Were I alone to pass the difficulties,[48]
And had as ample power as I have will,
Paris should ne'er retract what he hath done,
Nor faint in the pursuit.

38. *Why do you now, &c.* 'Why do you now impugn your own wisdom, and do that which capricious Fortune herself is guiltless of doing—depreciate the value of something which you prized as richer than sea and land? 'Tis a most base theft, to steal that which we fear to keep! but we, thieves unworthy of a thing so stolen, having done the owners the injury to steal it from them in their country, fear to abide by the theft in our native place!'

39. *Eld.* The Quarto prints 'elders;' the Folio, 'old' here. Ritson suggested the correction, on the supposition that the Folio word was a misprint for this word, which we find elsewhere used by Shakespeare. See Note 23, Act iv., "Merry Wives," and Note 10, Act iii., "Measure for Measure."

40. *A moiety.* 'A portion.' See Note 16, Act iii., "First Part Henry IV."

41. *Our firebrand brother, Paris.* Hecuba, previous to the birth of her son Paris, dreamed that she brought into the world a firebrand which consumed Troy. See Note 40, Act ii., "Second Part Henry IV."

42. *Discourse of reason.* Here, and elsewhere, used by Shakespeare for ratiocination, the power to argue rationally, the faculty of reasoning.

43. *Distaste.* 'Render distasteful;' 'deteriorate,' 'damage,' 'impair.'

44. *To make it gracious.* To make it wear a favourable aspect; to make it acceptable or palatable. The expression is used in the same manner as here in a passage in "Two Gentlemen of Verona," Act iii., sc. 1, where Launce says, "Why, that word *makes* the faults *gracious*." The sense of 'palatable' included in this expression accords with the word "distaste" used just before.

45. *Convince.* Here used for 'convict;' a sense in which the word was sometimes formerly employed.

46. *Propension.* A form of 'propensity;' 'inclination.'

47. *Propugnation.* 'Power of defence;' Latin, *propugnatio*, defence.

48. *Were I alone to pass the difficulties.* Here the word "pass" has been suspected of error, and 'poise' proposed as its substitute; but it seems to us that "pass" is here used elliptically for 'pass through,' meaning to experience or encounter the difficulties. The whole sentence is expressed in Shakespeare's condensed style, and with his occasional licence as regards the tenses of verbs; for we believe it to bear this interpretation:—'Were it I alone that had to pass through the difficulties, and had I as ample power as I have will to pass through them, Paris should,' &c. It appears to us that "and had" before "as ample power" gives 'had' to be understood in the previous line. There is still another interpretation of this sentence, supposing that the word "pass" may be here used in the sense of 'pass in review,' 'regard' (see Note 40, Act iv., "Second Part Henry VI.");but considering the gist of the entire passage, we believe that our first interpretation is the right one.

Pri. Paris, you speak
Like one besotted on your sweet delights:
You have the honey still, but these the gall;
So to be valiant is no praise at all.

Par. Sir, I propose not merely to myself
The pleasures such a beauty brings with it;
But I would have the soil of her fair rape
Wip'd off, in honourable keeping her.
What treason were it to the ransack'd queen,
Disgrace to your great worths, and shame to me,
Now to deliver her possession up
On terms of base compulsion! Can it be
That so degenerate a strain as this
Should once set footing in your generous bosoms?
There's not the meanest spirit on our party,
Without a heart to dare, or sword to draw,
When Helen is defended; nor none so noble,
Whose life were ill bestow'd, or death unfam'd,
Where Helen is the subject: then, I say,
Well may we fight for her, whom, we know well,
The world's large spaces cannot parallel.

Hect. Paris and Troilus, you have both said well;
And on the cause and question now in hand
Have gloz'd,[49]—but superficially; not much
Unlike young men, whom Aristotle[50] thought
Unfit to hear moral philosophy:
The reasons you allege do more conduce
To the hot passion of distempered blood
Than to make up a free determination
'Twixt right and wrong; for pleasure and revenge
Have ears more deaf than adders to the voice
Of any true decision. Nature craves
All dues be render'd to their owners: now,
What nearer debt in all humanity
Than wife is to the husband? If this law
Of nature be corrupted through affection;
And that great minds, of partial indulgence[51]
To their benumbèd wills,[52] resist the same;
There is a law in each well-order'd nation,
To curb those raging appetites that are
Most disobedient and refractory.
If Helen, then, be wife to Sparta's king,—
As it is known she is,—these moral laws
Of nature and of nations speak aloud
To have her back return'd: thus to persist
In doing wrong extenuates not wrong,
But makes it much more heavy. Hector's opinion
Is this, in way of truth: yet, ne'ertheless,
My spritely brethren, I propend[53] to you
In resolution to keep Helen still;
For 'tis a cause that hath no mean dependance
Upon our joint and several dignities.

Tro. Why, there you touch'd the life of our design:
Were it not glory that we more affected
Than the performance of our heaving spleens,[54]
I would not wish a drop of Trojan blood
Spent more in her defence. But, worthy Hector,
She is a theme of honour and renown;
A spur to valiant and magnanimous deeds;
Whose present courage may beat down our foes,
And fame in time to come canónise[55] us:
For, I presume, brave Hector would not lose
So rich advantage of a promis'd glory,
As smiles upon the forehead of this action,
For the wide world's revenue.

Hect. I am yours,
You valiant offspring of great Priamus.—
I have a roisting challenge sent amongst
The dull and factious nobles of the Greeks
Will strike amazement to their drowsy spirits:
I was advértis'd their great general slept,
Whilst emulation[56] in the army crept:
This, I presume, will wake him. [*Exeunt.*

SCENE III. — *The Grecian Camp. Before* ACHILLES' *Tent.*

Enter THERSITES.

Ther. How now, Thersites! what! lost in the labyrinth of thy fury! Shall the elephant Ajax carry it thus? he beats me, and I rail at him: oh, worthy satisfaction! would it were otherwise; that I could beat him, whilst he railed at me: 'sfoot, I'll learn to conjure and raise devils, but I'll see some issue of my spiteful execrations. Then there's Achilles,—a rare engineer. If Troy be not taken until these two undermine it, the walls will stand till they fall of themselves. Oh, thou great thunder-darter of Olympus, forget that thou

49. *Gloz'd.* 'Talked speciously,' 'argued plausibly.' See Note 24, Act i., "Henry V."

50. *Aristotle.* Hector's citing Aristotle's opinion is in accordance with various anachronisms to be found in the classical and romantic books which were among those that Shakespeare evidently read; and indeed, so that a circumstance suited the matter in hand, it was introduced with less regard to correctness of period than to more general appropriateness.

51. *That great minds, of partial indulgence to, &c.* "Of" is here used for 'from' or 'through.'

52. *Benumbèd wills.* 'Insensible wills,' 'insensate wills.'

53. *Propend.* 'Incline.' See Note 46 of this Act. Hector says his opinion is what he has delivered, as regards the true right and justice of the question; yet, nevertheless, viewed with regard to martial honour and dignity, he agrees with his spirited brothers in their resolution still to keep Helen.

54. *Spleens.* Here used for 'ill-humours,' 'splenetic feeling,' 'spite.'

55. *Canonize.* Here used to express being enrolled among the heroes and demigods; as the old translators used to render the Latin phrase, *ascribi numinibus* (literally, written or registered among the deities), by 'to be canonised, or made a saint.'

56. *Emulation.* This word, which is now distinctively used to express generous rivalry or desire for superiority, was originally used to express rivalry, whether good or bad; and Shakespeare uses it in both senses. Here it means 'envious rivalry,' 'factious contention;' that which has been previously described by Ulysses (Act i., sc. 3) as the "*envious* fever of pale and bloodless *emulation* that keeps Troy on foot."



Achilles. Who's there?
Patroclus. Thersites, my lord. *Act II. Scene III.*

art Jove, the king of gods; and, Mercury, lose all the serpentine craft of thy caduceus;[57] if ye take not that little little less-than-little wit from them that they have! which short-armed[58] ignorance itself knows is so abundant scarce, it will not in circumvention deliver a fly from a spider, without drawing their massy irons[59] and cutting the web. After this, the vengeance on the whole camp! I have said my prayers; and devil envy, say Amen.—What, ho! my Lord Achilles!

Enter Patroclus.

Patr. Who's there? Thersites! Good Thersites, come in and rail.

Ther. If I could have remembered a gilt counterfeit, thou wouldst not have slipped[60] out of my contemplation: but it is no matter; thyself upon thyself! The common curse of mankind, folly and ignorance, be thine in great revenue! Heaven bless thee from a tutor, and discipline come not near thee! Let thy blood[61] be thy direction till thy death! then if she that lays thee out says thou art a fair corse, I'll be sworn and sworn upon 't she never shrouded any but lazars. Amen.—Where's Achilles?

Patr. What! art thou devout? wast thou in prayer?

Ther. Ay; the heavens hear me!

57. *Caduceus.* The wand of Mercury, which was entwined with serpents.

58. *Short-armed.* This has been changed to 'short-aim'd;' but the original word expresses 'incapable of reaching far,' 'capable of achieving little:' while the word which is proposed as its substitution conveys but a superfluously-given meaning, since "ignorance" is, *of course*, 'short-aim'd,' or comes short of its aim.

59. *Irons.* Here, and elsewhere, used as a contemptuous epithet for 'swords.' See Note 7, Act ii., "Henry V." Thersites sneers at the two hulking fellows being able to use no other means than brute force.

60. *Slipped.* Thersites punningly uses this word, because 'slip' was a common term for false or counterfeit coin.

61. *Blood.* Here used for 'passions,' 'ungoverned impulses.'

Enter ACHILLES.

Achil. Who's there?

Patr. Thersites, my lord.

Achil. Where, where?—Art thou come? why, my cheese, my digestion, why hast thou not served thyself in to my table so many meals? Come,—what's Agamemnon?

Ther. Thy commander, Achilles:—then tell me, Patroclus, what's Achilles?

Patr. Thy lord, Thersites: then tell me, I pray thee, what's thyself?

Ther. Thy knower, Patroclus: then tell me, Patroclus, what art thou?

Patr. Thou mayst tell that knowest.

Achil. Oh, tell, tell.

Ther. I'll decline the whole question.[62] Agamemnon commands Achilles; Achilles is my lord; I am Patroclus' knower; and Patroclus is a fool.

Patr. You rascal!

Ther. Peace, fool! I have not done.

Achil. He is a privileged man.—Proceed, Thersites.

Ther. Agamemnon is a fool; Achilles is a fool; Thersites is a fool; and, as aforesaid, Patroclus is a fool.

Achil. Derive this; come.

Ther. Agamemnon is a fool to offer to command Achilles; Achilles is a fool to be commanded of Agamemnon; Thersites is a fool to serve such a fool; and Patroclus is a fool positive.[63]

Patr. Why am I a fool?

Ther. Make that demand of the prover. It suffices me thou art.—Look you, who comes here?

Achil. Patroclus, I'll speak with nobody.—Come in with me, Thersites. [*Exit.*

Ther. Here is such patchery,[64] such juggling, and such knavery! all the argument is a gull and a wanton; a good quarrel to draw emulous factions and bleed to death upon. Now, the dry serpigo[65] on the subject! and war and luxury confound all! [*Exit.*

Enter AGAMEMNON, ULYSSES, NESTOR, DIOMEDES, *and* AJAX.

Agam. Where is Achilles?

Patr. Within his tent; but ill-dispos'd, my lord.

Agam. Let it be known to him that we are here.
He shent[66] our messengers; and we lay by
Our appertainments, visiting of him:
Let him be told so; lest perchance he think
We dare not move the question of our place,
Or know not what we are.

Patr. I shall say so to him. [*Exit.*

Ulyss. We saw him at the opening of his tent: He is not sick.

Ajax. Yes, lion-sick, sick of proud heart: you may call it melancholy, if you will favour the man; but, by my head, 'tis pride: but why, why? let him show us a cause.—A word, my lord.

[*Takes* AGAMEMNON *aside.*

Nest. What moves Ajax thus to bay at him?

Ulyss. Achilles hath inveigled his fool from him.

Nest. Who, Thersites?

Ulyss. He.

Nest. Then will Ajax lack matter, if he have lost his argument.

Ulyss. No, you see, he is his argument that has his argument,—Achilles.

Nest. All the better; their fraction is more our wish than their faction: but it was a strong composure a fool could disunite.

Ulyss. The amity that wisdom knits not, folly may easily untie.—Here comes Patroclus.

Nest. No Achilles with him.

Ulyss. The elephant hath joints, but none for courtesy: his legs are legs for necessity, not for flexure.[67]

Re-enter PATROCLUS.

Patr. Achilles bids me say, he is much sorry,
If anything more than your sport and pleasure
Did move your greatness and this noble state
To call upon him; he hopes it is no other
But for your health and your digestion sake,—
An after-dinner's breath.[68]

Agam. Hear you, Patroclus:—
We are too well acquainted with these answers:
But his evasion, wing'd thus swift with scorn,
Cannot outfly our apprehensions.
Much attribute[69] he hath; and much the reason
Why we ascribe it to him: yet all his virtues,—
Not virtuously on his own part beheld,—
Do in our eyes begin to lose their gloss;
Yea, like fair fruit in an unwholesome dish,

62. *I'll decline the whole question.* The word "decline" is here used in its grammatical sense; to state the question in all its forms, as a noun is stated in all its cases and numbers. See Note 51, Act iv., "Richard III."

63. *A fool positive.* The reference to grammar terms is sustained by the punning introduction of the word "positive," which is used for an adjective in the first degree of comparison.

64. *Patchery.* Used by Shakespeare and other writers of his time for 'villainy,' 'roguery,' 'cozenage;' 'contrivance of fraud and deception,' 'making up tricks that will delude.'

65. *Serpigo.* A disorder that brings tetters upon the skin; a species of leprosy. See Note 9, Act iii., "Measure for Measure."

66. *Shent.* 'Rated,' 'scolded,' 'abused.' See Note 37, Act iv., "Twelfth Night." The Folio prints 'sent,' the Quarto 'sate' here; Theobald made the correction.

67. *Legs for necessity, not for flexure.* It was an old belief that the elephant could not bend its knees; a belief shown to be false by Sir Thomas Brown in his "Vulgar Errors."

68. *Breath.* Here used for 'breathing:' in the sense of 'exercise,' 'relaxation.' See Note 49, Act i., "As You Like It," and Note 44, Act i., "All's Well."

69. *Attribute.* This word here implies *merit* attributed, as does the word "attributive," explained in Note 32 of the present Act.

Are like to rot untasted. Go and tell him,
We come to speak with him; and you shall not sin,
If you do say we think him over-proud
And under-honest; in self-assumption greater
Than in the note of judgment; and worthier than himself
Here tend the savage strangeness[70] he puts on,
Disguise the holy strength of their command,
And underwrite in an observing kind[71]
His humorous predominance;[72] yea, watch
His pettish lunes,[73] his ebbs, his flows, as if
The passage and whole carriage of this action
Rode on his tide. Go tell him this; and add,
That if he overhold his price so much,
We'll none of him; but let him, like an engine
Not portable, lie under this report,—
Bring action hither, this cannot go to war:
A stirring dwarf we do allowance[74] give
Before a sleeping giant:—tell him so.

Patr. I shall; and bring his answer presently. [*Exit.*

Agam. In second voice we'll not be satisfied;
We come to speak with him.—Ulysses, enter you. [*Exit* ULYSSES.

Ajax. What is he more than another?

Agam. No more than what he thinks he is.

Ajax. Is he so much? Do you not think he thinks himself a better man than I am?

Agam. No question.

Ajax. Will you subscribe his thought, and say he is?

Agam. No, noble Ajax; you are as strong, as valiant, as wise, no less noble, much more gentle, and altogether more tractable.

Ajax. Why should a man be proud? How doth pride grow? I know not what pride is.

Agam. Your mind is the clearer, Ajax, and your virtues the fairer. He that is proud eats up himself: pride is his own glass, his own trumpet, his own chronicle; and whatever praises itself but in the deed, devours the deed in the praise.

Ajax. I do hate a proud man, as I hate the engendering of toads.

Nest. [*Aside.*] Yet he loves himself: is 't not strange?

Re-enter ULYSSES.

Ulyss. Achilles will not to the field to-morrow.

Agam. What's his excuse?

Ulyss. He doth rely on none;
But carries on the stream of his dispose,
Without observance or respect of any,
In will peculiar and in self-admission.

Agam. Why will he not, upon our fair request,
Untent his person, and share the air with us?

Ulyss. Things small as nothing, for request's sake only,
He makes important: possess'd he is with greatness;
And speaks not to himself, but with a pride
That quarrels at self-breath: imagin'd worth
Holds in his blood such swoln and hot discourse,
That 'twixt his mental and his active parts
Kingdom'd Achilles in commotion rages,
And batters down himself: what should I say?
He is so plaguy proud, that the death tokens[75] of it
Cry "No recovery."

Agam. Let Ajax go to him.—
Dear lord, go you and greet him in his tent:
'Tis said he holds you well; and will be led,
At your request, a little from himself.

Ulyss. O Agamemnon, let it not be so!
We'll consecrate the steps that Ajax makes
When they go from Achilles: shall the proud lord,
That bastes his arrogance with his own seam,[76]
And never suffers matter of the world
Enter his thoughts,—save such as do revolve
And ruminate himself,[77]—shall he be worshipp'd
Of that we hold an idol more than he?
No, this thrice-worthy and right-valiant lord
Must not so stale his palm, nobly acquir'd;
Nor, by my will, assubjugate[78] his merit,
As amply titled as Achilles is,
By going to Achilles:
That were to enlard his fat-already pride,
And add more coals to Cancer[79] when he burns

70. *Tend the savage strangeness.* Here "tend" combines the senses of 'attend to,' and 'attend upon;' while "savage strangeness" is used to express 'rude distance of manner' or 'lofty airs.'

71. *Underwrite in an observing kind.* "Underwrite" is here used so as to include the double meaning of 'take note of' and 'subscribe to;' the latter bearing the sense of 'submit to,' 'defer to.' See Note 38, Act v., "All's Well." "Observing" likewise is so employed as to convey the combined meaning of 'remarking,' and of 'paying observance to.'

72. *His humorous predominance.* 'His wayward domineering,' 'his petulant arrogance.' See Note 73, Act iv., "Second Part Henry IV."

73. *Lunes.* 'Lunatic vagaries.' See Note 31, Act ii., "Winter's Tale." The Folio misprints 'lines' for "lunes" here. Hanmer's correction.

74. *Allowance.* 'Favourable acceptance,' 'approval.' See Note 51, Act ii., "Merry Wives."

75. *The death tokens.* In allusion to the ominous spots that make their appearance on those who are attacked by the plague. Dr. Hodges, in his "Treatise on the Plague," mentions "spots of a dark complexion, usually called *tokens*, and looked on as the pledges or forewarnings of *death*."

76. *Seam.* The grease or fat of an animal. Ritson says that swine-seam' is used in the North of England for 'hogs' lard.'

77. *Never suffers matter of the world enter his thoughts,—save such as do revolve, &c.* Here the Folio prints "doe," and the Quarto doth.' But we retain the Folio word in this sentence, under the belief that Shakespeare, according to his occasional mode of construction (see Note 115, Act iii.; "Henry V."), treats "matter" as a noun of multitude governing "do," especially as the word "thoughts" intervenes, which gives a plural effect to the antecedent.

78. *Assubjugate.* A peculiar form of 'subjugate,' used by Shakespeare for the sake of metre; French, *assujettir*.

79. *Cancer.* The crab; that sign of the zodiac into which the sun enters on the 21st June.

With entertaining great Hyperion.[80]
This lord go to him! Jupiter forbid;
And say in thunder, "Achilles go to him."

Nest. [*Aside.*] Oh, this is well; he rubs the vein of him.

Dio. [*Aside.*] And how his silence drinks up this applause!

Ajax. If I go to him, with my armèd fist
I'll pash[81] him o'er the face.

Agam. Oh, no, you shall not go.

Ajax. An 'a be proud with me, I'll pheese[82] his pride:
Let me go to him.

Ulyss. Not for the worth that hangs upon our quarrel.[83]

Ajax. A paltry, insolent fellow!

Nest. [*Aside.*] How he describes himself!

Ajax. Can he not be sociable?

Ulyss. [*Aside.*] The raven chides blackness.

Ajax. I'll let his humours blood.

Agam. [*Aside.*] He will be the physician that should be the patient.

Ajax. An all men were o' my mind,—

Ulyss. [*Aside.*] Wit would be out of fashion.

Ajax. 'A should not bear it so, 'a should eat swords first: shall pride carry it?

Nest. [*Aside.*] An 'twould, you'd carry half.

Ulyss. [*Aside.*] 'A would have ten shares.

Ajax. I will knead him, I'll make him supple.

Nest. [*Aside.*] He's not yet through warm:[84] force[85] him with praises: pour in, pour in; his ambition is dry.

Ulyss. [*To* AGAM.] My lord, you feed too much on this dislike.

Nest. Our noble general, do not do so.

Dio. You must prepare to fight without Achilles.

Ulyss. Why, 'tis this naming of him does him harm.
Here is a man—but 'tis before his face;
I will be silent.

Nest Wherefore should you so?
He is not emulous,[86] as Achilles is.

Ulyss. Know the whole world, he is as valiant.

Ajax. A dog, that shall palter thus with us!
Would he were a Trojan!

Nest. What a vice were it in Ajax now,—

Ulyss. If he were proud,—

Dio. Or covetous of praise,—

Ulyss. Ay, or surly borne,—

Dio. Or strange,[87] or self-affected!

Ulyss. Thank the heavens, lord, thou art of sweet composure;[88]
Praise him that got thee, her that gave thee suck:
Fam'd be thy tutor, and thy parts of nature
Thrice-fam'd, beyond all erudition:
But he that disciplin'd thy arms to fight,
Let Mars divide eternity in twain,
And give him half: and, for thy vigour,
Bull-bearing Milo his addition yield[89]
To sinewy Ajax. I will not praise thy wisdom,
Which, like a bourn, a pale, a shore, confines
Thy spacious and dilated parts: here's Nestor,—
Instructed by the antiquary times,
He must, he is, he cannot but be wise;—
But pardon, father Nestor, were your days
As green as Ajax', and your brain so temper'd,
You should not have the eminence of him,
But be as Ajax.

Ajax. Shall I call you father?[90]

Ulyss. Ay, my good son.[91]

80. *Hyperion.* A poetical name for the sun.

81. *Pash.* An old expressive word for 'strike crushingly,' 'knock smashingly,' 'hit bruisingly.'

82. *Pheese.* 'Tease,' 'torment,' 'worry.' See Note 2, Induction, "Taming of the Shrew."

83. *The worth that hangs upon our quarrel.* 'The amount of value staked in this our war.'

84. *He's not yet through warm.* The Folio makes these the concluding words of Ajax's preceding speech. Capell altered "through" to 'thorough;' but not only was the one word frequently used for the other formerly (see Note 16, Act ii., "Winter's Tale"), but 'warm through' is still an expression in use.

85. *Force.* 'Stuff,' 'cram;' we have still the expression 'force-meat' for 'stuffing.' French, *farcir*, to stuff. See Note 38, Act iv., "Henry V."

86. *Emulous.* 'Enviously desirous of distinction,' 'factiously eager to surpass others,' 'full of arrogant rivalry.' See Note 56 of this Act.

87. *Strange.* 'Haughtily distant,' 'holding himself aloof.' See Note 70 of this Act.

88. *Composure.* 'Composition,' 'compounded qualities.'

89. *Bull-bearing Milo his addition yield.* Milo was a celebrated athlete of Crotona, in Italy; whose epithet here alludes to his having been said to carry on his shoulders a bull of four years old for more than forty yards, to have then killed it with a single blow of his fist, and finally to have eaten it in one day. Shakespeare is accused by Malone of "here, as usual, paying no regard to chronology," because Milo lived long after the era of the Trojan war; but we have frequently shown how the poet used incidents for the sake of their value in apt illustration, rather than with strict regard to their relative date. See Note 50 of the present Act. "Addition" is here used for 'title,' 'reputation for a certain quality.' See Note 20, Act i.

90. *Shall I call you father?* In Shakespeare's time adoptive titles of relationship from predilection or sympathetic pursuit were not uncommon. Ben Jonson had many admirers who styled themselves his *sons;* Cotton dedicated his book on angling to his *father* Walton; and Ashmole, in his Diary, records thus:—"April 3, Mr. William Backhouse, of Swallowfield, Berks, caused me to call him *father* thenceforward." Shakespeare alludes to the custom of an interchange of name and adopted kinship between girlish schoolfellows in "Measure for Measure," Act i., sc. 5; and it is not improbable that some such kind of affectionate compact subsisted between himself and the members of a certain family named Greene, who resided near him in Stratford-upon-Avon, particulars of which "adoptious" cousinship the space of the present note will not allow, but which will be found in our life of the Poet.

91. *Ay, my good son.* The Quarto and some modern editors assign this speech to Nestor; but we follow the Folio in giving it to Ulysses, whereby Ajax's proposal, "Shall I call you father?" and Diomedes' words, "Be rul'd by him," are made to apply to the astute Ithacan, who has won Ajax by his flattery, and has counselled him throughout the scene, while Nestor has said comparatively nothing.



Pandarus. Fair be to you, my lord, and to all this fair company!

Act III. Scene I.

Dio. Be rul'd by him, Lord Ajax.
Ulyss. There is no tarrying here; the hart Achilles
Keeps thicket. Please it our great general
To call together all his state of war;
Fresh kings are come to Troy: to-morrow
We must with all our main of power stand fast:
And here's a lord,—come knights from east to west,
And cull their flower, Ajax shall cope the best.
Agam. Go we to council. Let Achilles sleep:
Light boats sail swift, though greater hulks draw deep. [*Exeunt.*

ACT III.

SCENE I.—TROY. *A Room in* PRIAM'S *Palace.*

Enter a Servant *and* PANDARUS.

Pan. Friend, you,—pray you, a word: do not you follow the young Lord Paris?
Serv. Ay, sir, when he goes before me.
Pan. You depend upon him, I mean?
Serv. Sir, I do depend upon the lord.
Pan. You depend upon a noble gentleman; I must needs praise him.
Serv. The lord be praised!
Pan. You know me, do you not?
Serv. Faith, sir, superficially.
Pan. Friend, know me better; I am the Lord Pandarus.
Serv. I hope I shall know your honour better.[1]
Pan. I do desire it.
Serv. You are in the state of grace.
Pan. Grace! not so, friend; honour and lordship are my titles.[2]—[*Music within.*] What music is this?
Serv. I do but partly know, sir: it is music in parts.
Pan. Know you the musicians?
Serv. Wholly, sir.
Pan. Who play they to?
Serv. To the hearers, sir.
Pan. At whose pleasure, friend?
Serv. At mine, sir, and theirs that love music.
Pan. Command, I mean, friend.
Serv. Who shall I command, sir?
Pan. Friend, we understand not one another: I am too courtly, and thou art too cunning. At whose request do these men play?
Serv. That's to 't, indeed, sir: marry, sir, at the request of Paris my lord, who's there in person; with him, the mortal Venus, the heart-blood of beauty, love's invisible soul,[3]—
Pan. Who, my cousin Cressida?
Serv. No, sir, Helen: could you not find out that by her attributes?
Pan. It should seem, fellow, that thou hast not seen the Lady Cressida. I come to speak with Paris from the Prince Troilus: I will make a complimental assault upon him, for my business seethes.[4]
Serv. Sodden business! there's a stewed phrase indeed!

Enter PARIS *and* HELEN, *attended.*

Pan. Fair be to you, my lord, and to all this fair company! fair desires, in all fair measure, fairly guide them!—especially to you, fair queen! fair thoughts be your fair pillow!
Helen. Dear lord, you are full of fair words.
Pan. You speak your fair pleasure, sweet queen.—Fair prince, here is good broken music.[5]
Par. You have broke it, cousin:[6] and, by my life, you shall make it whole again; you shall piece

1. *Know your honour better.* Said with a play upon the expression, as if replying in the sense of 'know your honour more fully,' but meaning 'know your honour a better man than you are now.' Pandarus takes the servant's words in the former sense, rejoining, "I do desire it;" and then the servant, choosing to understand him as saying he desires to become a better man, answers that in that case he is "in the state of grace."

2. *Grace! not so, friend; honour, &c.* Pandarus, mystified by the servant's banter, exclaims at the word "grace," supposing it is used mistakenly, and given to him as the proper form of address to a duke; whereas, he tells him, "honour and lordship" are his due "titles." See Note 30, Act ii., "Measure for Measure."

3. *Love's invisible soul.* Hanmer changed "invisible" to 'visible' here; but the original phrase means 'love's celestial essence as made manifest in her,' 'the ethereal spirit of love as impersonated in her.' Just one of those hyperbolical terms (similar to the previous fantastic expression, "the heart-blood of beauty") which are playfully satirised in the passages referred to in Note 100, Act v., "Love's Labour's Lost," and Note 25, Act i., "All's Well."

4. *My business seethes.* 'My business is in boiling-hot haste,' 'The business I come upon is bubbling and galloping with eagerness to be done.' The waggish servant, whose freedom is warranted by Pandarus's gossiping familiarity with him, sneers at the flabby insipidity of the "phrase" by the epithets "sodden" and "stewed."

5. *Broken music.* An old technical term for music played upon stringed instruments; for an explanation of which, see Note 41, Act i., "As You Like It."

6. *You have broke it, cousin.* It has been previously explained, in several of our notes upon this subject, that "cousin" was a term used with much latitude, to express various degrees of relationship (as in this very scene Pandarus speaks of his *niece* as "my *cousin* Cressida"), and that it was even used by persons between whom there existed merely adopted kinship; here, therefore, "cousin," as applied by Paris to Pandarus, may signify either of these modes of address. There was a Pandarus, son to Lycaon, who was a son of Priam by his former wife

it out with a piece of your performance.—Nell, he is full of harmony.

Pan. Truly, lady, no.

Helen. Oh, sir,—

Pan. Rude, in sooth; in good sooth, very rude.

Par. Well said, my lord! well, you say so in fits.[7]

Pan. I have business to my lord, dear queen.—My lord, will you vouchsafe me a word?

Helen. Nay, this shall not hedge us out: we'll hear you sing, certainly.

Pan. Well, sweet queen, you are pleasant with me.—But, marry, thus, my lord,—My dear lord, and most esteemed friend, your brother Troilus,—

Helen. My Lord Pandarus; honey-sweet lord,—

Pan. Go to, sweet queen, go to:—commends himself most affectionately to you,—

Helen. You shall not bob us out of our melody: if you do, our melancholy upon your head!

Pan. Sweet queen, sweet queen; that's a sweet queen, i' faith.

Helen. And to make a sweet lady sad is a sour offence.

Pan. Nay, that shall not serve your turn; that shall it not, in truth, la. Nay, I care not for such words; no, no.[8]— And, my lord, he desires you, that if the king call for him at supper, you will make his excuse.

Helen. My Lord Pandarus,—

Pan. What says my sweet queen,—my very very sweet queen?

Par. What exploit's in hand? where sups he to-night?

Helen. Nay, but, my lord,—

Pan. What says my sweet queen? My cousin will fall out with you. You must not know where he sups.[9]

Par. I'll lay my life, with my disposer[10] Cressida.

Pan. No, no, no such matter; you are wide: come, your disposer is sick.

Par. Well, I'll make excuse.

Pan. Ay, good my lord. Why should you say Cressida? no, your poor disposer's sick.

Par. I spy.

Pan. You spy! what do you spy?—Come, give me an instrument.—Now, sweet queen.

Helen. Why, this is kindly done.

Pan. My niece is horribly in love with a thing you have, sweet queen.

Helen. She shall have it, my lord, if it be not my lord Paris.

Pan. He! no, she'll none of him; they two are twain.—Come, come, I'll hear no more of this; I'll sing you a song now.

Helen. Ay, ay, pr'ythee now. By my troth, sweet lord, thou hast a fine forehead.

Pan. Ay, you may, you may.[11]

Helen. Let thy song be love: this love will undo us all. O Cupid, Cupid, Cupid!

Pan. Love! ay, that it shall, i' faith.

Par. Ay, good now, love, love, nothing but love.

Pan. In good troth, it begins so. [*Sings.*

Love, love, nothing but love, still more!
For, oh, love's bow
Shoots buck and doe:
The shaft confounds,
Not that it wounds,
But tickles still the sore.
These lovers cry—Oh! oh! they die!
Yet that which seems the wound to kill,
Doth turn oh! oh! to ha! ha! he!
So dying love lives still:
Oh! oh! a while, but ha! ha! ha!
Oh! oh! groans out for ha! ha! ha!

Heigh-ho!

Helen. In love, i' faith, to the very tip of the nose.

Par. He eats nothing but doves, love; and that breeds hot blood, and hot blood begets hot thoughts, and hot thoughts beget hot deeds, and hot deeds is love.

Pan. Is this the generation of love? hot blood, hot thoughts, and hot deeds? Why, they are vipers: is love a generation of vipers?—Sweet lord, who's a-field to-day?

Laothoe; and it is possible that Shakespeare may have blended the identity of this Pandarus with that of the Pandarus who figures in Chaucer as Troilus's devoted friend; or, it may be that Paris uses the term "cousin" as a token of the easy familiarity which subsisted between himself and his brother's associate. Pandarus is made by the dramatist to pop in and out of his friend's home, loiter about chatting with servants, trifle away quarters of hours with the ladies of the house, carry messages to and fro, tattle the news, potter, play the busy-body, meddle and make in every one's affairs, in the true style of hanger-on to the family,—one who is allied to it by "cousinship," signifying kindred connection or intimate acquaintance.

7. *You say so in fits.* A "fit" was the term for a part or division of a song or tune, and was used for a strain of music. Paris employs the expression "in fits" with a play upon the word, in reference to the sense here explained, and in the sense of 'by fits and starts,' 'capriciously.'

8. *Nay, I care not for such words; no, no.* Rowe made the first portion of this speech part of Helen's preceding one; but inasmuch as Pandarus is evidently trying to escape from Helen's playful persecution, they may be rightly assigned in the old text, which we here follow.

9. *You must not know where he sups.* The old copies assign these words to Helen; whereas they obviously belong to Pandarus. Hanmer made the correction.

10. *My disposer.* 'My disposer to mirth,' 'my incliner to merry talk,' 'my inciter to gaiety.' See Note 26, Act ii., "Love's Labour's Lost," and Note 42, Act ii., "Twelfth Night." It appears to us that this epithet, put by the dramatist into Paris's mouth as applied to Cressida, serves to aid in depicting her with the consistency of frivolous character by which he has marked her. Our here being let to perceive by a single significant word that she has been a light talker with Paris, a gay flutterer and chatterer with him who caused Helen's abduction, is perfectly in accordance with her manner throughout the play, and especially at the time of her introduction to the assembled generals of the Grecian camp, in Act iv., sc. 5.

11. *Ay, you may, you may.* An idiomatic expression formerly in common use, signifying 'Ay, you may go on,' 'you are privileged to say what you please.'

Par. Hector, Deiphobus, Helenus, Antenor, and all the gallantry of Troy: I would fain have armed to-day, but my Nell would not have it so. How chance my brother Troilus went not?

Helen. He hangs the lip at something:—you know all, Lord Pandarus.

Pan. Not I, honey-sweet queen.—I long to hear how they sped to-day.—You'll remember your brother's excuse?

Par. To a hair.

Pan. Farewell, sweet queen.

Helen. Commend me to your niece.

Pan. I will, sweet queen. [*Exit.*

[*A retreat sounded.*

Par. They're come from field: let us to Priam's hall,
To greet the warriors. Sweet Helen, I must woo you
To help unarm our Hector: his stubborn buckles,
With these your white enchanting fingers touch'd,
Shall more obey than to the edge of steel
Or force of Greekish sinews; you shall do more
Than all the island kings,—disarm great Hector.

Helen. 'Twill make us proud to be his servant, Paris;
Yea, what he shall receive of us in duty
Gives us more palm in beauty than we have,
Yea, overshines ourself.

Par. Sweet, above thought I love thee.

[*Exeunt.*

SCENE II.—TROY. PANDARUS' *Orchard.*

Enter PANDARUS *and* TROILUS' Boy, *meeting.*

Pan. How now! where's thy master? at my cousin Cressida's?

Boy. No, sir; he stays for you to conduct him thither.

Pan. Oh, here he comes.

Enter TROILUS.

How now, how now!

Tro. Sirrah, walk off. [*Exit Boy.*

Pan. Have you seen my cousin?

Tro. No, Pandarus: I stalk about her door,
Like a strange soul upon the Stygian banks[12]
Staying for waftage. Oh, be thou my Charon,
And give me swift transportance to those fields
Where I may wallow in the lily-beds
Propos'd for the deserver! Oh, gentle Pandarus,
From Cupid's shoulder pluck his painted wings,
And fly with me to Cressid!

Pan. Walk here i' the orchard, I'll bring her straight. [*Exit.*

Tro. I am giddy; expectation whirls me round.
The imaginary relish is so sweet
That it enchants my sense: what will it be,
When that the watery palate tastes indeed
Love's thrice-repurèd[13] nectar? death, I fear me;
Swooning destruction; or some joy too fine,
Too subtle-potent, turn'd too sharp in sweetness,
For the capacity of my ruder powers:
I fear it much; and I do fear besides,
That I shall lose distinction in my joys;
As doth a battle, when they charge on heaps
The enemy flying.[14]

Re-enter PANDARUS.

Pan. She's making her ready, she'll come straight: you must be witty[15] now. She does so blush, and fetches her wind so short, as if she were frayed with a sprite: I'll fetch her. It is the prettiest villain: she fetches her breath as short as a new-ta'en sparrow. [*Exit.*

Tro. Even such a passion doth embrace my bosom:
My heart beats thicker[16] than a fev'rous pulse;
And all my powers do their bestowing[17] lose,
Like vassalage at unawares encountering
The eye of majesty.

Re-enter PANDARUS *with* CRESSIDA.

Pan. Come, come, what need you blush? shame's a baby.—Here she is now: swear the oaths now to her that you have sworn to me.—What, are you gone again? you must be watched[18] ere you be made tame, must you? Come your ways, come your ways; an you draw backward, we'll

12. *The Stygian banks.* The banks of Styx, a river of the Shades below, across which "Charon" (see Note 88, Act i., "Richard III.") ferried the souls of the dead to torment, or to the Elysian "fields," according to the several destinies of the condemned or "the deserver."

13. *Thrice-repurèd.* The Folio and some of the Quarto copies print 'reputed' for "repured" here. "Thrice-repured," as an epithet expressive of 'quintessentially pure,' 'most refined,' is far more likely to be Shakespeare's word here than the comparatively feeble one of thrice reputed;' which latter gives merely the idea of largely renowned, instead of representing the principle constantly maintained by our grand poet, that love is the purest of essences as well as the most purifying and ennobling. Indeed, it is noteworthy, both as serving to illustrate this principle of his, and as aiding to determine the reading in the present passage, how very frequently in his works we find the word "pure" and the word "love" in combination.

14. *As doth a battle, when they charge on heaps the enemy flying.* "Battle" is used as a noun of multitude, for a collection of armed men, and is here followed by the pronoun "they." See Note 2, Act iv., "Henry V." "On heaps" is an idiom elsewhere used by Shakespeare. See Note 28, Act v., "Henry V."

15. *You must be witty.* Here employed to express what is now meant by 'you must have your wits about you.' Shakespeare uses the words "wit" and "witty" with varied signification. See Note 16, Act iv, "Richard III."

16. *Thicker.* 'Faster,' 'more quickly,' 'more rapidly.' See Note 52, Act ii., "Second Part Henry IV."

17. *Bestowing.* Here used for 'governance,' 'due conduct,' 'proper management,' 'fit control.' See Note 47, Act ii., "Second Part Henry IV."

18. *Watched.* A term used in falconry for taming a hawk by keeping it from sleeping See Note 19, Act v., "Merry Wives."



Cressida. Boldness comes to me now, and brings me heart:—
Prince Troilus, I have lov'd you night and day
For many weary months. *Act III. Scene II.*

put you i' the fills.[19]—Why do you not speak to her?—Come, draw this curtain, and let's see your picture.[20] Alas! the day, how loth you are to offend daylight! an 'twere dark, you'd close sooner. So, so; rub on, and kiss the mistress.[21] How now! a kiss in fee-farm![22] build there, carpenter; the air is sweet. Nay, you shall fight your hearts out ere I part you. The falcon as the tercel,[23] for all the ducks i' the river: go to, go to.

Tro. You have bereft me of all words, lady.

Pan. Words pay no debts, give her deeds: but she'll bereave you o' the deeds too, if she call your activity in question. What! billing again? Here's —"In witness whereof the parties interchangeably —Come in, come in: I'll go get a fire. [*Exit.*

Cres. Will you walk in, my lord?

Tro. O Cressida, how often have I wished me thus!

Cres. Wished, my lord!—The gods grant,—Oh, my lord!

Tro. What should they grant? what makes this pretty abruption? What too curious dreg espies my sweet lady in the fountain of our love?

Cres. More dregs than water, if my fears have eyes.

Tro. Fears make devils of cherubins; they never see truly.

Cres. Blind fear, that seeing reason leads, finds safer footing than blind reason stumbling without fear: to fear the worst oft cures the worse.

Tro. Oh, let my lady apprehend no fear:[24] in all Cupid's pageant there is presented no monster.

Cres. Nor nothing monstrous neither?

Tro. Nothing, but our undertakings; when we vow to weep seas, live in fire, eat rocks, tame tigers; thinking it harder for our mistress to devise imposition enough than for us to undergo any difficulty imposed. This is the monstrosity in love, lady,—that the will is infinite, and the execution confined; that the desire is boundless, and the act a slave to limit.

Cres. They say, all lovers swear more performance than they are able, and yet reserve an ability that they never perform; vowing more than the perfection of ten, and discharging less than the tenth part of one. They that have the voice of lions and the act of hares, are they not monsters?

Tro. Are there such? such are not we: praise us as we are tasted, allow us as we prove; our head shall go bare till merit crown it: no perfection in reversion shall have a praise in present: we will not name desert before his birth; and, being born, his addition[25] shall be humble. Few words to fair faith: Troilus shall be such to Cressid, as what envy can say worst, shall be a mock for his truth;[26] and what truth can speak truest, not truer than Troilus.

Cres. Will you walk in, my lord?

Re-enter PANDARUS.

Pan. What! blushing still? have you not done talking yet?

Cres. Well, uncle, what folly I commit, I dedicate to you.

Pan. I thank you for that. Be true to my lord: if he flinch, chide me for it.

Tro. You know now your hostages; your uncle's word and my firm faith.

Pan. Nay, I'll give my word for her too: our kindred, though they be long ere they are wooed, they are constant being won: they are burs, I can tell you; they'll stick where they are thrown.

Cres. Boldness comes to me now, and brings me heart:—

Prince Troilus, I have lov'd you night and day
For many weary months.

Tro. Why was my Cressid, then, so hard to win?

Cres. Hard to seem won: but I was won, my lord,
With the first glance that ever—pardon me,—
If I confess much, you will play the tyrant.
I love you now; but not, till now, so much
But I might master it:—in faith, I lie;
My thoughts were like unbridled children, grown
Too headstrong for their mother:—see, we fools!
Why have I blabb'd? who shall be true to us,
When we are so unsecret to ourselves?—
But, though I lov'd you well, I woo'd you not;
And yet, good faith, I wish'd myself a man,
Or that we women had men's privilege
Of speaking first. Sweet, bid me hold my tongue;
For, in this rapture, I shall surely speak
The thing I shall repent. See, see, your silence,
Cunning in dumbness,[27] from my weakness draws

19. *The fills.* The shafts. See Note 29, Act ii., "Merchant of Venice."

20. *Come, draw this curtain, and let's see your picture.* Almost the same words are used by Shakespeare elsewhere to signify withdrawing a veil from before a lady's face. See the speech referred to in Note 105, Act i., "Twelfth Night."

21. *Rub on, and kiss the mistress.* Terms used in the game of bowls; "the mistress" or "the jack" is the name of the smaller bowl, used as a mark for the other bowls; and when any of them *kiss* it, an advantage is gained.

22. *In fee-farm.* A law technicality, to express 'in perpetuity,' 'for ever.' See Note 19, Act iv., "Merry Wives."

23. *The falcon as the tercel.* An elliptical idiom, "as" implying 'is as good as.' "The falcon" is the female hawk, "the tercel" is the male hawk: therefore the speaker means that he will match his niece against her lover as equal in excellence.

24. *Apprehend no fear.* In allusion to the impersonation of Fear in the old pageants and moralities. The previous words, "fears make devils of cherubins," serve to confirm this point, as illustrated by a somewhat similar passage in "Antony and Cleopatra," Act ii., sc. 3—"Near him thy angel becomes a *Fear*."

25. *Addition.* 'Title.' See Note 89, Act ii.

26. *What envy can say worst, shall be a mock for his truth.* 'That which malice may say against him, shall be made an irony by his true fidelity.'

27. *Your silence, cunning in dumbness.* The Folio prints 'comming' for "cunning." Pope's correction.

My very soul of counsel!—stop my mouth.

Tro. And shall, albeit sweet music issues thence.

Pan. Pretty, i' faith.

Cres. My lord, I do beseech you, pardon me;
'Twas not my purpose, thus to beg a kiss:
I am asham'd;—Oh, heavens! what have I done?
For this time will I take my leave, my lord.

Tro. Your leave, sweet Cressid?

Pan. Leave! an you take leave till to-morrow morning,—

Cres. Pray you, content you.

Tro. What offends you, lady?

Cres. Sir, mine own company.

Tro. You cannot shun Yourself.

Cres. Let me go and try:
I have a kind of self resides with you;
But an unkind self, that itself will leave,
To be another's fool. I would be gone:—
Where is my wit? I know not what I speak.

Tro. Well know they what they speak that speak so wisely.

Cres. Perchance, my lord, I show more craft than love;
And fell so roundly to a large confession,
To angle for your thoughts: but you are wise;
Or else you love not; for to be wise and love
Exceeds man's might; that dwells with gods above.

Tro. Oh, that I thought it could be in a woman,
(As, if it can, I will presume in you,)
To feed for aye her lamp and flames of love;
To keep her constancy in plight and youth,
Outliving beauty's outward, with a mind
That doth renew swifter than blood decays!
Or, that persuasion could but thus convince me,—
That my integrity and truth to you
Might be affronted[28] with the match and weight
Of such a winnow'd purity in love;
How were I then uplifted! but, alas!
I am as true as truth's simplicity,
And simpler than the infancy of truth.

Cres. In that I'll war with you.

Tro. Oh, virtuous fight,
When right with right wars who shall be most right!
True swains in love shall, in the world to come,
Approve their truths by Troilus: when their rhymes,
Full of protest, of oath, and big compare,
Want similes, truth tir'd with iteration,—
As true as steel, as plantage to the moon,[29]
As sun to day, as turtle to her mate,
As iron to adamant, as earth to the centre,—
Yet, after all comparisons of truth,
As truth's authentic author to be cited,
As true as Troilus shall crown up the verse,
And sanctify the numbers.

Cres. Prophet may you be!
If I be false, or swerve a hair from truth,
When time is old and hath forgot itself,
When waterdrops have worn the stones of Troy,
And blind oblivion swallow'd cities up,
And mighty states characterless are grated
To dusty nothing; yet let memory,
From false to false, among false maids in love,
Upbraid my falsehood! when they've said—as false
As air, as water, wind, or sandy earth,
As fox to lamb, as wolf to heifer's calf,
Pard[30] to the hind, or stepdame to her son;
Yea, let them say, to stick the heart of falsehood,
As false as Cressid.

Pan. Go to, a bargain made: seal it, seal it; I'll be the witness. Here I hold your hand; here my cousin's. If ever you prove false one to another, since I have taken such pains to bring you together, let all pitiful goers-between be called to the world's end after my name, call them all—Pandars; let all constant men be Troiluses,[31] all false women Cressids, and all brokers-between Pandars! say, Amen.

Tro. Amen.

Cres. Amen.

Pan. Amen. [*Exeunt.*

SCENE III.—*The* Grecian Camp.

Enter AGAMEMNON, ULYSSES, DIOMEDES, NESTOR, AJAX, MENELAUS, *and* CALCHAS.

Cal. Now, princes, for the service I have done you,
The advantage of the time prompts me aloud
To call for recompense. Appear it to your mind[32]
That, through the sight I bear in things, to Jove
I have abandon'd Troy,[33] left my possession,

28. *Affronted.* 'Confronted,' 'met,' 'matched.' See Note 7, Act v., "Winter's Tale."

29. *As plantage to the moon.* "Plantage" is here used to express whatever is planted, 'vegetation;' which was formerly supposed to be influenced in its growth by the moon. An illustration of this belief is afforded by a passage from Reginald Scott's "Discoverie of Witchcraft:"—"The poore husbandman perceiveth that the increase of the *moone* maketh *plants* fruteful: so as in the *full moone* they are in the best strength; decaieing in *the wane;* and in the *conjunction* do utterlie wither and vade."

30. *Pard.* An abbreviated form of 'leopard.' See Note 31, Act iv., "Tempest."

31. *Let all constant men be Troiluses.* Hanmer changed "constant" to 'inconstant' here; but Shakespeare is not only making the epithet accord with his own and his audience's knowledge of subsequent event, but he is also making it accord with Troilus's just-made professions of truth and constancy; therefore Pandarus may well say, in case of a breach of mutual faith, "Let all *constant* men be Troiluses," as the severest sneer of posthumous reproach he could invoke.

32. *Appear it to your mind.* 'Let it appear to your mind.' See Note 95, Act v., "Henry VIII."

33. *Through the sight I bear in things, to Jove I have abandon'd Troy.* The Folio prints the ninth word in this sentence so as to leave it a matter of doubt whether it be intended for 'loue' (love), or "Ioue" (Jove); and the doubt has

Incurr'd a traitor's name; expos'd myself,
From certain and possess'd conveniences,
To doubtful fortunes; sequestering from me all
That time, acquaintance, custom, and condition,
Made tame and most familiar to my nature;
And here, to do you service, am become
As new into the world, strange, unacquainted:
I do beseech you, as in way of taste,
To give me now a little benefit,
Out of those many register'd in promise,
Which, you say, live to come in my behalf.

Agam. What wouldst thou of us, Trojan? make demand.

Cal. You have a Trojan prisoner, call'd Antenor,
Yesterday took: Troy holds him very dear.
Oft have you (often have you thanks therefore)
Desir'd my Cressid in right great exchange,
Whom Troy hath still denied: but this Antenor,
I know, is such a wrest[34] in their affairs,
That their negotiations all must slack,
Wanting his manage; and they will almost
Give us a prince of blood, a son of Priam,
In change of him: let him be sent, great princes,
And he shall buy my daughter; and her presence
Shall quite strike off all service I have done,
In most accepted pain.[35]

Agam. Let Diomedes bear him,
And bring us Cressid hither: Calchas shall have
What he requests of us.—Good Diomed,
Furnish you fairly for this interchange:
Withal, bring word if Hector will to-morrow
Be answer'd in his challenge: Ajax is ready.

Dio. This shall I undertake; and 'tis a burden
Which I am proud to bear.

[*Exeunt* DIOMEDES *and* CALCHAS.

Enter ACHILLES *and* PATROCLUS, *before their Tent.*

Ulyss. Achilles stands i' the entrance of his tent:—
Please it our general to pass strangely by him,
As if he were forgot; and, princes all,
Lay negligent and loose regard upon him:
I will come last. 'Tis like he'll question me
Why such unplausive eyes are bent, why turn'd on him:[36]
If so, I have derision med'cinable,
To use between your strangeness and his pride,
Which his own will shall have desire to drink:
It may be good: pride hath no other glass
To show itself but pride; for supple knees
Feed arrogance, and are the proud man's fees.

Agam. We'll execute your purpose, and put on
A form of strangeness as we pass along;—
So do each lord; and either greet him not,
Or else disdainfully, which shall shake him more
Than if not look'd on. I will lead the way.

Achil. What! comes the general to speak with me?
You know my mind, I'll fight no more 'gainst Troy.

Agam. [*To* NESTOR.] What says Achilles? would he aught with us?

Nest. Would you, my lord, aught with the general?

Achil. No.

Nest. Nothing, my lord.

Agam. The better. [*Exeunt* AGAMEMNON *and* NESTOR.

Achil. Good day, good day.

Men. How do you? how do you? [*Exit.*

Achil. What! does the wittol scorn me?

Ajax. How now, Patroclus!

Achil. Good morrow, Ajax.

Ajax. Ha?

Achil. Good morrow.

Ajax. Ay, and good next day too. [*Exit.*

Achil. What mean these fellows? Know they not Achilles?

Patr. They pass by strangely: they were us'd to bend,
To send their smiles before them to Achilles;
To come as humbly as they us'd to creep
To holy altars.

Achil. What! am I poor of late?
'Tis certain, greatness, once fall'n out with fortune,
Must fall out with men too: what the declin'd is,
He shall as soon read in the eyes of others
As feel in his own fall: for men, like butterflies,
Show not their mealy wings but to the summer;
And not a man, for being simply man,
Hath any honour; but honour for those honours
That are without him, as place, riches, and favour,
Prizes of accident as oft as merit:

occasioned much diversity of opinion, much proposal of alteration, and much variety of interpretation among the commentators. The reading and punctuation that we adopt is that of Johnson, understanding the passage to mean, 'Through the sight I have into matters, I have left Troy to Jove's care:' and we think that this interpretation consists with the description of Calchas by Chaucer, as quoted in Note 13, Act i. Although it has been objected that inasmuch as Jove favoured Troy, Calchas would hardly tell the Greeks that he had committed it to Jove's protection, yet it is natural language from a soothsayer; and it could hardly be more objectionable to the Greeks than his proposal that Antenor, whom he describes as so invaluable to the Trojans, should be given back to them.

34. *A wrest.* Literally, a 'tuning key' (see Note 73, Act i.); figuratively, that upon which the harmonious ordering of their affairs depends.

35. *In most accepted pain.* Hanmer changed "pain" to 'pay' here; but "in most accepted pain" appears to us to signify 'as trouble that I have undergone most willingly;' much in the same way that Diomedes soon afterwards says, "'Tis a burden which I am proud to bear."

36. *Why such unplausive eyes are bent, why turn'd on him.* Steevens objects to what he calls "the redundancy and tautology of this line;" but Shakespeare uses "bent" (in reference to eyes) to express a frown, a stern look, an angry glance. See Note 24, Act v., "Henry V."



Achilles. Here is Ulysses:
I'll interrupt his reading.—
How now, Ulysses! *Act III. Scene III.*

Which when they fall, as being slippery standers,
The love that lean'd on them as slippery too,
Do one pluck down another,[37] and together
Die in the fall. But 'tis not so with me:
Fortune and I are friends: I do enjoy
At ample point all that I did possess,
Save these men's looks; who do, methinks, find out
Something not worth in me such rich beholding
As they have often given. Here is Ulysses:
I'll interrupt his reading.—
How now, Ulysses!

Ulyss. Now, great Thetis' son!

Achil. What are you reading?

Ulyss. A strange fellow here
Writes me,[38] That man,—how dearly ever parted,[39]
How much in having,[40] or without or in,—
Cannot make boast to have that which he hath,
Nor feels not what he owes,[41] but by reflection;
As when his virtues shining upon others
Heat them, and they retort that heat again
To the first giver.

Achil. This is not strange, Ulysses.
The beauty that is borne here in the face
The bearer knows not, but commends itself
To others' eyes: nor doth the eye itself

37. *Do one pluck down another.* The old copies give 'doth' for "do" here. Hanmer's correction.

38. *Writes me.* "Me" is here idiomatically used, in the mode we have so frequently pointed out. See, among many others, Note 50, Act iii., "Second Part Henry IV."

39. *How dearly ever parted.* 'How favourably soever endowed,' 'however propitiously gifted,' 'however possessed of valuable qualities or parts.'

40. *Having.* 'Possession.'

41. *Owes.* 'Owns.'

(That most pure spirit of sense)[42] behold itself,
Not going from itself; but eye to eye oppos'd
Salutes each other with each other's form:
For speculation[43] turns not to itself,
Till it hath travell'd, and is mirror'd[44] there
Where it may see itself. This is not strange at all.

Ulyss. I do not strain[45] at the position,—
It is familiar,—but at the author's drift;
Who, in his circumstance,[46] expressly proves
That no man is the lord of anything
(Though in and of him there be much consisting)
Till he communicate his parts to others;
Nor doth he of himself know them for aught
Till he behold them form'd in the applause
Where they're extended; which, like an arch, reverberates
The voice again;[47] or, like a gate of steel
Fronting the sun, receives and renders back
His figure and his heat. I was much rapt in this;
And apprehended here immediately
The unknown Ajax.[48]
Heavens, what a man is there! a very horse;[49]
That has he knows not what. Nature, what things there are,
Most abject in regard, and dear in use!
What things, again, most dear in the esteem,
And poor in worth! Now shall we see to-morrow
An act that very chance doth throw upon him,
Ajax renown'd. Oh, heavens, what some men do,
While some men leave to do!
How some men creep in skittish Fortune's hall,
While others play the idiots in her eyes!
How one man eats into another's pride,
While pride is fasting in his wantonness!
To see these Grecian lords!—why, even already
They clap the lubber Ajax on the shoulder,
As if his foot were on brave Hector's breast,
And great Troy shrieking.

Achil. I do believe it; for they pass'd by me
As misers do by beggars,—neither gave to me
Good word nor look: what! are my deeds forgot?

Ulyss. Time hath, my lord, a wallet at his back,
Wherein he puts alms for oblivion,
A great-siz'd monster of ingratitudes:
Those scraps are good deeds past; which are devour'd
As fast as they are made, forgot as soon
As done: preséverance, dear my lord,
Keeps honour bright: to have done, is to hang
Quite out of fashion, like a rusty mail
In monumental mockery. Take the instant way;
For honour travels in a strait so narrow,
Where one but goes abreast: keep, then, the path;
For emulation hath a thousand sons,
That one by one pursue: if you give way,
Or hedge aside from the direct forth-right,[50]
Like to an enter'd tide, they all rush by,
And leave you hindmost;
Or, like a gallant horse fall'n in first rank,
Lie there for pavement to the abject rear,[51]
O'er-run and trampled on: then what they do in present,
Though less than yours in past, must o'ertop yours;
For time is like a fashionable host,
That slightly shakes his parting guest by the hand;
And with his arms outstretch'd, as he would fly,
Grasps-in the comer: welcome ever smiles,
And farewell goes out sighing. Oh, let not virtue seek
Remuneration for the thing it was;
For beauty, wit,
High birth, vigour of bone, desert in service,
Love, friendship, charity, are subjects all
To envious and calumniating time.
One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gawds,
Though they are made and moulded of things past;
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted.[52]
The present eye praises the present object:
Then marvel not, thou great and cómplete man,
That all the Greeks begin to worship Ajax;

42. *Spirit of sense.* Here used in reference to the organ of sight, as, in a previous passage, it is used in reference to the organ of touch. See Note 9, Act i. This, and the preceding line, are both omitted in the Folio; affording another example of the immense value of the Quartos' existence.

43. *Speculation.* Here used for 'sight,' or 'power of sight.'

44. *Mirror'd.* The old copies give 'married' instead of "mirror'd;" which, we think, the whole context shows to be the right word. The emendation was made by both Mr. Collier's and Mr. Singer's MS. corrector.

45. *Strain.* Here used in the sense of 'demur.' See Note 93, Act i.

46. *Circumstance.* 'Circumstantial argument,' 'detailed discussion.'

47. *Which, like an arch, reverberates the voice again.* The Quarto and first Folio here print 'who' for "which," and 'reuerb'rate' for "reverberates." Rowe made the former correction; the editor of the second Folio the latter. Although we might suppose that here 'who' was used for "which" (as was the frequent practice in Shakespeare's time—see Note 33, Act v., "Second Part Henry IV."), yet as Shakespeare has just previously in this speech used "who" in reference to "author," we think it more probable that here he wrote "which;" and that owing to the abbreviated form of the word in the original manuscript, it was mistaken by the printers for 'who.'

48. *The unknown Ajax.* 'The Ajax so little known to himself,' 'the Ajax so wanting in true self-knowledge.'

49. *A very horse.* 'A mere horse.' See Note 3, Act i., "Henry V."

50. *Forth-right.* 'Straight path forwards.' See Note 17, Act iii., "Tempest."

51. *Lie there for pavement to the abject rear.* "You," in the last line but one, is elliptically understood as repeated before "lie" here. The Folio gives 'abiect, neere' instead of "abject rear." Hanmer's correction.

52. *More laud than gilt o'er-dusted.* Shakespeare here, as elsewhere, uses "gilt" for 'gold,' for a special object. See Note 2, Act ii., "Henry V." In the present passage he uses the word "gilt" for the sake of antithetical repetition.

Since things in motion sooner catch the eye
Than what not stirs. The cry went once on thee,
And still it might; and yet it may again,
If thou wouldst not entomb thyself alive,
And case thy reputation in thy tent;
Whose glorious deeds, but in these fields of late,
Made emulous missions[53] 'mongst the gods themselves,
And drave great Mars to faction.

Achil. Of this my privacy
I have strong reasons.

Ulyss. But 'gainst your privacy
The reasons are more potent and heroical:
'Tis known, Achilles, that you are in love
With one of Priam's daughters.[54]

Achil. Ha! known!

Ulyss. Is that a wonder?
The providence that's in a watchful state
Knows almost every grain of Plutus' gold;[55]
Finds bottom in th' uncomprehensive deeps;
Keeps place with thought,[56] and almost, like the gods,
Does thoughts unveil in their dumb cradles.[57]
There is a mystery (with whom relation
Durst never meddle) in the soul of state;[58]
Which hath an operation more divine
Than breath or pen can give expressure to:
All the commérce that you have had with Troy,
As perfectly is ours, as yours, my lord;
And better would it fit Achilles much
To throw down Hector than Polyxena:
But it must grieve young Pyrrhus[59] now at home,
When fame shall in our islands sound her trump;
And all the Greekish girls shall tripping sing,
"Great Hector's sister did Achilles win;
But our great Ajax bravely beat down him."
Farewell, my lord: I as your lover speak;[60]
The fool slides o'er the ice that you should break.
[*Exit.*

Patr. To this effect, Achilles, have I mov'd you:
A woman impudent and mannish grown
Is not more loath'd than an effeminate man
In time of action. I stand condemn'd for this;
They think, my little stomach to the war,
And your great love to me, restrains you thus:
Sweet, rouse yourself; and the weak wanton Cupid
Shall from your neck unloose his amorous fold,
And, like a dew-drop from the lion's mane,
Be shook to air.

Achil. Shall Ajax fight with Hector?

Patr. Ay, and perhaps receive much honour by him.

Achil. I see my reputation is at stake;
My fame is shrewdly gor'd.[61]

Patr. Oh, then, beware;
Those wounds heal ill that men do give themselves:
Omission to do what is necessary
Seals a commission to a blank of danger;
And danger, like an ague, subtly taints
Even then when we sit idly in the sun.

Achil. Go call Thersites hither, sweet Patroclus:
I'll send the fool to Ajax, and desire him
To invite the Trojan lords, after the combat
To see us here unarm'd: I have a woman's longing,
An appetite that I am sick withal,
To see great Hector in his weeds of peace;
To talk with him, and to behold his visage,
Even to my full of view.—A labour sav'd!

---

53. *Emulous missions.* 'Descents made in envious rivalry,' 'expeditions made from envy of mortal distinction.' In Homer's "Iliad" there are descriptions of the gods and goddesses coming down in person to take part in the Troy battle; and of Mars himself having an encounter with Diomed, by whom he is wounded. Ulysses here adroitly turns this into a direct compliment to Achilles' renown, as stirring envy in the gods themselves.

54. *One of Priam's daughters.* Polyxena.

55. *Plutus' gold.* The Folio misprints 'Plutoes' for "Plutus';" a correction first suggested by Steevens, and adopted by Malone.

56. *Keeps place with thought.* Here "place" has been altered to 'pace' by Hanmer; but Shakespeare not only uses the expression "keep place" in another passage (see Note 7, Act ii., "Merry Wives") where 'keep pace' might be substituted, he also employs the word "place" where 'pace' could be supposed to accord better with a portion of the context. See Note 78, Act i. of the present play. Here, though 'keeps pace' would accord with the *swiftness* of thought, yet "keeps place" consists more fully with the general scope of the passage, which treats of the universal diving of provident vigilance into the penetralia and innermost places where thinking conception originates and dwells.

57. *Dumb cradles.* These words have been variously altered, so as to make up for the alleged deficiency in the line, and to afford a sense that is believed to be clearer. But inasmuch as Shakespeare frequently has lines where there are either more or fewer than ten feet, and inasmuch as the words "dumb cradles" here seem to us figuratively to express the place wherein newly-born thoughts lie quiescent and unuttered, we not only can see no necessity for change, but we extremely admire the original expression. Shakespeare elsewhere has, "And *fancy* dies in the *cradle* where it lies;" in which passage "fancy" means 'enamoured thought,' and "cradle" means the lover's eye, as the place where love-thoughts are born, lie happily, and die full-fed; while in the present passage "cradles' mean the brains where thoughts, just brought forth, lie awaiting growth, maturity, and development, with shaping into words.

58. *There is a mystery (with whom relation durst never meddle) in the soul of state.* 'In state dominion there is a mysterious power of acquiring knowledge with which description cannot venture to deal.' "Whom" is here used for 'which.'

59. *Pyrrhus.* Son of Achilles and Deidamia.

60. *I as your lover speak.* The word "lover" was often used in Shakespeare's time to express warmth of admiration or fervour of friendship between men. See Note 71, Act iii., "Merchant of Venice."

61. *Gor'd.* This expressive word is figuratively used by Shakespeare more than once in reference to good name and reputation. It combines the meaning of bloodily torn and wounded as by the horn of an animal, and smirched, polluted, as derived from the Saxon word *gor*, dirt, mud, filth.

Enter THERSITES.

Ther. A wonder!

Achil. What?

Ther. Ajax goes up and down the field, asking for himself.

Achil. How so?

Ther. He must fight singly to-morrow with Hector; and is so prophetically proud of a heroical cudgelling, that he raves in saying nothing.

Achil. How can that be?

Ther. Why, he stalks up and down like a peacock,—a stride and a stand: ruminates like a hostess that hath no arithmetic but her brain to set down her reckoning: bites his lip with a politic regard,[62] as who should say, There were wit in this head, an 'twould out; and so there is; but it lies as coldly in him as fire in a flint, which will not show without knocking. The man's undone for ever; for if Hector break not his neck i' the combat, he'll break 't himself in vain-glory. He knows not me: I said, "Good morrow, Ajax;" and he replies, "Thanks, Agamemnon." What think you of this man, that takes me for the general? He's grown a very land-fish, languageless, a monster. A plague of opinion! a man may wear it on both sides, like a leather jerkin.

Achil. Thou must be my ambassador to him, Thersites.

Ther. Who, I? why, he'll answer nobody; he professes not answering: speaking is for beggars; he wears his tongue in his arms. I will put on his presence: let Patroclus make demands to me, you shall see the pageant of Ajax.

Achil. To him, Patroclus: tell him,—I humbly desire the valiant Ajax to invite the most valorous Hector to come unarmed to my tent; and to procure safe conduct for his person of the magnanimous and most illustrious six-or-seven-times-honoured captain-general of the Grecian army, Agamemnon, &c.[63] Do this.

Patr. Jove bless great Ajax!

Ther. H'm!

Patr. I come from the worthy Achilles,—

Ther. Ha!

Patr. Who most humbly desires you to invite Hector to his tent,—

Ther. H'm!

Patr. And to procure safe conduct from Agamemnon.

Ther. Agamemnon!

Patr. Ay, my lord.

Ther. Ha!

Patr. What say you to 't?

Ther. God b' wi' you, with all my heart.

Patr. Your answer, sir.

Ther. If to-morrow be a fair day, by eleven o'clock it will go one way or other: howsoever, he shall pay for me ere he has me.

Patr. Your answer, sir.

Ther. Fare you well, with all my heart.

Achil. Why, but he is not in this tune, is he?

Ther. No, but he's out o' tune thus. What music will be in him when Hector has knocked out his brains, I know not; but, I am sure, none,—unless the fiddler Apollo get his sinews to make catlings[64] on.

Achil. Come, thou shalt bear a letter to him straight.

Ther. Let me bear another to his horse; for that's the more capable[65] creature.

Achil. My mind is troubled, like a fountain stirr'd;
And I myself see not the bottom of it.

[*Exeunt* ACHILLES *and* PATROCLUS.

Ther. Would the fountain of your mind were clear again, that I might water an ass at it! I had rather be a tick in a sheep than such a valiant ignorance. [*Exit.*

ACT IV.

SCENE I.—TROY. *A Street.*

Enter, from one side, ÆNEAS, *and Servant with a torch; from the other,* PARIS, DEIPHOBUS, ANTENOR, DIOMEDES, *and others, with torches.*

Par. See, ho! who is that there?

Dei. It is the Lord Æneas.

Æne. Is the prince there in person?—
Had I so good occasion to lie long
As you, Prince Paris, nothing but heavenly business

62. *A politic regard.* 'A look of political wisdom,' 'a look of deep policy.'

63. *Agamemnon, &c.* The Folio gives this "&c." and although we at one time followed the Quarto in omitting it, we have since perceived it to have been intended as a following up of Achilles' flourishing style in designating Agamemnon, whose "topless deputation" he envies and loves to see mimicked. See Note 70, Act i.

64. *Catlings.* Violin and lute strings made of catgut. "On" is here used for 'of.'

65. *Capable.* Here employed in the sense of 'intelligent,' 'capable of comprehending.' See Note 21, Act iii., "Richard III."



Troilus. I pr'ythee now, to bed.
Cressida. Are you a-weary of me?

Act IV. Scene II.

Should rob my bed-mate of my company.

Dio. That's my mind too.—Good morrow, Lord Æneas.

Par. A valiant Greek, Æneas,—take his hand,—
Witness the process of your speech, wherein
You told how Diomed, a whole week by days,
Did haunt you in the field.

Æne. Health to you, valiant sir,
During all question of the gentle truce;[1]
But when I meet you arm'd, as black defiance
As heart can think or courage execute.

Dio. The one and other Diomed embraces.
Our bloods are now in calm; and, so long, health;
But when contention and occasion meet,
By Jove, I'll play the hunter for thy life
With all my force,[2] pursuit, and policy.

Æne. And thou shalt hunt a lion, that will fly
With his face backward.—In humane gentleness,
Welcome to Troy! now, by Anchises' life,[3]
Welcome, indeed! By Venus'[4] hand I swear,
No man alive can love, in such a sort,
The thing he means to kill, more excellently.

Dio. We sympathise:—Jove, let Æneas live,
If to my sword his fate be not the glory,
A thousand cómplete courses of the sun!
But, in mine emulous honour, let him die,
With every joint a wound, and that to-morrow!

Æne. We know each other well.

Dio. We do; and long to know each other worse.

Par. This is the most despiteful gentle greeting,
The noblest hateful love, that e'er I heard of.—
What business, lord, so early?

Æne. I was sent for to the king; but why, I know not.

Par. His purpose meets you: 'twas to bring this Greek
To Calchas' house; and there to render him,
For the enfreed Antenor, the fair Cressid:
Let's have your company; or, if you please,
Haste there before us: I constantly do think
(Or, rather, call my thought a certain knowledge)
My brother Troilus lodges there to-night:
Rouse him, and give him note of our approach,
With the whole quality wherefore: I fear
We shall be much unwelcome.

Æne. That I assure you:
Troilus had rather Troy were borne to Greece
Than Cressid borne from Troy.

Par. There is no help;
The bitter disposition of the time
Will have it so. On, lord; we'll follow you.

Æne. Good morrow, all. [*Exit with Servant.*

Par. And tell me, noble Diomed,—faith, tell me true,
Even in the soul of sound good-fellowship,—
Who, in your thoughts, merits fair Helen best,
Myself or Menelaus?

Dio. Both alike:
He merits well to have her, that doth seek her
(Not making any scruple of her soilure)
With such a hell of pain and world of charge;
And you as well to keep her, that defend her
(Not palating the taste of her dishonour)
With such a costly loss of wealth and friends:
Both merits pois'd, each weighs nor less nor more.

Par. You are too bitter to your countrywoman.

Dio. She's bitter to her country: hear me, Paris:—
For every false drop in her guilty veins
A Grecian's life hath sunk; for every scruple
Of her contaminated carrion weight,
A Trojan hath been slain: since she could speak,
She hath not given so many good words breath
As for her Greeks and Trojans suffer'd death.[5]

Par. Fair Diomed, you do as chapmen do,
Dispraise the thing that you desire to buy:
But we in silence hold this virtue well,—
We'll not commend what we intend to sell.[6]
Here lies our way. [*Exeunt.*

SCENE II.—TROY. *Court of* PANDARUS' *House.*
Enter TROILUS *and* CRESSIDA.

Tro. Dear, trouble not yourself: the morn is cold.

Cres. Then, sweet my lord, I'll call mine uncle down;

1. *During all question of the gentle truce.* 'During all intercourse permitted by the truce.' "Question" is often used by Shakespeare for 'discourse,' 'conversation.' See Note 51, Act v., "As You Like It."

2. *Force.* Power, energetic strength, vigorous might. See Note 136, Act iv, "Winter's Tale."

3. *By Anchises' life.* Anchises was the father of Æneas; and so dear was his life to his son, that when Troy was burning and Anchises was too infirm to fly, Æneas bore the old man upon his shoulders and carried him safely away.

4. *By Venus' hand.* This adjuration is in allusion to the wound which the goddess-mother of Æneas received on the back of her hand from Diomed when she took part in one of the encounters during the Trojan war, an incident which is related in the fifth book of Homer's "Iliad." Shakespeare well introduces this allusion, as aiding to show the temporary courtesy with enduring animosity which co-exist and co-express themselves in the speech of Æneas.

5. *Greeks and Trojans suffer'd death.* Here the construction is elliptical; "hath," in the previous line, giving 'have' to be understood between "Trojans" and "suffer'd."

6. *We'll not commend what we intend to sell.* This line has been variously altered; Zachary Jackson proposing to change "not" to 'but,' and Warburton suggesting that "to" should be 'not.' The latter alteration is preferable to the former, inasmuch as 'but commend' would contradict the previous "*in silence*;" nevertheless, we think the passage, as it stands, will bear Johnson's interpretation:—'Though you practise the buyer's art, we will not practise the seller's. We intend to sell Helen dear, yet will not commend her.' The previous mention of the vast cost at which Helen is bid for by those who would purchase her back, and the equally cruel cost at which she is retained by those who will not part with her without loss of life, seems to us to fully warrant the assumption that here "sell" has the force of 'sell dearly;' 'that is, make you pay dearly for, even supposing you obtain her at all.

He shall unbolt the gates.

Tro. Trouble him not;
To bed, to bed: sleep kill those pretty eyes,
And give as soft attachment to thy senses[7]
As infants' empty of all thought!

Cres. Good morrow, then.

Tro. I pr'ythee now, to bed.

Cres. Are you a-weary of me?

Tro. O Cressida! but that the busy day,
Wak'd by the lark, hath rous'd the ribald crows,
And dreaming night will hide our joys no longer,
I would not from thee.

Cres. Night hath been too brief.

Tro. Beshrew the witch! with venomous wights[8] she stays
As tediously as hell; but flies the grasps of love,
With wings more momentary-swift than thought.
You will catch cold, and curse me.

Cres. Pr'ythee, tarry;—
You men will never tarry.—
Oh, foolish Cressid!—I might have still held off,
And then you would have tarried.—Hark! there's one up.

Pan. [*Within.*] What! are all the doors open here?

Tro. It is your uncle.

Cres. A pestilence on him! now will he be mocking:
I shall have such a life!

Enter PANDARUS.

Pan. How now, how now!—Here, you maid! where's my cousin Cressid?

Cres. Come, come, beshrew your heart! you'll ne'er be good,
Nor suffer others.

Pan. Ha, ha! Alas! poor wretch! ah! poor capocchia![9]

Cres. Did not I tell you?—would he were knock'd i' the head!— [*Knocking.*
Who's that at door? good uncle, go and see.—
My lord, come you again into my chamber.—
[*Knocking.*
How earnestly they knock!—Pray you, come in:
I would not for half Troy have you seen here.

[*Exeunt* TROILUS *and* CRESSIDA.

Pan. [*Going to the door.*] Who's there? what's the matter? will you beat down the door? How now! what's the matter?

Enter ÆNEAS.

Æne. Good morrow, lord, good morrow.

Pan. Who's there? my Lord Æneas! By my troth,
I knew you not: what news with you so early?

Æne. Is not Prince Troilus here?

Pan. Here! what should he do here?

Æne. Come, he is here, my lord; do not deny him:
It doth import him much to speak with me.

Pan. Is he here, say you? 'tis more than I know, I'll be sworn:—for my own part, I came in late. What should he do here?

Æne. Who!—nay, then:—come, come, you'll do him wrong ere you're 'ware: you'll be so true to him, to be false to him: do not you know of him, but yet go fetch him hither; go.

As PANDARUS *is going out, re-enter* TROILUS.

Tro. How now! what's the matter?

Æne. My lord, I scarce have leisure to salute you,
My matter is so rash:[10] there is at hand
Paris your brother, and Deiphobus,
The Grecian Diomed, and our Antenor
Deliver'd to us; and for him forthwith,
Ere the first sacrifice, within this hour,
We must give up to Diomedes' hand
The Lady Cressida.

Tro. Is it so concluded?

Æne. By Priam, and the general state of Troy:
They are at hand, and ready to effect it.

Tro. How my achievements mock me!
I will go meet them:[11]—and, my Lord Æneas,
We met by chance; you did not find me here.[12]

Æne. Good, good, my lord; the secrets of nature[13]
Have not more gift in taciturnity.

[*Exeunt* TROILUS *and* ÆNEAS.

Pan. Is't possible? no sooner got but lost? The devil take Antenor! the young prince will go

---

7. *Sleep kill those pretty eyes, and give as soft attachment to, &c.* Here "kill" has been variously altered to 'seal,' 'steal,' 'lull,' &c., the original word having been pronounced by one critic to be "nonsense." We think it is exactly one of those fond exaggerations that lovers permit themselves to use: Troilus here uses "kill" for 'enshroud light, beauty, and animation,' as he uses "attachment" (which, legally employed, means arrest of person and seizure of goods) for 'holding in repose;' while he illustrates their gentleness of meaning beneath strength of expression by the epithets "pretty" and "soft," together with the simile of infants' senses void of care. The construction here, as in many of Shakespeare's similes (see Note 121, Act iv., "Henry V."), is peculiar; 'to those of' being elliptically understood between "as" and "infants'," and 'which are' between "infants" and "empty."

8. *Venomous wights.* Those who practised nocturnal magic; *venefici.* Baret has: "*Veneficus-ca.* He or she that poysoneth, or *venimeth;* one that useth sorcery."

9. *Capocchia.* A fabricated feminine form of the Italian word *capocchio*; which means a dolt, a simpleton, a fool.

10. *Rash.* 'Hasty,' 'hurried,' 'speedy.' See Note 82, Act i., "Winter's Tale."

11. *I will go meet them.* The way in which "them" is used here—referring to "Deiphobus," "Diomed," and "Antenor," mentioned before by Æneas, and not to "achievements" in the previous line—is in accordance with Shakespeare's occasional mode of employing a pronoun in reference to a not immediately preceding antecedent.

12. *We met by chance; you did not find me here.* Troilus says this by way of prompting Æneas with what he would have him say, should he be questioned as to where he encountered the speaker. See Note 64, Act i., "Henry V."

13. *The secrets of nature.* "Secrets" here has been variously altered to 'secretest,' 'secrecies,' &c., but the dramatists of Shakespeare's time frequently used the word "secret" as a trisyllable, and therefore "secrets" is probably so employed here.

mad: a plague upon Antenor! I would they had broke 's neck!

Re-enter CRESSIDA.

Cres. How now! what's the matter? who was here?

Pan. Ah, ah!

Cres. Why sigh you so profoundly? where's my lord? gone! Tell me, sweet uncle, what's the matter?

Pan. Would I were as deep under the earth as I am above!

Cres. Oh, the gods!—what's the matter?

Pan. Pr'ythee, get thee in: would thou hadst ne'er been born! I knew thou wouldst be his death:—Oh, poor gentleman!—a plague upon Antenor!

Cres. Good uncle, I beseech you, on my knees I beseech you, what's the matter?

Pan. Thou must be gone, wench, thou must be gone; thou art changed for Antenor: thou must to thy father, and be gone from Troilus: 'twill be his death; 'twill be his bane; he cannot bear it.

Cres. Oh, you immortal gods!—I will not go.

Pan. Thou must.

Cres. I will not, uncle: I have forgot my father; I know no touch of consanguinity;
No kin, no love, no blood, no soul so near me
As the sweet Troilus.—Oh, you gods divine!
Make Cressid's name the very crown of falsehood,
If ever she leave Troilus! Time, force, and death,
Do to this body what extremes you can;
But the strong base and building of my love
Is as the very centre of the earth,
Drawing all things to it.—I'll go in and weep,—

Pan. Do, do.

Cres. Tear my bright hair, and scratch my praisèd cheeks;
Crack my clear voice with sobs, and break my heart
With sounding Troilus. I will not go from Troy.
[*Exeunt.*

SCENE III.—TROY. *Street before* PANDARUS' *House.*

Enter PARIS, TROILUS, ÆNEAS, DEIPHOBUS, ANTENOR, *and* DIOMEDES.

Par. It is great morning;[14] and the hour prefix'd
Of her delivery to this valiant Greek
Comes fast upon:[15]—good my brother Troilus,
Tell you the lady what she is to do,
And haste her to the purpose.

Tro. Walk into her house;
I'll bring her to the Grecian presently:
And to his hand when I deliver her,
Think it an altar; and thy brother Troilus
A priest, there offering to it his own heart. [*Exit.*

Par. I know what 'tis to love;
And would, as I shall pity, I could help!—
Please you walk in, my lords. [*Exeunt.*

SCENE IV.—*A Room in* PANDARUS' *House.*

Enter PANDARUS *and* CRESSIDA.

Pan. Be moderate, be moderate.

Cres. Why tell you me of moderation?
The grief is fine, full, perfect, that I taste,
And violenteth[16] in a sense as strong
As that which causeth it: how can I moderate it?
If I could temporise with my affection,
Or brew it to a weak and colder palate,
The like allayment could I give my grief:
My love admits no qualifying dross;
No more my grief, in such a precious loss.[17]

Pan. Here, here, here he comes.

Enter TROILUS.

Ah! sweet ducks!

Cres. [*Embracing him.*] O Troilus! Troilus!

Pan. What a pair of spectacles is here! Let me embrace too. "Oh, heart," as the goodly saying is,—

> "Oh, heart, heavy heart,
> Why sigh'st thou without breaking?"

where he answers again,

> "Because thou canst not ease thy smart
> By friendship nor by speaking."[18]

There was never a truer rhyme. Let us cast away nothing, for we may live to have need of such a verse: we see it, we see it.—How now, lambs!

Tro. Cressid, I love thee in so strain'd a purity,
That the bless'd gods,—as angry with my fancy,[19]
More bright in zeal than the devotion which
Cold lips blow to their deities,—take thee from me.

Cres. Have the gods envy?

Pan. Ay, ay, ay, ay; 'tis too plain a case.

Cres. And is it true that I must go from Troy?

Tro. A hateful truth.

Cres. What! and from Troilus too?

Tro. From Troy and Troilus.

Cres. Is it possible?

Tro. And suddenly; where injury of chance[20]

---

14. *It is great morning.* An idiom similar to the French '*il est grand jour*,' or to our more modern 'it is broad day.'

15. *The hour . . . comes fast upon.* "Upon" is here used elliptically for 'upon us,' or as we now use 'on' in combination with "come" to express 'advance,' 'approach.'

16. *Violenteth.* A verb used by writers of Shakespeare's time. This is the Quarto reading; the Folio prints 'no lesse' instead of "violenteth."

17. *No more my grief, in such a precious loss.* 'No more does my grief, in the loss of that which is so precious.'

18. *By friendship nor by speaking.* The word "friendship" has been supposed to be erroneous here, and 'silence' was proposed as its substitution; but "friendship" probably here means 'the aids of friendship,' or 'the consolations of friendship,' and in Pandarus's mouth is sufficiently apt.

19. *Fancy.* Here used for 'love,' 'affection.'

20. *And suddenly; where injury of chance, &c.* In this passage "where" is used in a manner to illustrate its employment in the pasage explained in Note 46, Act v., "Merchant of Venice."



Troilus. Welcome, Sir Diomed! here is the lady
Which for Antenor we deliver you. *Act IV. Scene IV.*

Puts back leave-taking, justles roughly by
All time of pause, rudely beguiles our lips
Of all rejoindure, forcibly prevents
Our lock'd embrasures,[21] strangles our dear vows
Even in the birth of our own labouring breath:
We two, that with so many thousand sighs
Did buy each other, must poorly sell ourselves
With the rude brevity and discharge of one.
Injurious time now, with a robber's haste,
Crams his rich thievery up, he knows not how:
As many farewells as be stars in heaven,
With distinct breath and consign'd[22] kisses to them,
He fumbles up into a loose adieu;
And scants us with a single famish'd kiss,
Distasted with the salt of broken tears.

Æne. [*Within.*] My lord, is the lady ready?

Tro. Hark! you are call'd: some say the Genius so
Cries, "Come!" to him that instantly must die.—
Bid them have patience; she shall come anon.

Pan. Where are my tears? rain, to lay this wind, or my heart will be blown up by the root. [*Exit.*

Cres. I must, then, to the Grecians?

Tro. No remedy.

Cres. A woeful Cressid 'mongst the merry Greeks![23]
When shall we see again?[24]

Tro. Hear me, my love: be thou but true of heart,—

Cres. I true! how now! what wicked deem[25] is this?

Tro. Nay, we must use expostulation kindly,

21. *Embrasures.* Here used for 'embraces,' or 'embracements.'

22. *Consign'd.* 'Sealed.' See Note 33, Act iv., "Second Part Henry IV."

23. *The merry Greeks.* See Note 26, Act i. of this play.

24 *When shall we see again?* An elliptical form of expression; 'each other' being understood between "see" and "again." See Note 2, Act i., "Henry VIII." In the Folio this inquiry is erroneously assigned to Troilus.

25. *Deem.* 'Supposition,' 'surmise.' This word, as a noun, has grown into disuse; which is to be regretted.

For it is parting from us:
I speak not "be thou true," as fearing thee;
For I will throw my glove to Death himself,[26]
That there's no maculation in thy heart:
But, "be thou true," say I, to fashion in
My sequent protestation; be thou true,
And I will see thee.

Cres. Oh, you shall be expos'd, my lord, to dangers
As infinite as imminent! but I'll be true.

Tro. And I'll grow friend with danger. Wear this sleeve.

Cres. And you this glove. When shall I see you?

Tro. I will corrupt the Grecian sentinels,
To give thee nightly visitation.
But yet, be true.

Cres. Oh, heavens!—be true, again!

Tro. Hear why I speak it, love:
The Grecian youths are full of quality;
They're loving, well compos'd, with gifts of nature flowing,
And swelling o'er with arts and exercise:
How novelty may move, and parts with person,
Alas! a kind of godly jealousy
(Which, I beseech you, call a virtuous sin)
Makes me afeard.

Cres. Oh, heavens! you love me not.

Tro. Die I a villain, then!
In this I do not call your faith in question,
So mainly as my merit: I cannot sing,
Nor heel the high lavolt,[27] nor sweeten talk,
Nor play at subtle games; fair virtues all,
To which the Grecians are most prompt and pregnant:
But I can tell, that in each grace of these
There lurks a still and dumb-discoursive devil
That tempts most cunningly: but be not tempted

Cres. Do you think I will?

Tro. No.
But something may be done that we will not:
And sometimes we are devils to ourselves,
When we will tempt the frailty of our powers,
Presuming on their changeful potency.[28]

Æne. [*Within.*] Nay, good my lord,—

Tro. Come, kiss; and let us part.

Par. [*Within.*] Brother Troilus!

Tro. Good brother, come you hither;
And bring Æneas and the Grecian with you.

Cres. My lord, will you be true?

Tro. Who, I? alas! it is my vice, my fault:
While others fish with craft for great opinion,
I with great truth catch mere simplicity;
Whilst some with cunning gild their copper crowns,
With truth and plainness I do wear mine bare.
Fear not my truth: the moral of my wit
Is—plain and true; there's all the reach of it.

Enter ÆNEAS, PARIS, ANTENOR, DEIPHOBUS, *and* DIOMEDES.

Welcome, Sir Diomed! here is the lady
Which for Antenor we deliver you:
At the port,[29] lord, I'll give her to thy hand;
And by the way possess[30] thee what she is.
Entreat her fair;[31] and, by my soul, fair Greek,
If e'er thou stand at mercy of my sword,
Name Cressid, and thy life shall be as safe
As Priam is in Ilion.

Dio. Fair Lady Cressid,
So please you, save the thanks this prince expects:
The lustre in your eye, heaven in your cheek,
Pleads your fair usage; and to Diomed
You shall be mistress, and command him wholly.

Tro. Grecian, thou dost not use me courteously,
To shame the zeal of my petition[32] to thee
In praising her: I tell thee, lord of Greece,
She is as far high-soaring o'er thy praises
As thou unworthy to be call'd her servant.
I charge thee use her well, even for my charge;
For, by the dreadful Pluto, if thou dost not,
Though the great bulk Achilles be thy guard,
I'll cut thy throat.

Dio. Oh, be not mov'd, Prince Troilus:
Let me be privileg'd by my place and message,
To be a speaker free; when I am hence,
I'll answer to my will: and know you, lord,
I'll nothing do on charge: to her own worth
She shall be priz'd; but that you say, Be 't so,
I'll speak it in my spirit and honour, No.

Tro. Come, to the port.—I'll tell thee, Diomed,
This brave shall oft make thee to hide thy head.—
Lady, give me your hand; and, as we walk,
To our own selves bend we our needful talk.

[*Exeunt* TROILUS, CRESSIDA, *and* DIOMEDES.
[*Trumpet within.*

Par. Hark! Hector's trumpet.

Æne. How have we spent this morning!
The prince must think me tardy and remiss,
That swore to ride before him to the field.

26. *I will throw my glove, &c.* 'I will challenge Death himself in proof of my belief that there is no blot in thy love-faith.'

27. *The high lavolt.* An animated dance; more particularly described in Note 77, Act iii., "Henry V."

28. *Presuming on their changeful potency.* "Changeful" here has been altered to 'unchangeful' and to 'chainful;' but it appears to us that the expression is precisely in Shakespeare's manner, 'presuming too far on the strength of that which is variable, unstable, and fallible.'

29. *The port.* 'The gate.' See Note 37, Act iii., "All's Well."

30. *Possess.* 'Inform,' 'tell.' See Note 54, Act ii., "Twelfth Night."

31. *Entreat her fair.* 'Treat her courteously.' "Entreat" was sometimes formerly used for 'treat.' See Note 55, Act ii., "Second Part Henry VI."

32. *The zeal of my petition.* The old copies print 'seale' instead of "zeal" here. Warburton's suggestion, adopted by Theobald. We think that the sense of the passage shows "zeal" to be the right word.

Par. 'Tis Troilus' fault: come, come, to field with him.

Dei. Let us make ready straight.

Æne. Yea, with a bridegroom's fresh alacrity,
Let us address to tend on Hector's heels:[33]
The glory of our Troy doth this day lie
On his fair worth and single chivalry. [*Exeunt.*

SCENE V.—*The* Grecian Camp. *Lists set out.*

Enter AJAX, *armed*; AGAMEMNON, ACHILLES, PATROCLUS, MENELAUS, ULYSSES, NESTOR, *and others.*

Agam. Here art thou in appointment[34] fresh and fair,
Anticipating time with starting courage.
Give with thy trumpet[35] a loud note to Troy,
Thou dreadful Ajax; that the appallèd air
May pierce the head of the great combatant,
And hale him hither.

Ajax. Thou, trumpet, there's my purse.
Now crack thy lungs, and split thy brazen pipe:
Blow, villain, till thy spherèd bias cheek[36]
Outswell the colic of puff'd Aquilon:[37]
Come, stretch thy chest, and let thy eyesspout blood;
Thou blow'st for Hector. [*Trumpet sounds.*

Ulyss. No trumpet answers.

Achil. 'Tis but early days.

Agam. Is not yond' Diomed, with Calchas' daughter?

Ulyss. 'Tis he, I ken[38] the manner of his gait;
He rises on the toe: that spirit of his
In aspiration lifts him from the earth.

Enter DIOMEDES, *with* CRESSIDA.

Agam. Is this the Lady Cressid?

Dio. Even she.

Agam. Most dearly welcome to the Greeks, sweet lady.

Nest. Our general doth salute you with a kiss.

Ulyss. Yet is the kindness but particular;
'Twere better she were kiss'd in general.

Nest. And very courtly counsel: I'll begin.—
So much for Nestor.

Achil. I'll take that winter from your lips, fair lady:
Achilles bids you welcome.

Men. I had good argument for kissing once.

Patr. But that's no argument for kissing now;
For thus popp'd Paris in his hardiment,
And parted thus you and your argument.

Ulyss. Oh, deadly gall, and theme of all our scorns!

Patr. The first was Menelaus' kiss;—this, mine:
Patroclus kisses you.

Men. Oh, this is trim!

Patr. Paris and I kiss evermore for him.

Men. I'll have my kiss, sir.—Lady, by your leave.

Cres. In kissing, do you render or receive?

Patr. Both take and give.

Cres. I'll make my match to live,
The kiss you take is better than you give;
Therefore no kiss.

Men. I'll give you boot,[39] I'll give you three for one.

Cres. You're an odd man; give even, or give none.

Men. An odd man, lady! every man is odd.

Cres. No, Paris is not; for, you know, 'tis true,
That you are odd, and he is even with you.

Men. You fillip me o' the head.

Cres. No, I'll be sworn.

Ulyss. It were no match, your nail against his horn.—
May I, sweet lady, beg a kiss of you?

Cres. You may.

Ulyss. I do desire it.

Cres. Why, beg, then.

Ulyss. Why, then, for Venus' sake, give me a kiss,
When Helen is a maid again, and his.

Cres. I am your debtor, claim it when 'tis due.

Ulyss. Never's my day, and then a kiss of you.

Dio. Lady, a word:—I'll bring you to your father. [*Exit with* CRESSIDA.

Nest. A woman of quick sense.

Ulyss. Fie, fie upon her!
There's language in her eye, her cheek, her lip,
Nay, her foot speaks; her wanton spirits look out
At every joint and motive[40] of her body.
Oh, these encounterers, so glib of tongue,
That give a coasting welcome ere it comes,[41]

---

33. *Let us address to tend, &c.* 'Let us prepare to tend on,' &c. 'Ourselves' is elliptically understood after "address."

34. *Appointment.* Preparation. Here expressing accoutrement, needful equipment for contest. See Note 13, Act iii., "Measure for Measure"

35. *Anticipating time with starting courage. Give with thy trumpet, &c.* The Folio places the full stop after "time" instead of after "courage." Theobald made the correction; which we think the two "withs" in this passage suffice to prove right.

36. *Thy spherèd bias cheek* "Bias" is one of those expressive adjectives made from nouns that Shakespeare's poetic taste took delight in using. It represents the curve of the cheek that swells roundly out like the bias of a bowl. See Note 82, Act ii., "King John."

37. *Aquilon.* One of the classical names of the north wind. The winds were represented with protuberantly puffed out cheeks in ancient prints, maps, and sculptures.

38. *Ken.* 'Know,' 'recognise.' Doubly characteristic is this little speech; characterising, as it does, both the observant faculty of the speaker, and the self-asserting carriage of the man mentioned.

39. *I'll give you boot.* See Note 38, Act i.

40. *Motive.* Here used to express that which causes motion; 'motive organ,' 'portion instrumental in producing motion.'

41. *That give a coasting welcome ere it comes.* "A coasting" has been variously changed by various emendators; but we think "a coasting welcome" means 'a sidling welcome,' 'a conciliatory and alluring welcome,' 'a welcome full of insidious blandishment and enticement.' See Note 37, Act iii., "Henry VIII." The "it" in this line, which seems to have no antecedent, is probably used as Shakespeare sometimes employs this word in reference to an implied particular; the implied particular being 'encounter,' or 'amorous advance,' involved in the previous expression, "encounterers." For instances of

And wide unclasp the tables of their thoughts
To every ticklish reader! set them down
For sluttish spoils of opportunity,
And daughters of the game. [*Trumpet within.*
All. The Trojans' trumpet.
Agam. Yonder comes the troop.

Enter HECTOR, *armed*; ÆNEAS, TROILUS, *and other* Trojans, *with* Attendants.

Æne. Hail, all you state of Greece! what shall be done
To him that victory commands? or do you purpose
A victor shall be known? will you, the knights
Shall to the edge of all extremity
Pursue each other; or shall be divided
By any voice or order of the field?
Hector bade ask.
Agam. Which way would Hector have it?
Æne. He cares not; he'll obey conditions.
Achil. 'Tis done like Hector;[42] but securely[43] done,
A little proudly, and great deal misprising
The knight oppos'd.
Æne. If not Achilles, sir,
What is your name?
Achil. If not Achilles, nothing.
Æne. Therefore Achilles: but, whate'er,[44] know this:—
In the extremity of great and little,
Valour and pride excel themselves in Hector;
The one almost as infinite as all,
The other blank as nothing. Weigh him well,
And that which looks like pride is courtesy.
This Ajax is half made of Hector's blood:[45]
In love whereof, half Hector stays at home;
Half heart, half hand, half Hector comes to seek
This blended knight, half Trojan and half Greek.[46]
Achil. A maiden battle, then?—Oh, I perceive you.

Re-enter DIOMEDES.

Agam. Here is Sir Diomed.—Go, gentle knight,
Stand by our Ajax: as you and Lord Æneas
Consent upon the order of their fight,
So be it; either to the uttermost,
Or else a breath:[47] the combatants being kin
Half stints their strife before their strokes begin.
[AJAX *and* HECTOR *enter the lists.*
Ulyss. They are oppos'd already.
Agam. What Trojan is that same that looks so heavy?
Ulyss. The youngest son of Priam, a true knight;
Not yet mature, yet matchless: firm of word;
Speaking in deeds, and deedless in his tongue;[48]
Not soon provok'd, nor, being provok'd, soon calm'd:
His heart and hand both open, and both free;
For what he has he gives, what thinks he shows;
Yet gives he not till judgment guide his bounty,
Nor dignifies an impair thought[49] with breath:
Manly as Hector, but more dangerous;
For Hector, in his blaze of wrath, subscribes[50]
To tender objects; but he, in heat of action,
Is more vindicative than jealous love:
They call him Troilus; and on him erect
A second hope, as fairly built as Hector.[51]

the way in which "it" is used in relation to an implied particular, see Notes 65, Act i., "All's Well;" 26, Act i., "King John;" 26, Act iv., "Second Part Henry IV.;" and 53, Act ii., "Henry V.;" and as many examples might be cited to evince that Shakespeare uses the word 'encounter' in the sense we have here ascribed to it as involved in the term "encounterers."

42. *'Tis done like Hector.* This speech is assigned, in the old copies, to Agamemnon. Pope made the correction.

43. *Securely.* Over-confidently; making secure of being the victor.

44. *Whate'er.* Here used elliptically for 'whate'er it may be.'

45. *Half made of Hector's blood.* Ajax was son to Telamon and Hesione, the sister to King Priam, who was Hector's father. See Note 37, Act ii. This is the parentage as given by some accounts, and accepted by Shakespeare, which warrants the relationship alluded to in the present play; but other authorities represent Ajax as being the son of Telamon by Peribœa or Eriboea, daughter of King Alcathous.

46. *Half Trojan and half Greek.* See Note 2, Act ii.

47. *Breath.* 'Breathing;' in the sense of 'exercise,' 'relaxation,' 'recreation.' See Note 63, Act ii. Here it means a mere passage of arms, in contradistinction to a deadly contest.

48. *Speaking in deeds, and deedless in his tongue.* Just one of Shakespeare's expressive lines, describing one who proves his words by his acts, and says no word of his acts.

49 *An impair thought.* The Folio prints "impaire" here, the Quarto impare.' Johnson proposed to change the word to "impure." It has been objected that there has been no instance yet found of the word "impair" used as an adjective; but we have shown that Shakespeare often used nouns adjectively, and the substantive "impair" was in frequent use with his contemporary writers. There are three senses in which he may have used "impair" adjectively here, each and all of them consisting well with the drift of the present passage: "impair" signifying unequal, unsuitable, unbefitting, unworthy, as derived from the Latin *impar*; "impair" signifying unprepared, unready, or perplexed, entangled, as derived from the Latin *imparatus*; and "impair" signifying injurious, impairing, deteriorating, 'detractive.' It is in this latter sense that the word "impair," as a noun, is used by Ben Jonson, by Chapman, and by Brown. Inasmuch as Shakespeare had a peculiar and potential manner of employing and even of creating most expressive and comprehensive epithets, it is at the risk of banishing such epithets from our language that any one of his words are changed; and to adopt such a suggested word as 'impure' here, which affords but a single meaning,—and that meaning less well consisting with the gist of the passage than the original word (for the question here is not of Troilus's purity, but of his firmness, fortitude, equanimity, generosity, candour, and judgment),—while rejecting such a word as "impair," which comprises several included meanings, merely because it is original and unprecedented, appears to us to be most unwise, and even reprehensible.

50. *Subscribes.* Yields, gives way, defers. See Note 71, Act ii.

51. *On him erect a second hope, as fairly built as Hector.* Elliptically expressed; 'is their first on' being understood between "as" and "Hector." See Note 7 of the present Act.



Agamemnon. They are in action.
Nestor. Now, Ajax, hold thine own!

Act IV. Scene V.

Thus says Æneas; one that knows the youth
Even to his inches, and, with private soul,
Did in great Ilion thus translate him to me.[52]
[*Alarum.* HECTOR *and* AJAX *fight.*
Agam. They are in action.
Nest. Now, Ajax, hold thine own!
Tro. Hector, thou sleep'st;
Awake thee!
Agam. His blows are well dispos'd:—there, Ajax!
Dio. You must no more. [*Trumpets cease.*
Æne. Princes, enough, so please you.
Ajax. I am not warm yet; let us fight again.
Dio. As Hector pleases.
Hect. Why, then will I no more:—
Thou art, great lord, my father's sister's son,
A cousin-german to great Priam's seed;
The obligation of our blood forbids
A gory emulation 'twixt us twain:
Were thy commixtion Greek and Trojan so,
That thou couldst say, "This hand is Grecian all,
And this is Trojan; the sinews of this leg
All Greek, and this all Troy; my mother's blood
Runs on the dexter cheek, and this sinister
Bounds in my father's;" by Jove multipotent,
Thou shouldst not bear from me a Greekish member
Wherein my sword had not impressure made
Of our rank feud: but the just gods gainsay
That any drop thou borrow'dst from thy mother,
My sacred aunt, should by my mortal sword
Be drain'd! Let me embrace thee, Ajax:
By him that thunders, thou hast lusty arms;
Hector would have them fall upon him thus:
Cousin, all honour to thee!
Ajax. I thank thee, Hector:
Thou art too gentle and too free a man:
I came to kill thee, cousin, and bear hence
A great addition[53] earnèd in thy death.
Hect. Not Neoptolemus[54] so mirable[55]
(On whose bright crest Fame with her loud'st O-yes[56]
Cries, "This is he!") could promise to himself
A thought of added honour torn from Hector.
Æne. There is expectance here from both the sides,
What farther you will do.
Hect. We'll answer it;
The issue is embracement:—Ajax, farewell.
Ajax. If I might in entreaties find success
(As seld[57] I have the chance), I would desire
My famous cousin to our Grecian tents.
Dio. 'Tis Agamemnon's wish; and great Achilles
Doth long to see unarm'd the valiant Hector.
Hect. Æneas, call my brother Troilus to me:
And signify this loving interview
To the expecters of our Trojan part;
Desire them home.—Give me thy hand, my cousin;
I will go eat with thee, and see your knights.
Ajax. Great Agamemnon comes to meet us here.
Hect. The worthiest of them tell me name by name;
But for Achilles, mine own searching eyes
Shall find him by his large and portly size.
Agam. Worthy of arms! as welcome as to one
That would be rid of such an enemy;
But that's no welcome: understand more clear,
What's past and what's to come is strew'd with husks
And formless ruin of oblivion;
But in this extant moment, faith and troth,
Strain'd purely from all hollow bias-drawing,
Bids thee, with most divine integrity,
From heart of very heart, great Hector, welcome.
Hect. I thank thee, most imperious[58] Agamemnon.
Agam. [*To* TROILUS.] My well fam'd lord of Troy, no less to you.
Men. Let me confirm my princely brother's greeting;[59]—
You brace of warlike brothers, welcome hither.
Hect. Whom must we answer?
Æne. The noble Menelaus.
Hect. Oh, you, my lord? by Mars his gauntlet,[60] thanks!
Mock not, that I affect the untraded[61] oath;
Your *quondam*[62] wife swears still by Venus' glove:
She's well, but bade me not commend her to you.
Men. Name her not now, sir; she's a deadly theme.
Hect. Oh, pardon; I offend.
Nest. I have, thou gallant Trojan, seen thee oft,

52. *With private soul did . . . . thus translate him to me.* 'Did confidentially thus reveal his character to me,' 'thus clearly describe or explain his true nature to me.'

53. *Addition.* Honourable title, added distinction, reputation. See Note 89, Act ii.

54. *Neoptolemus.* A sir-name given to Pyrrhus, the son of Achilles; and here seemingly applied to Achilles himself, as if it were a name belonging to both father and son. Probably Shakespeare, in this, followed some book of his time; for that he did not apply it to Pyrrhus, knowing him as yet "young" and no warrior, is evidenced by the passage referred to in Note 59, Act iii.

55. *Mirable.* Latin, *mirabilis*, wonderful; that which is to be admired at, or marvelled at. One of Shakespeare's classically coined words.

56. *O-yes.* See Note 11, Act v., "Merry Wives."

57. *Seld.* A form of seldom; 'abbreviated for the metre's sake.

58. *Imperious.* Here, as elsewhere, used in the sense of 'imperial;' the two words, in their respective signification, having been often formerly used, the one for the other.

59. *My princely brother's greeting.* Menelaus was the brother of Agamemnon.

60. *By Mars his gauntlet.* See Note 12, Act ii.

61. *Untraded.* 'Uncommon,' 'unusual,' 'unhackneyed.' See Note 42, Act iii., "Richard II."

62. *Quondam.* 'Former.' See Note 31, Act ii., "Henry V."

Labouring for destiny,[63] make cruel way
Through ranks of Greekish youth; and I have seen thee,
As hot as Perseus, spur thy Phrygian steed,
Despising many forfeits and subduements,
When thou hast hung thy advanced sword i' the air,
Not letting it decline on the declin'd,[64]
That I have said to some my standers-by,
"Lo, Jupiter is yonder, dealing life!"
And I have seen thee pause, and take thy breath,
When that a ring of Greeks have hemm'd thee in,
Like an Olympian wrestling: this have I seen;
But this thy countenance, still locked in steel,
I never saw till now. I knew thy grandsire,[65]
And once fought with him: he was a soldier good;
But, by great Mars, the captain of us all,
Never like thee. Let an old man embrace thee;
And, worthy warrior, welcome to our tents.

Æne. 'Tis the old Nestor.

Hect. Let me embrace thee, good old chronicle,
That hast so long walk'd hand in hand with time:—
Most reverend Nestor, I am glad to clasp thee.

Nest. I would my arms could match thee in contention,
As they contend with thee in courtesy.

Hect. I would they could.

Nest. Ha!
By this white beard, I'd fight with thee to-morrow:—
Well, welcome, welcome!—I have seen the time—

Ulyss. I wonder now how yonder city stands,
When we have here her base and pillar by us.

Hect. I know your favour,[66] Lord Ulysses, well.
Ah! sir, there's many a Greek and Trojan dead,
Since first I saw yourself and Diomed
In Ilion, on your Greekish embassy.

Ulyss. Sir, I foretold you then what would ensue:
My prophecy is but half his journey yet;
For yonder walls, that pertly front your town,
Yond' towers, whose wanton tops do buss the clouds,
Must kiss their own feet.

Hect. I must not believe you:
There they stand yet; and modestly I think,
The fall of every Phrygian stone will cost
A drop of Grecian blood: the end crowns all;
And that old common arbitrator, time,
Will one day end it.

Ulyss. So to him we leave it.[67]
Most gentle and most valiant Hector, welcome:
After the general, I beseech you next
To feast with me, and see me at my tent.

Achil. I shall forestall thee, Lord Ulysses, thou![68]—
Now, Hector, I have fed mine eyes on thee;
I have with exact view perus'd thee, Hector,
And quoted[69] joint by joint.

Hect. Is this Achilles?

Achil. I am Achilles.

Hect. Stand fair, I pray thee: let me look on thee.

Achil. Behold thy fill.

Hect. Nay, I have done already.

Achil. Thou art too brief: I will the second time,
As I would buy thee, view thee limb by limb.

Hect. Oh, like a book of sport thou'lt read me o'er:
But there's more in me than thou understand'st.
Why dost thou so oppress me with thine eye?

Achil. Tell me, you heavens, in which part of his body
Shall I destroy him? whether there, or there, or there
That I may give the local wound a name,
And make distinct the very breach whereout
Hector's great spirit flew: answer me, heavens!

Hect. It would discredit the bless'd gods, proud man,
To answer such a question: stand again:
Thinkst thou to catch my life so pleasantly,
As to prenominate in nice conjecture
Where thou wilt hit me dead?

Achil. I tell thee, yea.

Hect. Wert thou an oracle to tell me so,
I'd not believe thee. Henceforth guard thee well;
For I'll not kill thee there, nor there, nor there;
But, by the forge that stithied[70] Mars his helm,
I'll kill thee everywhere, yea, o'er and o'er.—
You wisest Grecians, pardon me this brag,
His insolence draws folly from my lips;

63. *Labouring for destiny.* 'Acting in the person of destiny,' 'performing the part of fate,' 'working instead of fate.'.

64. *Not letting it decline on the declin'd.* 'Not letting it fall on those already fallen,' 'not letting it strike those who are down.

65. *Thy grandsire.* Laomedon, father of Priam.

66. *Favour.* 'Aspect,' 'countenance,' 'personal appearance.' See Note 20, Act iv., "Richard II"

67. *Will one day end it. So to him we leave it.* "It," here, according to Shakespeare's mode of using this word in reference to an implied particular, relates to that which is now uncertain, the subsequent issue of the war, as implied in what the speakers have just said.

68. *I shall forestall thee, Lord Ulysses, thou!* "Thou," in this sentence, has been variously altered to 'though,' 'then,' 'there,' and 'now;' but the repetition of a pronoun thus in a sentence, for the sake of either emphatic, playful, or scornful effect, was usual. See Notes 148, Act ii., "All's Well," and 81, Act ii., "Second Part Henry IV.;" also "Merry Wives," Act ii., sc. 2, where Falstaff scoffingly says to Pistol, "You will not do it, you!" It appears to us that the phrase in Achilles' mouth has characteristic effect; it includes a dash of insolence, a dash of off-hand freedom, and a dash of half compliment, as though he had said, 'I shall forestall thee, Lord Ulysses, even thou!'

69. *Quoted.* 'Noted,' 'observed.' See Note 41, Act iv., "King John."

70. *Stithied.* 'Forged.' A 'stith' is an old (and still provincial) name for an anvil; and 'stithy' for a blacksmith's forge or workshop.

But I'll endeavour deeds to match these words,
Or may I never,—
Ajax. Do not chafe thee, cousin:—
And you, Achilles, let these threats alone,
Till accident or purpose bring you to 't:
You may have every day enough of Hector,
If you have stomach;[71] the general state, I fear,
Can scarce entreat you to be odd with him.[72]
Hect. I pray you, let us see you in the field:
We have had pelting[73] wars, since you refus'd
The Grecians' cause.
Achil. Dost thou entreat me, Hector?
To-morrow do I meet thee, fell[74] as death;
To-night all friends.
Hect. Thy hand upon that match.
Agam. First, all you peers of Greece, go to my tent;
There in the full convive[75] we: afterwards,
As Hector's leisure and your bounties shall
Concur together, severally entreat him.—
Beat loud the tabourines,[76] let the trumpets blow,
That this great soldier may his welcome know.
[*Exeunt all except* TROILUS *and* ULYSSES.

Tro. My Lord Ulysses, tell me, I beseech you,
In what place of the field doth Calchas keep?[77]
Ulyss. At Menelaus' tent, most princely Troilus:
There Diomed doth feast with him to-night;
Who neither looks upon the heaven nor earth,
But gives all gaze and bent of amorous view
On the fair Cressid.
Tro. Shall I, sweet lord, be bound to you so much,
After we part from Agamemnon's tent,
To bring me thither?
Ulyss. You shall command me, sir.
As gentle tell me, of what honour was
This Cressida in Troy? Had she no lover there
That wails her absence?
Tro. Oh, sir, to such as boasting show their scars,
A mock is due. Will you walk on, my lord?
She was belov'd, she lov'd; she is, and doth:[78]
But, still, sweet love is food for fortune's tooth.
[*Exeunt.*

ACT V.

SCENE I.—*The Grecian Camp. Before* ACHILLES' *Tent.*

Enter ACHILLES *and* PATROCLUS.

Achil. I'll heat his blood with Greekish wine[1] to-night,
Which with my scimitar I'll cool to-morrow.—
Patroclus, let us feast him to the height.
Patr. Here comes Thersites.

Enter THERSITES.

Achil. How now, thou core of envy!
Thou crusty batch[2] of nature, what's the news?
Ther. Why, thou picture of what thou seemest, and idol of idiot-worshippers, here's a letter for thee.
Achil. From whence, fragment?
Ther. Why, thou full dish of fool, from Troy.
Patr. Who keeps the tent now?[3]
Ther. The surgeon's box, or the patient's wound.
Patr. Well said, Adversity![4] and what need these tricks?
Ther. Pr'ythee, be silent, boy; I profit not by thy talk: thou art thought to be Achilles' male varlet.
Patr. Male varlet, you rogue!
Ther. Now, the rotten diseases of the south take and take again such preposterous discoveries!

71. *Stomach.* Here used for 'appetite,' 'inclination.'

72. *Scarce entreat you to be odd with him.* 'Hardly persuade you to be at odds with him,' or 'contend with him.' Ajax, in the flush of having just been chosen champion of the Greeks, twits Achilles with holding aloof from taking part in the late engagements.

73. *Pelting.* 'Paltry,' 'petty,' 'inconsiderable.' See Note 10, Act ii., "Richard II."

74. *Fell.* Furious, fierce, cruel. See Note 66, Act iii., "King John."

75. *Convive.* 'Feast;' be convivial.

76. *Tabourines.* Small drums.

77. *Keep.* 'Remain,' 'dwell,' 'reside.' See Note 13, Act iv., "Love's Labour's Lost."

78. *She was belov'd, she lov'd; she is, and doth.* One of Shakespeare's elliptically condensed lines; meaning, 'She was beloved, she loved; she is beloved, and doth love.' See Note 89, Act i.

1. *Greekish wine.* Famed for its strength and excellence. It was Greek wine that served Ulysses in such good stead in his adventure with the giant Cyclop, Polyphemus, as told in the ninth book of Homer's "Odyssey."

2. *Batch.* All that is baked at one heating of an oven.

3. *Who keeps the tent now?* Asked in the sense of 'Who remains in his tent now?' (see Note 79, Act i.); and answered punningly, in the sense of 'Who (or what) holds the roll of lint now?' See Note 24, Act ii.

4. *Adversity.* Used as a title, combining the senses of contrarious and unfortunate from nature; in allusion to Thersites' reply being adverse to the spirit of Patroclus' question, and to his having been born so unfortunately deformed and spiteful.



Thersites. Why, thou picture of what thou seemest, and idol of idiot-worshippers, here's a letter for thee.
Act V. Scene I.

Patr. Why, thou box of envy, thou, what meanest thou to curse thus?

Ther. Do I curse thee?

Patr. Why, no, you ruinous butt; you indistinguishable cur, no.

Ther. No! why art thou, then, exasperate, thou idle immaterial skein of sleave-silk,[5] thou green sarcenet flap for a sore eye, thou tassel of a prodigal's purse, thou? Ah! how the poor world is pestered with such waterflies,—diminutives of nature!

Patr. Out, gall!

Ther. Finch-egg!

Achil. My sweet Patroclus, I am thwarted quite
From my great purpose in to-morrow's battle.
Here is a letter from Queen Hecuba;
A token from her daughter, my fair love;
Both taxing me and 'gaging me to keep
An oath that I have sworn. I will not break it:
Fall Greeks; fail fame; honour or go or stay;
My major vow lies here, this I'll obey.—
Come, come, Thersites, help to trim my tent;
This night in banqueting must all be spent.—
Away, Patroclus!

[*Exeunt* ACHILLES *and* PATROCLUS.

Ther. With too much blood and too little brain, these two may run mad; but, if with too much brain and too little blood they do, I'll be a curer of madmen. Here's Agamemnon,—an honest fellow enough, and one that loves quails;[6] but he has not so much brain as car-wax: and the goodly transformation of Jupiter there, his brother,

5. *Sleave-silk.* 'Raw silk,' 'unwrought silk.'

6. *One that loves quails.* "Quails" was a cant name for common women; and it has been supposed that in the present passage the word is used in this sense. We think, however, that the sentence may bear reference to the antique custom of matching quails against one another, as cocks are more modernly matched. Shakespeare elsewhere has alluded to this ancient practice (in "Antony and Cleopatra," Act ii., sc 3), and we think it probable that here "loves quails" may be equivalent to 'is fond of quail-fighting,' 'is fond of gambling with quails.'

the bull,—the primitive statue, and oblique memorial of wittols; a thrifty shoeing-horn in a chain, hanging at his brother's leg,—to what form, but that he is, should wit larded with malice, and malice forced[7] with wit, turn him to? To an ass, were nothing; he is both ass and ox: to an ox, were nothing; he is both ox and ass. To be a dog, a mule, a cat, a fitchew,[8] a toad, a lizard, an owl, a puttock,[9] or a herring without a roe, I would not care; but to be Menelaus,—I would conspire against destiny. Ask me not what I would be, if I were not Thersites; for I care not, so I were not Menelaus.—Hey-day! spirits and fires![10]

Enter HECTOR, TROILUS, AJAX, AGAMEMNON, ULYSSES, NESTOR, MENELAUS, *and* DIOMEDES, *with lights.*

Agam. We go wrong, we go wrong.
Ajax. No, yonder 'tis;
There, where we see the lights.
Hect. I trouble you.
Ajax. No, not a whit.
Ulyss. Here comes himself to guide you.

Re-enter ACHILLES.

Achil. Welcome, brave Hector; welcome, princes all.
Agam. So now, fair Prince of Troy, I bid good night.
Ajax commands the guard to tend on you.
Hect. Thanks and good night to the Greeks' general.
Men. Good night, my lord.
Hect. Good night, sweet Lord Menelaus.
Ther. Sweet draught:[11] sweet, quoth 'a! sweet sink, sweet sewer.
Achil. Good night and welcome, both at once, to those
That go or tarry.
Agam. Good night.
[*Exeunt* AGAMEMNON *and* MENELAUS.
Achil. Old Nestor tarries; and you too, Diomed,
Keep Hector company an hour or two.
Dio. I cannot, lord; I have important business,
The tide whereof is now.—Good night, great Hector.
Hect. Give me your hand.
Ulyss. [*Aside to* TROILUS.] Follow his torch; he goes to Calchas' tent:
I'll keep you company.
Tro. Sweet sir, you honour me.
Hect. And so, good night.
[*Exit* DIOMEDES; ULYSSES *and* TROILUS, *following.*
Achil. Come, come, enter my tent.
[*Exeunt* ACHILLES, HECTOR, AJAX, *and* NESTOR.
Ther. That same Diomed's a false-hearted rogue, a most unjust knave; I will no more trust him when he leers, than I will a serpent when he hisses: he will spend his mouth, and promise, like Brabbler[12] the hound; but when he performs, astronomers foretell it; it is prodigious,[13] there will come some change; the sun borrows of the moon, when Diomed keeps his word. I will rather leave to see Hector,[14] than not to dog him: I'll after.
[*Exit.*

SCENE II.—*The Grecian Camp. Before* CALCHAS' *Tent.*

Enter DIOMEDES.

Dio. What! are you up here? ho! speak.
Cal. [*Within.*] Who calls?
Dio. Diomed.—Calchas, I think. Where's your daughter?
Cal. [*Within.*] She comes to you.

Enter TROILUS *and* ULYSSES, *at a distance; after them,* THERSITES, *who remains apart.*

Ulyss. Stand where the torch may not discover us.

Enter CRESSIDA.

Tro. Cressid comes forth to him!
Dio. How now, my charge!
Cres. Now, my sweet guardian!—Hark, a word with you. [*Whispers.*
Tro. Yea, so familiar!
Ulyss. She will sing any man at first sight.
Tro. And any man may sing her, if he can take her cliff;[15] she's noted.
Dio. Will you remember?
Cres. Remember! yes.
Dio. Nay, but do, then;
And let your mind be coupled with your words.

---

7. *Forced.* 'Stuffed.' See Note 85, Act ii.
8. *A fitchew.* A polecat.
9. *A puttock.* A kite; an inferior kind of hawk. See Note 82, Act iii., "Second Part Henry VI."
10. *Hey-day! spirits and fires.* Thersites' exclamation on seeing the lights approach.
11. *Draught.* An old word for a receptacle for filth; the place of deposit for excrements.
12. *Brabbler.* A hound that gives tongue, when not upon the scent of the game, is called by sportsmen a babbler or brabbler.
13. *Prodigious.* Here used for auguring some prodigy, presaging some portent; 'portentous,' 'ominous.'
14. *I will rather leave, &c.* I will rather give up seeing Hector, than not follow Diomed.
15. *Cliff.* A mark employed in musical notation, indicating the particular portion of the gamut for which the stave upon which it is placed is intended, and also denoting what kind of voice is to sing this stave,—whether bass, tenor, alto, or treble. The word "cliff" being derived from the French, *clef*, key, permits an included sense in this sentence, expressing, 'if he knew what voice to use and what key to take her in.'

Tro. What should she remember?
Ulyss. List.
Cres. Sweet honey Greek, tempt me no more to folly.
Ther. Roguery!
Dio. Nay, then,—
Cres. I'll tell you what,—
Dio. Pho, pho! come, tell a pin: you are forsworn.
Cres. In faith, I cannot: what would you have me do?
Ther. A juggling trick,—to be secretly open.
Dio. What did you swear you would bestow on me?
Cres. I pr'ythee, do not hold me to mine oath;
Bid me do anything but that, sweet Greek.
Dio. Good night.
Tro. Hold, patience!
Ulyss. How now, Trojan!
Cres. Diomed,—
Dio. No, no, good night: I'll be your fool no more.
Tro. Thy better must.
Cres. Hark! one word in your ear.
Tro. Oh, plague and madness!
Ulyss. You are mov'd, prince; let us depart, I pray you,
Lest your displeasure should enlarge itself
To wrathful terms: this place is dangerous;
The time right deadly; I beseech you, go.
Tro. Behold, I pray you!
Ulyss. Nay, good my lord, go off:
You flow to great distraction; come, my lord.
Tro. I pray thee, stay.
Ulyss. You have not patience; come.
Tro. I pray you, stay; I will not speak a word.
Dio. And so, good night.
Cres. Nay, but you part in anger.
Tro. Doth that grieve thee?
Oh, wither'd truth!
Ulyss. Why, how now, lord!
Tro. By Jove,
will be patient.
Cres. Guardian!—why, Greek!
Dio. Pho, pho! adieu; you palter.[16]
Cres. In faith, I do not: come hither once again.
Ulyss. You shake, my lord, at something: will you go?
You will break out.
Tro. She strokes his cheek!
Ulyss. Come, come.
Tro. Nay, stay; by Jove, I will not speak a word:
There is between my will and all offences
A guard of patience:—stay a little while.
Ther. How the devil, luxury, tickles these together!
Dio. But will you, then?
Cres. In faith, I will, la; never trust me else.
Dio. Give me some token for the surety of it.
Cres. I'll fetch you one. [*Exit.*
Ulyss. You have sworn patience.
Tro. Fear me not, sweet lord;
I will not be myself, nor have cognition
Of what I feel: I am all patience.

Re-enter CRESSIDA.

Ther. Now the pledge; now, now, now!
Cres. Here, Diomed, keep this sleeve.
Tro. Oh, beauty! where is thy faith?
Ulyss. My lord,—
Tro. I will be patient; outwardly I will.
Cres. You look upon that sleeve; behold well.—
He lov'd me—Oh, false wench!—Give 't me again.
Dio. Whose was 't?
Cres. It is no matter, now I have 't again.
I will not meet with you to-morrow night:
I pr'ythee, Diomed, visit me no more.
Ther. Now she sharpens:—well said, whetstone!
Dio. I shall have it.
Cres. What! this?
Dio. Ay, that.
Cres. Oh, all you gods!—Oh, pretty, pretty pledge!
Thy master now lies thinking in his bed
Of thee and me;, and sighs, and takes my glove,
And gives memorial dainty kisses to it,
As I kiss thee.—Nay, do not snatch it from me;[17]
He that takes that doth take my heart withal.
Dio. I had your heart before, this follows it.
Tro. I did swear patience.
Cres. You shall not have it, Diomed; faith, you shall not;
I'll give you something else.
Dio. I will have this: whose was it?
Cres. 'Tis no matter.
Dio. Come, tell me whose it was.
Cres. 'Twas one's that lov'd me better than you will.
But, now you have it, take it.
Dio. Whose was it?
Cres. By all Diana's waiting-women[18] yond',
And by herself, I will not tell you whose.
Dio. To-morrow will I wear it on my helm;
And grieve his spirit that dares not challenge it.
Tro. Wert thou the devil, and wor'st it on thy horn,
It should be challeng'd.

16. *Palter.* 'Shuffle,' 'equivocate.'

17. *Nay, do not snatch it from me.* The old copies erroneously assign these words to Diomed.

18. *Diana's waiting-women.* A poetical name for the stars, as attendants upon the crescent moon.

Cres. Well, well, 'tis done, 'tis past;—and yet it is not;
I will not keep my word.
Dio. Why, then, farewell;
Thou never shalt mock Diomed again.
Cres. You shall not go:—one cannot speak a word,
But it straight starts you.
Dio. I do not like this fooling.
Ther. Nor I, by Pluto: but that that likes not you,[19] pleases me best.
Dio. What! shall I come? the hour?
Cres. Ay, come:—O Jove!—do come:—I shall be plagu'd.
Dio. Farewell till then.
Cres. Good night: I pr'ythee, come.
[*Exit* DIOMEDES
Troilus, farewell! one eye yet looks on thee;
But with my heart the other eye doth see.
Ah! poor our sex![20] this fault in us I find,
The error of our eye directs our mind:
What error leads must err; oh, then conclude
Minds sway'd by eyes are full of turpitude. [*Exit.*
Ulyss. All's done, my lord.
Tro. It is.
Ulyss. Why stay we, then?
Tro. To make a recordation to my soul
Of every syllable that here was spoke.
But if I tell how these two did co-act,
Shall I not lie in publishing a truth?
Sith[21] yet there is a credence in my heart,
An esperance[22] so obstinately strong,
That doth invert the attest[23] of eyes and ears;
As if those organs had deceptious functions,
Created only to calumniate.
Was Cressid here?
Ulyss. I cannot conjure, Trojan.
Tro. She was not, sure.
Ulyss. Most sure she was.
Tro. Why, my negation hath no taste of madness.
Ulyss. Nor mine, my lord: Cressid was here but now.
Tro. Let it not be believ'd for womanhood!
Think, we had mothers; do not give advantage
To stubborn critics,[24]—apt, without a theme,
For depravation,—to square the general sex
By Cressid's rule: rather think this not Cressid.
Ulyss. What hath she done, prince, that can soil our mothers?
Tro. Nothing at all, unless that this were she.
Ther. Will he swagger himself out on 's own eyes?
Tro. This she? no, this is Diomed's Cressida:
If beauty have a soul, this is not she;
If souls guide vows, if vows be sanctimonies,
If sanctimony be the gods' delight,
If there be rule in unity[25] itself,
This is not she. Oh, madness of discourse,[26]
That cause sets up with and against itself!
Bi-fold authority! where reason can revolt
Without perdition, and loss assume all reason
Without revolt: this is, and is not, Cressid!
Within my soul there doth conduce[27] a fight
Of this strange nature, that a thing inseparate[28]
Divides more wider than the sky and earth;
And yet the spacious breadth of this division
Admits no orifice for a point, as subtle
As Arachne's broken woof,[29] to enter.
Instance, oh, instance! strong as Pluto's gates:
Cressid is mine, tied with the bonds of heaven:
Instance, oh, instance! strong as heaven itself;
The bonds of heaven are slipp'd, dissolv'd, and loos'd;
And with another knot, five-finger-tied,[30]
The fractions of her faith, orts of her love,

19. *That that likes not you.* 'That which you do not like.' See Note 8, Act iii., "Henry V."

20. *Ah! poor our sex!* An exclamation of transposed construction somewhat similar to the one pointed out in Note 7, Act i. of this play. See also Note 3, Act i., "As You Like It."

21. *Sith.* Sithence; since. See Note 54, Act i., "Taming of the Shrew."

22. *Esperance.* The French word for 'hope;' it was adopted into English, and occasionally used by other writers beside Shakespeare. See Note 51, Act ii., "First Part Henry IV."

23. *The attest.* The reading of the Quarto; while the Folio misprints it 'that test.' "Attest" is an abbreviated form of 'attestation.'

24. *Critics.* Sometimes used by writers of Shakespeare's time in the sense of 'cynics.' See Note 89, Act iv., "Love's Labour's Lost."

25. *If there be rule in unity.* 'If there be truth in identity;' that one person cannot be more or other than one.

26. *Discourse.* Here used for 'ratiocination.' See Note 42, Act ii.

27. *Conduce.* This word was changed by Rowe to 'comrance:' but "conduce" is here used in its classical sense of 'lead together,' 'assemble;' and a "fight" represents the elements of a fight, the contending forces, the tumultuous feelings, the battling emotions that surge and meet tumultuously within the speaker's soul, brought together by the strength of passion.

28. *A thing inseparate, &c.* 'A thing so inseparable as personal individuality,—Cressida's identity with herself,—becomes in my mind more widely divided than are the sky and the earth.' This has been strangely interpreted by Malone; but we think that the consecution of the thought in the speaker's mind, although most characteristically expressed in agitated sentences, is visible throughout, and clearly shows that "a thing inseparate" refers to personal identity. Troilus is trying to persuade himself that the false woman he has just seen is not his Cressida, and yet he is conscious that she is no other than her own heartless self.

29. *Arachne's broken woof.* The name is spelt 'Ariachnes' in the Folio, probably for the sake of the metre. Arachne was a skilful needlewoman who dared to vie with Minerva herself; whereat the goddess was so incensed, that she transformed her human rival into a spider. "Woof" here, therefore, poetically implies a cobweb.

30. *Another knot, five finger-tied.* 'Another bond, formed by a clasp of her hand.'



Hector. Be gone, I say: the gods have heard me swear.
Cassandra. The gods are deaf to hot and peevish vows. *Act V. Scene III.*

The fragments, scraps, the bits, and greasy relics
Of her o'er-eaten faith, are bound to Diomed.

Ulyss. May worthy Troilus be half attach'd
With that which here his passion doth express?[31]

Tro. Ay, Greek; and that shall be divulgèd well
In characters as red as Mars his heart
Inflam'd with Venus: never did young man fancy[32]
With so eternal and so fix'd a soul.
Hark, Greek:—as much as I do Cressid love,
So much by weight hate I her Diomed:
That sleeve is mine that he'll bear on his helm;
Were it a casque compos'd by Vulcan's skill,
My sword should bite it: not the dreadful spout,
Which shipmen do the hurricano call,
Constring'd in mass by the almighty sun,
Shall dizzy with more clamour Neptune's ear
In his descent,[33] than shall my prompted sword
Falling on Diomed.

Ther. He'll tickle it.

Tro. O Cressid! oh, false Cressid! false, false, false!
Let all untruths stand by thy stainèd name,
And they'll seem glorious.

Ulyss. Oh, contain yourself;
Your passion draws ears hither.

Enter ÆNEAS.

Æne. I have been seeking you this hour, my lord:
Hector, by this, is arming him in Troy;
Ajax, your guard, stays to conduct you home.

31. *May worthy Troilus be half attach'd with that which here, &c.* 'Can Troilus really be even half as much overpowered by the emotions he so passionately expresses as he seems to be?' Shakespeare elsewhere uses "attached with" in the sense of seized by, laid hold of, possessed by, overcome or overpowered by. See Note 28, Act ii., "Second Part Henry IV."

32. *Fancy.* 'Love.'

33. *In his descent.* "His" used for 'its,' in reference to the waterspout

Tro. Have with you, prince.—My courteous lord, adieu.—
Farewell, revolted fair!—and, Diomed,
Stand fast, and wear a castle on thy head![34]
Ulyss. I'll bring[35] you to the gates.
Tro. Accept distracted thanks.
Exeunt TROILUS, ÆNEAS, *and* ULYSSES.
Ther. [*Advancing.*] Would I could meet that rogue Diomed! I would croak like a raven; I would bode, I would bode. [*Exit.*

SCENE III.—TROY. *Before* PRIAM'S *Palace.*

Enter HECTOR *and* ANDROMACHE.

And. When was my lord so much ungently temper'd,
To stop his ears against admonishment?
Unarm, unarm, and do not fight to-day.
Hect. You train me to offend you; get you in:
By all the everlasting gods, I'll go!
And. My dreams will, sure, prove ominous to the day.
Hect. No more, I say.

Enter CASSANDRA.

Cas. Where is my brother Hector?
And. Here, sister; arm'd, and bloody in intent.
Consort with me in loud and dear petition,
Pursue we him on knees; for I have dream'd
Of bloody turbulence, and this whole night
Hath nothing been but shapes and forms of slaughter.
Cas. Oh, 'tis true.
Hect. Ho! bid my trumpet sound!
Cas. No notes of sally, for the heavens, sweet brother.
Hect. Be gone, I say: the gods have heard me swear.
Cas. The gods are deaf to hot and peevish[36] vows:
They are polluted offerings, more abhorr'd
Than spotted livers in the sacrifice.
And. Oh, be persuaded! do not count it holy
To hurt by being just: it is as lawful,
For we would give much, to use violent thefts,[37]
And rob in the behalf of charity.

Cas. It is the purpose that makes strong the vow;
But vows to every purpose must not hold:
Unarm, sweet Hector.
Hect. Hold you still, I say;
Mine honour keeps the weather of[38] my fate:
Life every man holds dear; but the dear man[39]
Holds honour far more precious-dear than life.—

Enter TROILUS.

How now, young man! mean'st thou to fight to-day?
And. Cassandra, call my father to persuade.
[*Exit* CASSANDRA.
Hect. No, faith, young Troilus: doff thy harness, youth;
I am to-day i' the vein of chivalry:
Let grow thy sinews till their knots be strong,
And tempt not yet the brushes[40] of the war.
Unarm thee, go; and doubt thou not, brave boy,
I'll stand to-day for thee, and me, and Troy.
Tro. Brother, you have a vice of mercy in you,
Which better fits a lion than a man.[41]
Hect. What vice is that, good Troilus? chide me for it.
Tro. When many times the captive Grecians fall,[42]
Even in the fan and wind of your fair sword,
You bid them rise, and live.
Hect. Oh, 'tis fair play.
Tro. Fool's play, by Heaven, Hector.
Hect. How now! how now!
Tro. For the love of all the gods,
Let's leave the hermit pity with our mothers;
And when we have our armours buckled on,
The venom'd vengeance ride upon our swords;
Spur them to ruthful work,[43] rein them from ruth.
Hect. Fie, savage, fie!
Tro. Hector, then 'tis wars.
Hect. Troilus, I would not have you fight to-day.
Tro. Who should withhold me?
Not fate, obedience, nor the hand of Mars
Beckoning with fiery truncheon my retire;
Not Priamus and Hecuba on knees,
Their eyes o'ergilded with recourse[44] of tears;
Nor you, my brother, with your true sword drawn,

34. *Wear a castle on thy head.* A particular kind of close helmet was called a "castle;" and Troilus moreover means to imply that Diomed must needs wear the utmost possible means of defence to withstand the blows he means to deal him.

35. *Bring.* Here used for 'accompany,' 'escort.' See Note 73, Act ii., "Henry V."

36. *Peevish.* 'Headstrong,' 'wayward.'

37. *For we would give much, to use violent thefts.* The Folio prints this line thus:—'For we would count giue much to as violent thefts' It has been variously altered; and we adopt Tyrrwhitt's emendation, in the belief that 'count' crept into the present line owing to the printer's eye having caught it from the penultimate line above, that "for" is employed in the sense of 'because,' and that 'as' is a misprint for "use." Shakespeare often employs the word "use" in the sense of 'practise;' a sense which it bears here.

38. *Keeps the weather of.* A nautical phrase, meaning 'has the advantage of the wind,' 'keeps to windward;' and figuratively used for 'maintains superiority over.'

39. *The dear man.* Here used for 'the man intense of purpose,' 'the earnest man.' See Note 101, Act i., "Richard III."

40. *Brushes.* 'Rough encounters,' 'perilous rubs.' See Note 29, Act v., "Second Part Henry VI."

41. *Better fits a lion than a man.* In reference to the many traditions of the lion's generosity and magnanimous forbearance.

42. *The captive Grecians fall.* The Folio prints 'the captiue Grecian fals.' Rowe's correction, which we adopt on the supposition that the printer misplaced the letter s.

43. *Ruthful work.* 'Deeds that in their result produce pity;' rueful,' 'woful.'

44. *Recourse.* Repeated flowing; recurrence, recoursing. The word has double force of meaning here; as used in the above sense, and as involving the usual sense of 'access,' 'repair thither,' 'frequent resort.'

Oppos'd to hinder me, should stop my way,
But by my ruin.

Re-enter CASSANDRA, *with* PRIAM.

Cas. Lay hold upon him, Priam, hold him fast:
He is thy crutch; now if thou lose thy stay,
Thou on him leaning, and all Troy on thee,
Fall all together.

Pri. Come, Hector, come, go back:
Thy wife hath dream'd; thy mother hath had visions;
Cassandra doth foresee; and I myself
Am like a prophet suddenly enrapt,
To tell thee that this day is ominous:
Therefore, come back.

Hect. Æneas is a-field;
And I do stand engag'd to many Greeks,
Even in the faith of valour, to appear
This morning to them.

Pri. Ay, but thou shalt not go.

Hect. I must not break my faith.
You know me dutiful; therefore, dear sir,
Let me not shame respect; but give me leave
To take that course by your consent and voice,
Which you do here forbid me, royal Priam.

Cas. O Priam, yield not to him!

And. Do not, dear father.

Hect. Andromache, I am offended with you:
Upon the love you bear me, get you in.

[*Exit* ANDROMACHE.

Tro. This foolish, dreaming, superstitious girl
Makes all these bodements.

Cas. Oh, farewell, dear Hector!
Look, how thou diest! look, how thy eye turns pale!
Look, how thy wounds do bleed at many vents!
Hark, how Troy roars! how Hecuba cries out!
How poor Andromache shrills her dolours forth![45]
Behold, distraction, frenzy, and amazement,
Like witless antics,[46] one another meet,
And all cry, Hector! Hector's dead! O Hector!

Tro. Away! away!

Cas. Farewell:—yet, soft!—Hector, I take my leave:
Thou dost thyself and all our Troy deceive. [*Exit.*

Hect. You are amaz'd, my liege, at her exclaim:[47]
Go in, and cheer the town: we'll forth, and fight;
Do deeds worth praise, and tell you them at night.

Pri. Farewell: the gods with safety stand about thee!

[*Exeunt severally* PRIAM *and* HECTOR.

Alarums.

Tro. They are at it, hark!—Proud Diomed, believe,
I come to lose my arm, or win my sleeve.

As TROILUS *is going out, enter from the other side* PANDARUS.

Pan. Do you hear, my lord? do you hear?

Tro. What now?

Pan. Here's a letter come from yond' poor girl.

Tro. Let me read.

Pan. A ptisick, a rascally ptisick so troubles me, and the foolish fortune of this girl; and what one thing, what another, that I shall leave you one o' these days: and I have a rheum in mine eyes too; and such an ache in my bones, that, unless a man were cursed,[48] I cannot tell what to think on 't.—What says she there?

Tro. Words, words, mere words, no matter from the heart;
The effect doth operate another way.—

[*Tearing the letter.*

Go, wind to wind, there turn and change together.—
My love with words and errors still she feeds;
But edifies another with her deeds.

[*Exeunt severally.*

SCENE IV.—*Plains between* TROY *and the Grecian Camp.*

Alarums: Excursions. Enter THERSITES.

Ther. Now they are clapper-clawing one another; I'll go look on. That dissembling abominable varlet, Diomed, has got that same scurvy doting foolish young knave's sleeve of Troy there[49] in his helm: I would fain see them meet; that that same young Trojan ass might send that Greekish villain, with the sleeve, back to the dissembling luxurious drab, of a sleeveless errand. O' the other side, the policy of those crafty swearing rascals,[50]—that stale old mouse-eaten dry cheese, Nestor, and that same dog-fox,[51] Ulysses,—is not proved worth a blackberry:—they set me up, in policy, that mongrel cur, Ajax, against that dog of as bad a kind, Achilles: and now is the cur Ajax prouder than the cur Achilles, and will not

45. *Shrills her dolours forth.* To "shrill" was a verb in use when Shakespeare wrote.

46. *Antics.* Puppets. See Note 27, Act iii, "Henry V."

47. *Exclaim.* 'Exclamation.' See Note 54, Act iv., "Richard III."

48. *Cursed.* 'Under a curse;' 'under the influence of a malediction.'

49. *Young knave's sleeve of Troy there.* Instance of transposed construction; 'young knave of Troy's sleeve' being meant. "There" is employed here as an expletive; and with the same included sense that it bears in the passage referred to in Note 14, Act i., "Richard III."

50. *Those crafty swearing rascals.* "Swearing" here has been objected to as an inappropriate and uncharacteristic epithet, applied to Nestor and Ulysses; but it seems to us probable that "crafty swearing" means 'craftily swearing' (an adjective used adverbially), and that the sentence implies this—'Rascals that will pledge themselves to anything for their own crafty purposes,' 'rascals that will avouch anything for the sake of promoting their own wily views.'

51. *Dog-fox.* 'Male fox.' See Note 51, Act ii., "As You Like It."

arm to-day; whereupon the Grecians begin to proclaim barbarism,[52] and policy grows into an ill opinion.—Soft! here comes sleeve, and t'other.

Enter DIOMEDES, TROILUS *following*.

Tro. Fly not; for shouldst thou take the river Styx,[53]
I would swim after.

Dio. Thou dost miscall retire:
I do not fly; but advantageous care
Withdrew me from the odds of multitude:
Have at thee!

Ther. Hold, Grecian!—now, Trojan!—now the sleeve, now the sleeve!

[*Exeunt* TROILUS *and* DIOMEDES, *fighting*.

Enter HECTOR.

Hect. What art thou, Greek? art thou for Hector's match?
Art thou of blood and honour?

Ther. No, no,—I am a rascal; a scurvy railing knave; a very filthy rogue.

Hect. I do believe thee;—live. [*Exit.*

Ther. God-a-mercy, that thou wilt believe me; but a plague break thy neck for frighting me!—What's become of the wenching rogues? I think they have swallowed one another: I would laugh at that miracle. I'll seek them. [*Exit.*

SCENE V.—*Another part of the Plains.*

Enter DIOMEDES *and a* Servant.

Dio. Go, go, my servant, take thou Troilus' horse;
Present the fair steed to my lady Cressid:
Fellow, commend my service to her beauty;
Tell her I have chastis'd the amorous Trojan,
And am her knight by proof.

Serv. I go, my lord. [*Exit.*

Enter AGAMEMNON.

Agam. Renew, renew! The fierce Polydamas
Hath beat down Menon: bastard Margarelon[54]
Hath Doreus prisoner,
And stands colossus-wise, waving his beam,[55]
Upon the pashèd[56] corses of the kings
Epistrophus and Cedius: Polixenes is slain;
Amphimachus and Thoas deadly hurt;
Patroclus ta'en or slain; and Palamedes
Sore hurt and bruis'd: the dreadful Sagittary[57]
Appals our numbers:—haste we, Diomed,
To reinforcement, or we perish all.

Enter NESTOR.

Nest. Go, bear Patroclus' body to Achilles;
And bid the snail-pac'd Ajax arm for shame.—
There is a thousand Hectors in the field:
Now here he fights on Galathè his horse,[58]
And there lacks work; anon he's there afoot,
And there they fly or die,[59] like scalèd sculls[60]
Before the belching whale; then is he yonder,
And there the strawy Greeks, ripe for his edge,
Fall down before him, like the mower's swath:[61]
Here, there, and everywhere, he leaves and takes;[62]
Dexterity so obeying appetite,
That what he will, he does;[63] and does so much,
That proof is call'd impossibility.

Enter ULYSSES.

Ulyss. Oh, courage, courage, princes! great Achilles
Is arming, weeping, cursing, vowing vengeance:
Patroclus' wounds have rous'd his drowsy blood,
Together with his mangled Myrmidons,[64]
That noseless, handless, hack'd and chipp'd, come to him,
Crying on Hector.[65] Ajax hath lost a friend,
And foams at mouth, and he is arm'd, and at it,

52. *Begin to proclaim barbarism.* The old copies misprint 'began' for "begin." Rowe's correction. "Proclaim" is here used for 'advocate;' and "barbarism" for 'ignorance,' in contradistinction to "policy" as cleverness.

53. *The river Styx.* See Note 12, Act iii.

54. *Margarelon.* An illegitimate son of Priam, mentioned in both Lydgate's "Troy Book" and Caxton's "History of the Destruction," &c.

55. *His beam.* 'His lance;' strictly, the staff of the lance, which was likened by Spenser to the bigness of a "*beam.*" Goliath's spear is also said to be "like a weaver's *beam.*"

56. *Pashed.* Struck crushingly, beaten bruisedly. See Note 81, Act ii.

57. *The dreadful Sagittary.* A passage from Caxton's "History of the Destruction of Troy" illustrates this:—"Beyonde the royalme of Amasonne came an annoyent kynge, wyse and dyscreete, named Epystrophus, and brought a M. knyghtes, and a mervayllouse beste that was called SAGITTAVRE, that behynde the myddes was a horse, and to fore, a man; this beste was heery like a horse, and had his eyen red as a cole, and shotte well with a bowe: this beste made the Grekes sore aferde, and slewe many of them with his bowe."

58. *Fights on Galathe his horse.* This point is taken from Caxton's "History," &c., as is also the previous incident of Diomed winning Troilus's steed in fight, and sending it to Cressida as a token of knightly love-service. These are among the chivalrous colourings given to the play, and taken from the old romances adverted to in Notes 1 and 88 of Act i.

59. *There they fly or die.* "They" in this sentence is used in accordance with Shakespeare's occasional manner of employing a pronoun in reference to an implied antecedent; that is, to the implied objects of Hector's assault, and not to the apparent antecedent, "a thousand Hectors."

60. *Scalèd sculls.* "Scaled" is here used in a sense that it formerly bore of 'dispersed,' 'scattered,' while allowing the ordinary sense of 'covered with scales' to be included in effect. "Sculls" is an old form of 'shoals;' and was sometimes anciently spelt 'scoole,' as nearer to the Saxon original 'scole,' whence it was derived.

61. *Like the mower's swath.* See Note 58, Act ii., "Twelfth Night."

62. *He leaves and takes.* Here "leaves" is used for 'leaves them dead;' and "takes," for 'strikes lifeless,' 'paralyses.' See Note 22, Act iv., "Merry Wives." It has been suggested that "leaves" should be 'cleaves' but it is precisely the word "leaves" which serves to continue the figure of the "strawy Greeks" and "mower's swath."

63. *That what he will, he does.* The word "does," in this line, gives 'do' to be elliptically understood after "will."

64. *Myrmidons.* See Note 103, Act i.

65. *Crying on Hector.* 'Exclaiming against Hector.' See Note 10, Act i., "Henry VIII."



Achilles. Come, tie his body to my horse's tail;
Along the field I will the Trojan trail.

Act V. Scene IX.

Roaring for Troilus; who hath done to-day
Mad and fantastic execution;
Engaging and redeeming of himself,
With such a careless force and forceless care,
As if that luck, in very spite of cunning,
Bade him win all.

Enter AJAX.

Ajax. Troilus! thou coward Troilus! [*Exit.*
Dio. Ay, there, there.
Nest. So, so, we draw together.[66]

Enter ACHILLES.

Achil. Where is this Hector?—
Come, come, thou boy-queller,[67] show thy face;
Know what it is to meet Achilles angry:—
Hector! where's Hector? I will none but Hector.
Exeunt.

SCENE VI.—*Another part of the Plains.*

Enter AJAX.

Ajax. Troilus, thou coward Troilus, show thy head!

Enter DIOMEDES.

Dio. Troilus, I say! where's Troilus?
Ajax. What wouldst thou?
Dio. I would correct him.
Ajax. Were I the general, thou shouldst have my office
Ere that correction.—Troilus, I say! what, Troilus!

Enter TROILUS.

Tro. Oh, traitor Diomed!—turn thy false face, thou traitor,
And pay thy life thou ow'st me for my horse!
Dio. Ha, art thou there?
Ajax. I'll fight with him alone: stand, Diomed.
Dio. He is my prize; I will not look upon.[68]
Tro. Come, both you cogging Greeks;[69] have at you both! [*Exeunt, fighting.*

Enter HECTOR.

Hect. Yea, Troilus? Oh, well fought, my youngest brother!

Enter ACHILLES.

Achil. Now do I see thee, ha!—have at thee, Hector!
Hect. Pause, if thou wilt.
Achil. I do disdain thy courtesy, proud Trojan:
Be happy that my arms are out of use:
My rest and negligence befriend thee now,
But thou anon shalt hear of me again;
Till when, go seek thy fortune. [*Exit.*
Hect. Fare thee well:—
I would have been much more a fresher man,
Had I expected thee.—How now, my brother!

Re-enter TROILUS.

Tro. Ajax hath ta'en Æneas: shall it be?
No, by the flame of yonder glorious heaven,
He shall not carry him;[70] I'll be taken too,
Or bring him off:—fate, hear me what I say!
I reck not though I end my life to-day. [*Exit.*

Enter one in sumptuous Armour.

Hect. Stand, stand, thou Greek; thou art a goodly mark:—
No? wilt thou not?—I like thy armour well;[71]
I'll frush[72] it, and unlock the rivets all,
But I'll be master of it:—wilt thou not, beast, abide?
Why, then fly on, I'll hunt thee for thy hide.
[*Exeunt.*

SCENE VII.—*Another part of the Plains.*

Enter ACHILLES, *with* Myrmidons.

Achil. Come here about me, you my Myrmidons;[73]

66. *So, so, we draw together.* Nestor says this in consequence of Achilles and Ajax re-appearing in the field after having each held aloof: now roused by "Patroclus' wounds" and the loss of "a friend."

67. *Boy-queller.* 'Boy-killer.' "Quell" was used formerly, as a noun, for 'murder,' and as a verb, for 'kill,' 'destroy.' Patroclus is young; Thersites calls him "boy" in sc. 1 of this Act.

68. *I will not look upon.* 'I will not be a looker-on,' 'I will not stand by and merely look on.' See Notes 57, Act v., "Winter's Tale," and 48, Act ii., "Third Part Henry VI."

69. *Cogging Greeks.* "Cogging" is 'deceitful,' 'treacherous' (see Note 7, Act iii., "Merry Wives"); and not only had the Greeks a general name for deceit and cheating, but Troilus has special cause to resent Diomed's defrauding him of Cressida, besides thinking Ajax unfair in fight for setting upon him with the other,—two against one.

70. *He shall not carry him.* 'He shall not conquer him,' 'he shall not prevail against him.'

71. *I like thy armour well.* This incident is taken from Lydgate's work.

72. *Frush.* 'Break,' 'bruise,' 'dash to pieces.' French, *froisser.* The word is found thus used in "The Destruction of Troy."

73. *Come here about me you my Myrmidons.* In Caxton's "History," &c., this act of Achilles is recorded; but it is there Troilus and not Hector whom he surrounds by numbers and kills. Heywood, however, in his "Rape of Lucrece," 1638, represents Achilles as slaying Hector in the manner here represented. The un-Shakespearian style, which we mentioned in our opening Note as being visible towards the close of this play, is markedly to be seen in the present speech. Its every line is touched with the stilted stiffness and flatness that disfigure the diction of the "First Part Henry VI." (see Notes 19, 27, and 68, Act i. of that play); the phrase, "Empale him with your weapons round *about*," recalls to mind the passages referred to in Notes 20, Act i., and 8, Act ii. of that same play; the awkward expression, "Execute your aims," has similarity of construction with "rive their dangerous artillery" (see Note 16, Act iv. of that play); and the two concluding rapidly pompous lines, "Follow me, sirs," &c., are not only in startling contrast with the preceding manner of writing in the present play, but bear so striking a resemblance to passages in the other, that we almost feel inclined to believe them the production of the same hand. It is as if Shakespeare had derived this incident of the mode in which Achilles compasses Hector's death from some hitherto untraced source, and had left the two brief scenes describing it just as he found them originally written.

Mark what I say. Attend me where I wheel:
Strike not a stroke, but keep yourselves in breath:
And when I have the bloody Hector found,
Empale him with your weapons round about;
In fellest manner execute your aims.[74]
Follow me, sirs, and my proceedings eye:—
It is decreed Hector the great must die. [*Exeunt.*

SCENE VIII.—*The Same.*

Enter MENELAUS *and* PARIS, *fighting: then* THERSITES.

Ther. The gull and the gull-maker are at it. —Now, bull! now, dog! 'Loo, Paris, 'loo! now my double-henned sparrow! 'loo, Paris, 'loo—The bull has the game:—ware horns, ho! [*Exeunt* PARIS *and* MENELAUS.

Enter MARGARELON.

Mar. Turn, slave, and fight.

Ther. What art thou?

Mar. A bastard son of Priam's.

Ther. I am a bastard, too; I love bastards: I am a bastard begot, bastard instructed, bastard in mind, bastard in valour, in everything illegitimate. One bear will not bite another, and wherefore should one bastard? Take heed, the quarrel's most ominous to us: farewell, bastard. [*Exit.*

Mar. The devil take thee, coward! [*Exit.*

SCENE IX.—*Another part of the Plains.*

Enter HECTOR.

Hect. Most putrefied core, so fair without,
Thy goodly armour thus hath cost thy life.[75]
Now is my day's work done; I'll take good breath:
Rest, sword; thou hast thy fill of blood and death.
[*Puts off his helmet and hangs his shield behind him.*

Enter ACHILLES *and* Myrmidons.

Achil. Look, Hector, how the sun begins to set;
How ugly night comes breathing at his heels:
Even with the vail[76] and darking of the sun,
To close the day up, Hector's life is done.

Hect. I am unarm'd; forego this vantage, Greek.

Achil. Strike, fellows, strike; this is the man I seek. [HECTOR *falls.*
So, Ilion, fall thou next! now, Troy, sink down!
Here lies thy heart, thy sinews, and thy bone.—
On, Myrmidons; and cry you all amain,
"Achilles hath the mighty Hector slain."—
[*A Retreat sounded.*
Hark! a retire upon our Grecian part.

Myr. The Trojan trumpets sound the like, my lord.

Achil. The dragon wing of night o'erspreads the earth,
And, stickler-like,[77] the armies separates.
My half-supp'd sword, that frankly would have fed,
Pleas'd with this dainty bit, thus goes to bed.[78]
[*Sheathes his sword.*
Come, tie his body to my horse's tail;
Along the field I will the Trojan trail. [*Exeunt.*

SCENE X.—*Another part of the Plains.*

Enter AGAMEMNON, AJAX, MENELAUS, NESTOR, DIOMEDES, *and others, marching. Shouts within.*

Agam. Hark! hark! what shout is that?

Nest. Peace, drums!

[*Within.*] Achilles! Achilles! Hector's slain! Achilles!

Dio. The bruit is, Hector's slain, and by Achilles.

Ajax. If it be so, yet bragless let it be;
Great Hector was a man as good as he.

Agam. March patiently along:—let one be sent
To pray Achilles see us at our tent.—
If in his death the gods have us befriended,
Great Troy is ours, and our sharp wars are ended.
[*Exeunt, marching.*

SCENE XI.—*Another part of the Plains.*

Enter ÆNEAS *and* Trojans.

Æne. Stand, ho! yet are we masters of the field:
Never go home; here starve we out the night.

Enter TROILUS.

Tro. Hector is slain.

74. *Execute your aims.* The Quarto prints 'armes,' the Folio 'arme' here for "aims." Capell's correction.

75. *Thy goodly armour thus hath cost thy life.* This links on the present speech and scene with the speech at the close of scene 6 of this Act. It is noteworthy that that short speech, commencing "Stand, stand, thou Greek," in its peculiar style of *questioning*, bears singular resemblance to that which we pointed out as markedly un-Shakespearian in Notes 6 and 24 of Act i., "First Part Henry VI.;" and in the present speech we have "Now is my day's work done," which is most suspiciously like some of the platitudes we meet with in that same sapless play, such as, "Now no more ado, brave Burgundy, but gather we our forces out of hand, and set upon," &c., "First Part Henry VI.," Act iii., sc. 2.

76. *The vail.* 'The sinking,' 'the lowering,' 'the setting.' See Note 10, Act v., "First Part Henry VI."

77. *Stickler-like.* A "stickler" was the name given to the person appointed as umpire in combats or trials of skill, and to decide when the contest should cease; which he signified by interposing the *stick*, staff, or wand that he bore for the purpose.

78. *Pleas'd with this dainty bit, thus goes to bed.* The Folio prints 'bed, the Quarto 'bait,' for "bit" here; which was the correction of the latter Folios, and probably the word intended, as opposed to "frankly [largely or liberally] would have fed." The flabby bombast of this couplet has horrible similitude with some of the trash to be found in "First Part Henry VI." See Note 43, Act v. of that play.

All. Hector!—the gods forbid!

Tro. He's dead; and at the murderer's horse's tail,
In beastly sort, dragg'd through the shameful field.—
Frown on, you heavens, effect your rage with speed!
Sit, gods, upon your thrones, and smile at Troy![79]
I say, at once let your brief plagues be mercy,
And linger not our sure destructions on!

Æne. My lord, you do discomfort all the host.

Tro. You understand me not that tell me so:
I do not speak of flight, of fear, of death;
But dare all imminence that gods and men
Address their dangers in. Hector is gone:
Who shall tell Priam so, or Hecuba?
Let him that will a screech-owl aye be call'd,
Go in to Troy, and say there, Hector's dead:
There is a word will Priam turn to stone;
Make wells and Niobes of the maids and wives,
Cold statues of the youth; and, in a word,
Scare Troy out of itself. But, march away:
Hector is dead; there is no more to say.
Stay yet.—You vile abominable tents,
Thus proudly pight[80] upon our Phrygian plains,
Let Titan rise as early as he dare,
I'll through and through you!—and, thou great-siz'd coward,[81]
No space of earth shall sunder our two hates:
I'll haunt thee like a wicked conscience still,
That mouldeth goblins swift as frenzy's thoughts.—
Strike a free march to Troy!—with comfort go:
Hope of revenge shall hide our inward woe.

[*Exeunt* ÆNEAS *and* Trojans.

As TROILUS *is going out, enter, from the other side,* PANDARUS.

Pan. But hear you, hear you!

Tro. Hence, broker lackey![82] ignomy[83] and shame
Pursue thy life, and live aye with thy name! [*Exit.*

Pan. A goodly medicine for my aching bones!—O, world! world! world! thus is the poor agent despised! Why should our endeavour be so loved, and the performance so loathed? what verse for it? what instance for it?—Let me see:—

> Full merrily the humble-bee doth sing,
> Till he hath lost his honey and his sting;
> And being once subdu'd in armèd tail,
> Sweet honey and sweet notes together fail.

[*Exit.*

79. *And smile at Troy.* Hanmer changed "smile" to 'smite;' but it is probable that here "smile" is intended to bear the sense of 'smile derisively,' 'smile in derision.'

80. *Pight.* An old form of 'pitched;' 'fixed.'

81. *Thou great-siz'd coward.* This is said as an apostrophe to the absent Achilles.

82. *Hence, broker lackey!* Here "broker," as a term of opprobrium (see Note 84, Act ii., "King John"), is used adjectively.

83. *Ignomy.* An abbreviated form of 'ignominy.' See Note 48, Act v., "First Part Henry IV." In the Folio this couplet occurs verbatim at the conclusion of sc. 3 of the present Act, and is *repeated* here; a circumstance which confirms our belief that the closing scenes and existing end are not Shakespeare's own. It may be that he concluded the play there. It is possible that the final arrangement which he made may not have been considered to form an effective stage catastrophe, and he may have permitted the brief scenes descriptive of the various engagements on the battle-field to be subjoined from some earlier drama, or they may have been added by some other hand at the instigation of the players, or even may have been introduced by the actors themselves That this was by no means an unusual practice—especially in comic scenes, and where the fool-jesters had to speak—we have evidence in Shakespeare's own words, "Hamlet," Act iii., sc. 2, when the prince, in his address to the players, says, "And let those that play your clowns speak no more than is set down for them." There is to our minds strong evidence of there having been what, in theatrical parlance, is called "gag" introduced into the close of this play; and probably both those who produced the surreptitiously-procured Quarto copies and the player-editors of the Folio copy judged it well to preserve in print that which they thought humorous, and that which had brought popular plaudits when uttered on the stage. Farther testimony of the truth of this idea we think is contained in a few coarse and ribald lines which complete Pandarus's last speech in the Folio (called in theatrical jargon "a tag" to the play); and which, consistently with the system of our present edition, and with our belief that they are not Shakespeare's, but the comedian's who enacted the part of Pandarus, are here omitted. In closing our annotations upon this fine play, however, we cannot take leave of it without stating that we have been the rather free in expressing our dislike of its final scenes and our conviction that they are not Shakespeare's, because we think they are unworthy to come after that which has so magnificently preceded them, as the eloquent wisdom of Ulysses, the classical and romantic colouring of the whole dramatic picture, and the admirable moral characterisation depicted with subtlest touches. Those who most gratefully recognise Shakespeare's power of delineating the glories, beauties, and delicacies of woman's character, will the most readily avow the mastery with which he has depicted its foibles, meannesses, and crassitudes in the wretched Cressida. As Shakespeare's Imogen, Portia, Rosalind, Miranda, and their sisterhood are triumphant types of woman's excellence, charm, and innocence, commanding all women's gratitude and emulation, so does Shakespeare's Cressida form a type of woman's weakness, despicableness, and degradation, affording all women an affecting and salutary monition.


CORIOLANUS
SPQR
SPQR

DRAMATIS PERSONÆ.

Caius Marcius Coriolanus, a Noble Roman.
Titus Lartius, Cominius, } Generals against the Volscians.
Menenius Agrippa, Friend to Coriolanus.
Sicinius Velutus, Junius Brutus, } Tribunes of the People.
Young Marcius, Son to Coriolanus.
A Roman Herald.
Tullus Aufidius, General of the Volscians.
Lieutenant to Aufidius.
Conspirators with Aufidius.
A Citizen of Antium.
Two Volscian Guards.

Volumnia, Mother to Coriolanus.
Virgilia, Wife to Coriolanus.
Valeria, Friend to Virgilia.
Gentlewoman attending on Virgilia.

Roman and Volscian Senators, Patricians, Ædiles, Lictors, Soldiers, Citizens, Mesengers, Servants to Aufidius, and other Attendants.

Scene—*Partly in Rome, and partly in the territories of the Volscians and Antiates.*

CORIOLANUS.[1]

ACT I.

SCENE I.—Rome. *A street.*

Enter a company of mutinous Citizens, *with staves, clubs, and other weapons.*

First Cit. Before we proceed any farther, hear me speak.

Citizens. Speak, speak.

First Cit. You are all resolv'd rather to die than to famish?

Citizens. Resolved, resolved.

First Cit. First, you know Caius Marcius is chief enemy to the people.

Citizens. We know't, we know't.

First Cit. Let us kill him, and we'll have corn at our own price. Is't a verdict?

Citizens. No more talking on't; let it be done: away, away!

Sec. Cit. One word, good citizens.

First Cit. We are accounted poor citizens; the patricians, good.[2] What authority surfeits on would relieve us: if they would yield us but the superfluity, while it were wholesome, we might guess they relieved us humanely; but they think we are too dear:[3] the leanness that afflicts us, the object of our misery,[4] is an inventory to particularise their abundance; our sufferance is a gain to them.—Let us revenge this with our pikes, ere we become rakes:[5] for the gods know I speak this in hunger for bread, not in thirst for revenge.

Sec. Cit. Would you proceed especially against Caius Marcius?

First Cit. Against him first:[6] he's a very dog to the commonalty.

Sec. Cit. Consider you what services he has done for his country?

First Cit. Very well; and could be content to

---

1. The first known printed copy of "The Tragedy of Coriolanus" is the one in the 1623 Folio; and on the 8th of November in that year it was entered on the Registers of the Stationers' Company by Edward Blount and Isaac Jaggard, the publishers of the Folio, as one of the copies "not formerly entered to other men." There is no existing evidence to denote the period of its composition or of its first production on the stage; but indications derivable from its style show it to have been among the later-written plays of Shakespeare. There are certain elisional contractions used by him especially at one epoch of his writing, that appear in this play, and bear similitude to those appearing in "The Winter's Tale" and "Henry VIII.;" there is also much of the same strikingly condensed constructional form and elliptical diction to be traced; while the mature tone of thought is entirely that of his latter works. A verbal resemblance between his mode of relating the fable-story told by Menenius in the first scene of the play, and Camden's mode of giving the same story in his "Remains," published in 1605, makes it probable that the dramatist had seen Camden's version; although this fable-story is likewise recounted in North's "Plutarch's Lives," whence Shakespeare derived the main groundwork for the structure of the present drama. The peculiar skill with which he adopted passages from the historian's pages (to which we adverted in our opening Note of "Richard II."), transferring them with almost literal exactness, yet at the same time investing them with all the dignity and beauty of versification, is magnificently visible here. He takes the already noble prose of Sir Thomas North (translated from Amyot, Bishop of Auxerre's French rendering of Chœronean Plutarch) and exalts it into the very sublime of poetic history. The two grand speeches, for instance, of Coriolanus to Tullus Aufidius in Act iv., commencing, "My name is Caius Marcius," and of Volumnia to her son in Act v., beginning, "Should we be silent and not speak," are given almost word for word as recorded in North's "Plutarch;" yet so superbly are they set to the music of harmonious numbers that they read with all the freedom of primal invention.

2. *The patricians, good.* "Good" is here used in the sense which it bears as a commercial term, signifying 'of good credit,' 'of substantial possession.' See Note 56, Act i., "Merchant of Venice."

3. *Too dear.* 'Too costly to maintain.'

4. *The object of our misery.* 'The spectacle of our misery:' "object" is here used to express that which is beheld, the object of sight.

5. *Ere we become rakes.* 'As lean as a rake' is an old proverbial simile; and is used by both Chaucer and Spenser.

6. *Against him first.* This speech has the prefix of '*All*' in the Folio. Malone suggested the correction.

give him good report for 't, but that he pays himself with being proud.

Sec. Cit. Nay, but speak not maliciously.[7]

First Cit. I say unto you, what he hath done famously, he did it to that end: though soft-conscienced men can be content to say it was for his country, he did it to please his mother, and to be partly proud;[8] which he is, even to the altitude of his virtue.

Sec. Cit. What he cannot help in his nature, you account a vice in him. You must in no way say he is covetous.

First Cit. If I must not, I need not be barren of accusation; he hath faults, with surplus, to tire in repetition. [*Shouts within.*] What shouts are these? The other side o' the city is risen: why stay we prating here? to the Capitol!

Citizens. Come, come.

First Cit. Soft! who comes here?

Sec. Cit. Worthy Menenius Agrippa; one that hath always loved the people.

First Cit. He's one honest enough: would all the rest were so!

Enter MENENIUS AGRIPPA.

Men. What work's, my countrymen, in hand? where go you
With bats and clubs? the matter? speak, I pray you.

First Cit. Our business is not unknown to the senate;[9] they have had inkling,[10] this fortnight, what we intend to do, which now we'll show 'em in deeds. They say poor suitors have strong breaths: they shall know we have strong arms too.

Men. Why, masters, my good friends, mine honest neighbours,
Will you undo yourselves?

First Cit. We cannot, sir, we are undone already.

Men. I tell you, friends, most charitable care
Have the patricians of you. For your wants,
Your suffering in this dearth, you may as well
Strike at the heaven with your staves as lift them
Against the Roman state; whose course will on
The way it takes, cracking ten thousand curbs
Of more strong link asunder than can ever
Appear in your impediment: for the dearth,
The gods, not the patricians, make it; and
Your knees to them, not arms, must help. Alack,
You are transported by calamity
Thither where more attends you; and you slander
The helms o' the state, who care for you like fathers,
When you curse them as enemies.

First Cit. Care for us! True, indeed! They ne'er cared for us yet:—suffer us to famish, and their store-houses crammed with grain; make edicts for usury, to support usurers; repeal daily any wholesome act established against the rich; and provide more piercing statutes daily, to chain up and restrain the poor. If the wars eat us not up, they will; and there's all the love they bear us.

Men. Either you must
Confess yourselves wondrous malicious,
Or be accus'd of folly. I shall tell you
A pretty tale: it may be you have heard it;
But, since it serves my purpose, I will venture
To stale 't a little more.[11]

First Cit. Well, I'll hear it, sir: yet you must not think to fob off our disgrace[12] with a tale: but, an't please you, deliver.

Men. There was a time when all the body's members
Rebell'd against the belly; thus accus'd it:—
That only like a gulf it did remain
I' the midst o' the body, idle and unactive,
Still cupboarding the viand, never bearing
Like labour with the rest; where[13] the other instruments
Did see and hear, devise, instruct, walk, feel,
And, mutually participate,[14] did minister
Unto the appetite and affection common
Of the whole body. The belly answer'd,—

First Cit. Well, sir, what answer made the belly?

---

7. *Nay, but speak not maliciously.* This speech, in the Folio, has likewise the prefix '*All*;' but it evidently belongs to the Second Citizen, who throughout this scene speaks in a temperate tone, and with leniency towards Coriolanus. Malone made the correction. It is observable that in several scenes where many speakers are engaged, as citizens, servants, &c., the Folio prefixes are frequently inaccurate in their individual assignment.

8. *And to be partly proud.* It has been proposed to change the word "partly" here to 'portly' or 'pertly;' but we think the sentence is one of those clumsily-expressed sentences which Shakespeare purposely and characteristically places in the mouths of his common speakers; the phrase here meaning, 'he did it chiefly to please his mother, and partly for his own pride's sake.' The man has just before said of Coriolanus, "he pays himself with *being proud*."

9. *Our business is not, &c.* This speech and those which follow in this dialogue with Menenius are ascribed in the Folio to the Second Citizen; but we think that the fact of the First Citizen having been hitherto the leader of the malcontents shows that he is intended to be their spokesman on the present occasion, and the one whom Menenius finally calls "the great toe of this assembly." Capell made the correction.

10. *They have had inkling.* See Note 15, Act ii., "Henry VIII."

11. *To stale 't a little more.* The Folio prints 'scale 't' instead of "stale 't." Theobald's correction. Shakespeare elsewhere uses "stale" as a verb for to 'make stale,' 'to make flat, insipid, poor, or too common,' 'to deteriorate by repetition:' and it appears to us evident that he here uses this word and in this sense.

12. *Disgrace.* Here used in the sense borne by the Italian word *disgrazia*, 'misfortune,' 'unhappiness.'

13. *Where.* Occasionally, as here, used for 'whereas.'

14. *Participate.* Here used for 'participant,' or 'participating.'



First Citizen. We have ever your good word.
Caius Marcius. He that will give good words to thee, will flatter
Beneath abhorring. *Act I. Scene I.*

Men. Sir, I shall tell you.—With a kind of smile,
Which ne'er came from the lungs, but even thus
(For, look you, I may make the belly smile
As well as speak,) it tauntingly replied
To the discontented members, the mutinous parts,
That envied his receipt;[15] even so most fitly[16]
As you malign our senators for that
They are not such as you.
First Cit. Your belly's answer? What!
The kingly-crownèd head, the vigilant eye,
The counsellor heart, the arm our soldier,
Our steed the leg, the tongue our trumpeter,
With other muniments[17] and petty helps
In this our fabric, if that they,—
Men. What then?—
'Fore me,[18] this fellow speaks!—what then? what then?
First Cit. Should by the cormorant belly be restrain'd,
Who is the sink o' the body,—
Men. Well, what then?
First Cit. The former agents, if they did complain,
What could the belly answer?
Men. I will tell you;
If you'll bestow a small[19] (of what you have litt'e)
Patience awhile, you'll hear the belly's answer.
First Cit. You're long about it.

15. *Envied his receipt.* "His" used for 'its.'
16. *Fitly.* Spoken ironically.
17. *Muniments.* 'Defences.' From the Latin, *munimentum*, a fortification, a defence.
18. *'Fore me.* See Note 46, Act iv., "Winter's Tale."
19. *A small.* Here elliptically used for 'a small portion, quantity, or amount,' as we sometimes use 'a little.'

Men. Note me this, good friend;
Your most grave belly was deliberate,
Not rash like his accusers, and thus answer'd:—
"True is it, my incorporate friends," quoth he,
"That I receive the general food at first,
Which you do live upon; and fit it is,
Because I am the store-house and the shop
Of the whole body: but, if you do remember,
I send it through the rivers of your blood,
Even to the court, the heart,—to the seat o' the brain;[20]
And, through the cranks[21] and offices of man,
The strongest nerves and small inferior veins
From me receive that natural competency
Whereby they live: and though that all at once,
You, my good friends,"—this says the belly, mark me,—
First Cit. Ay, sir; well, well.
Men. "Though all at once cannot
See what I do deliver out to each,
Yet I can make my audit up, that all
From me do back receive the flour of all,
And leave me but the bran."—What say you to 't?
First Cit. It was an answer: how apply you this?
Men. The senators of Rome are this good belly,
And you the mutinous members; for examine
Their counsels and their cares; digest things rightly
Touching the weal o' the common; you shall find
No public benefit which you receive
But it proceeds or comes from them to you,
And no way from yourselves.—What do you think,—
You, the great toe of this assembly?
First Cit. I the great toe! why the great toe?
Men. For that, being one o' the lowest, basest, poorest,
Of this most wise rebellion, thou go'st foremost:
Thou rascal, that art worst in blood to run,[22]
Lead'st first, to win some vantage.—
But make you ready your stiff bats and clubs:
Rome and her rats are at the point of battle;
The one side must have bale.[23]

Enter CAIUS MARCIUS.

Hail, noble Marcius!
Mar. Thanks.—What's the matter, you dissentious rogues,
That, rubbing the poor itch of your opinion,
Make yourselves scabs?
First Cit. We have ever your good word.
Mar. He that will give good words to thee,[24] will flatter
Beneath abhorring.—What would you have, you curs,
That like nor peace nor war? the one affrights you,
The other makes you proud.[25] He that trusts to you,
Where he should find you lions, finds you hares;
Where foxes, geese: you are no surer, no,
Than is the coal of fire upon the ice,
Or hailstone in the sun. Your virtue is
To make him worthy whose offence subdues him,[26]
And curse that justice did it. Who deserves greatness
Deserves your hate; and your affections are
A sick man's appetite, who desires most that
Which would increase his evil. He that depends
Upon your favours swims with fins of lead,
And hews down oaks with rushes. Hang ye! Trust ye?
With every minute you do change a mind;
And call him noble that was now your hate,
Him vile that was your garland. What's the matter,
That in these several places of the city
You cry against the noble senate, who,
Under the gods, keep you in awe, which else
Would feed on one another?—What's their seeking?
Men. For corn at their own rates; whereof, they say,
The city is well stor'd.

---

20 *The heart,—to the seat o' the brain.* The heart was anciently believed to be the depository of the brain and seat of the understanding. A little before it is called "the *counsellor* heart." In this point, Shakespeare seems to have followed Camden; who, in his "Remains," relating this fable of the mutinous members, says, "They all with one accord desired *the advice* of *the heart*. There *Reason* layd open before them," &c. See opening note of the present play.

21. *Cranks.* 'Windings' (see Note 17, Act iii., "First Part Henry IV.")'; here meaning the ducts that take their winding course through the human body.

22. *Thou rascal, that art worst in blood to run.* The expressions in this line are terms of the chase, used figuratively: a "rascal" signifying 'a lean deer,' 'a deer out of condition;' and "in blood" being applied to a deer that is 'in full vigour,' 'in good condition.' See Notes 19 and 20, Act iv., "First Part Henry VI." Menenius taunts the starving citizen with being lean and out of condition to run fast, yet hurrying among the foremost in endeavour to gain some advantage for himself.

23. *Bale.* 'Harm,' 'evil,' 'mischief.' See Note 47, Act v., "First Part Henry VI."

24. *Give good words to thee.* It has been proposed to change "thee" to 'ye' here; but Coriolanus, emphasising his scornful "thee," first replies in particular to the demagogue leader who is daring enough to tell him the bold, reproachful truth, and then gives a general retort to the assembled mob.

25. *Nor peace nor war? the one affrights you, the other, &c.* "The one" here refers to "war," and "the other" to "peace." Shakespeare occasionally has these inconsecutive references; where the antecedents are alluded to inversely—the last-named first, the first-named last.

26. *Your virtue is, to make, &c.* 'Your virtue consists in making him out to be worthy whose offence subjects him to penalty, and then to curse that justice which legally inflicts it.'

Mar. Hang 'em! They say!
They'll sit by the fire, and presume to know
What's done i' the Capitol; who's like to rise,
Who thrives, and who declines; side factions, and
give out
Conjectural marriages; making parties strong,
And feebling such as stand not in their liking
Below their cobbled shoes. They say there's grain
enough!
Would the nobility lay aside their ruth,[27]
And let me use my sword, I'd make a quarry[28]
With thousands of these quarter'd slaves, as high
As I could pick my lance.[29]

Men. Nay, these are almost thoroughly persuaded;
For though abundantly they lack discretion,
Yet are they passing cowardly. But, I beseech
you,
What says the other troop?

Mar. They are dissolv'd: hang 'em!
They said they were a-hungry: sigh'd forth proverbs,—
That hunger broke stone walls, that dogs must
eat,
That meat was made for mouths, that the gods
sent not
Corn for the rich men only:—with these shreds
They vented their complainings: which being
answer'd,
And a petition granted them, a strange one
(To break the heart of generosity,[30]
And make bold power look pale), they threw their
caps
As they would hang them on the horns o' the
moon,
Shouting their emulation.[31]

Men. What is granted them?

Mar. Five tribunes to defend their vulgar wisdoms,
Of their own choice: one's Junius Brutus,
Sicinius Velutus, and I know not—'Sdeath![32]
The rabble should have first unroof'd the city,
Ere so prevail'd with me: it will in time
Win upon power,[33] and throw forth greater themes
For insurrection's arguing.

Men. This is strange.

Mar. Go, get you home, you fragments!

Enter a Messenger, *hastily.*

Mess. Where's Caius Marcius?

Mar. Here: what's the matter?

Mess. The news is, sir, the Volsces are in
arms.

Mar. I am glad on't: then we shall have means
to vent
Our musty superfluity.—See, our best elders.

Enter COMINIUS, TITUS LARTIUS, *and other* Senators; JUNIUS BRUTUS *and* SICINIUS VELUTUS.

First Sen. Marcius, 'tis true that you have
lately told us,[34]—
The Volsces are in arms.

Mar. They have a leader,
Tullus Aufidius, that will put you to't.
I sin in envying his nobility;
And were I anything but what I am,
I would wish me only he.

Com. You have fought together.

Mar. Were half to half the world by the ears,
and he
Upon my party, I'd revolt, to make
Only my wars with him: he is a lion
That I am proud to hunt.

First Sen. Then, worthy Marcius,
Attend upon Cominius to these wars.

Com. It is your former promise.

Mar. it is;
And I am constant.[35]—Titus Lartius, thou
Shalt see me once more strike at Tullus' face.
What, art thou stiff? stand'st out?

Tit. No, Caius Marcius;
I'll lean upon one crutch, and fight with t'other,
Ere stay behind this business.

Men. Oh, true-bred!

27. *Ruth.* 'Compunction,' 'compassion,' 'pity.'

28. *A quarry.* This was a forester's term for a heap of slaughtered game; the word being derived from the square space called a *querre*, which was enclosed for the purpose of royal chasing, and in which the dead game was deposited. The word was also used in a sense which gives still farther point to Coriolanus's employment of the epithet here; for Bullokar, in his "English Expositor," 1616, says that "a *quarry* among hunters signifieth the reward given to hounds after they have hunted, or the venison which is taken by hunting."

29. *As high as I could pick my lance.* "Pick" is here used in the sense of 'pitch,' 'cast,' 'throw,' 'hurl.' See Note 82, Act v., "Henry VIII."

30. *Generosity.* Here used, in its classically-derived sense, to express 'nobility,' 'those of high birth.' See Note 73, Act iv., "Measure for Measure."

31. *Shouting their emulation.* The Folio misprints 'shooting' for "shouting" here. Pope's correction. The whole phrase bears the double sense of 'shouting in emulation of each other who should bawl loudest,' and 'shouting in triumph at this success of their factious contention.' See Note 56, Act ii., "Troilus and Cressida."

32. *One's Junius Brutus, Sicinius Velutus, and I know not——.* "The omitted word 'another,' which is elliptically understood before "Sicinius Velutus," and the abruptly broken-off sentence, admirably aid to express the speaker's haughty petulance.

33. *It will in time win, &c.* "It" here, instead of referring to the ostensible antecedent, "the rabble," really relates to the implied particular of the concession made to the people by giving them tribunes; which particular is implied in the preceding words, "What is *granted* them? Five *tribunes* to defend," &c.

34. *'Tis true that you have lately told us.* "Told" here has the force of 'foretold,' 'told would be the case,' or 'said would happen:' for Coriolanus has himself but just heard from the messenger that the Volsces are actually in arms.

35. *I am constant* 'I am firm in adhering to my purpose.'

First Sen. Your company to the Capitol; where, I know,
Our greatest friends attend us.
Tit. Lead you on:—
Follow, Cominius; we must follow you;
Right worthy you priority.[36]
Com. Noble Marcius![37]
First Sen. [*To the Citizens.*] Hence to your homes; be gone!
Mar. Nay, let them follow:
The Volsces have much corn; take these rats thither
To gnaw their garners.—Worshipful mutineers,
Your valour puts well forth:[38] pray, follow.
[*Exeunt* SENATORS, COMINIUS, MARCIUS, TITUS, *and* MENENIUS. *Citizens steal away.*
Sic. Was ever man so proud as is this Marcius?
Bru. He has no equal.
Sic. When we were chosen tribunes for the people,—
Bru. Mark'd you his lip and eyes?
Sic. Nay, but his taunts.
Bru. Being mov'd, he will not spare to gird[39] the gods.
Sic. Bemock the modest moon.
Bru. The present wars devour him: he is grown
Too proud to be so valiant.[40]
Sic. Such a nature,
Tickled with good success, disdains the shadow
Which he treads on at noon: but I do wonder
His insolence can brook to be commanded
Under Cominius.
Bru. Fame, at the which he aims,—
In whom already he's well grac'd,—can not
Better be held, nor more attain'd, than by
A place below the first: for what miscarries
Shall be the general's fault, though he perform
To the utmost of a man; and giddy censure
Will then cry out of Marcius, "Oh, if he
Had borne the business!"
Sic. Besides, if things go well,
Opinion, that so sticks on Marcius, shall
Of his demerits[41] rob Cominius.
Bru. Come:
Half all Cominius' honours are to Marcius.[42]
Though Marcius earn'd them not; and all his faults
To Marcius shall be honours, though, indeed,
In aught he merit not.
Sic. Let's hence, and hear
How the dispatch is made; and in what fashion,
More than his singularity,[43] he goes
Upon this present action.
Bru. Let's along. [*Exeunt.*

SCENE II.—CORIOLI. *The Senate-house.*

Enter TULLUS AUFIDIUS *and certain* Senators.

First Sen. So, your opinion is, Aufidius,
That they of Rome are ent'r'd in our counsels,[44]
And know how we proceed.
Auf. Is it not yours?
What ever have been thought on in this state,[45]
That could be brought to bodily act ere Rome

36. *Right worthy you priority.* 'Right worthy are you of priority.' Elliptically expressed. It appears to us that, in this speech, Titus Lartius addresses the words "lead you on" to the senators; then bids Cominius follow them; adding "we" (that is, Coriolanus and himself) "must follow you;" concluding with, for you are right worthy of that precedence which your appointment as commander-general gives you.

37. *Noble Marcius!* Rowe altered "Marcius" here to 'Lartius;' but we think it is Cominius's sentence of courtesy to Coriolanus (intended probably to be accompanied by an inclination of the head), in passing to go before him, according to the appointed "priority." It, as it were, acknowledges the speaker's sense of Coriolanus's right of precedence, even while he takes it himself in deference to the senate's decree. See, for a similar form of address, Note 49, Act ii., "Henry VIII."

38. *Your valour puts well forth.* 'Your valour exhibits itself promisingly.' This is said tauntingly; as an ironical sneer at the citizens for stealing away instead of following to go to the wars.

39 *Gird.* 'Gibe,' 'jeer.' See Note 27, Act i., "Second Part Henry IV."

40. *The present wars devour him: he is grown, &c.* This is elliptically expressed; but we think the sense is obviously—'The wars absorb him wholly: he is grown too proud of being so valiant.' In the speech of Gower, as Chorus, in "Pericles," Act iv., sc. 4, we find, "And Pericles, *in sorrow all devoured*;" and to be '*devoured* by grief,' or '*eaten up* by pride,' are idioms still in use. We think, therefore, that the idea of 'pride in his own valour, strengthened by the occasion for its display afforded by these wars, devours him entirely' is presented by this sentence.

41. *Demerits.* This word was sometimes formerly used in the same sense as 'merits;' the Latin *demereo* having even a stronger meaning of desert than *mereo*. In Cavendish's "Life of Wolsey," the cardinal says to his servants—"I have not promoted and preferred you to condign preferments according to your *demerits*."

42. *Half all Cominius' honours are to Marcius.* "Are to" here is used to express 'will be assigned to,' 'will be awarded to.' It is employed not only elliptically, but with that licence of expression with regard to an indefinite future or past time which Shakespeare occasionally introduces with so natural an effect.

43. *His singularity.* Besides meaning 'his individual capacity,' and 'his special appointment,' the phrase means 'his peculiarity,' 'his own particular pride of disposition.' It comprises the senses of his single self and the exact commission he is to bear, as well as including a fleer at the characteristic that distinguishes him.

44. *Are ent'r'd in our counsels.* 'Are in the secret of our proposed proceedings,' 'are aware of our purposes.'

45. *What ever have been thought on.* In the second Folio "have" is changed to 'hath;' but the word "counsels" occurring in the previous speech, is understood as repeated after "what," or rather as included in the word "what" here. "Counsel" was sometimes formerly used in the sense of 'design;' and here "counsels" mean 'the proceedings proposed in council,' 'the proposals devised and debated.'



Volumnia. I pray you, daughter, sing; or express yourself in a more comfortable sort.

Act I. Scene III.

Had circumvention? 'Tis not four days gone
Since I heard thence; these are the words: I think
I have the letter here; yes, here it is: [*Reads.*
"They have press'd [46] a power, but it is not known
Whether for east or west: the dearth is great;
The people mutinous: and it is rumour'd,
Cominius, Marcius your old enemy
(Who is of Rome worse hated than of you),
And Titus Lartius, a most valiant Roman,
These three lead on this preparation
Whither 'tis bent: most likely 'tis for you:
Consider of it."

First Sen. Our army's in the field:
We never yet made doubt but Rome was ready
To answer us.

Auf. Nor did you think it folly
To keep your great pretences veil'd till when
They needs must show themselves; which in the hatching,
It seem'd, appear'd to Rome. By the discovery,
We shall be shorten'd in our aim; which was,
To take in many towns,[47] ere, almost, Rome
Should know we were afoot.

Sec. Sen. Noble Aufidius,
Take your commission; hie you to your bands:
Let us alone to guard Corioli:
If they set down before us, for the remove [48]
Bring up your army; but, I think, you'll find
They've not prepar'd for us.

Auf. Oh, doubt not that;
I speak from certainties. Nay, more,
Some parcels of their power are forth already,
And only hitherward. I leave your honours.
If we and Caius Marcius chance to meet,
'Tis sworn between us, we shall ever strike [49]
Till one can do no more,

All. The gods assist you

Auf. And keep your honours safe!

First Sen. Farewell.

Sec. Sen. Farewell.

All. Farewell. [*Exeunt.*

SCENE III.—ROME. *A Room in* MARCIUS' *House.*

Enter VOLUMNIA *and* VIRGILIA: *they sit down on two low stools, and sew.*

Vol. I pray you, daughter, sing; or express yourself in a more comfortable sort: if my son were my husband, I should freelier rejoice in that absence wherein he won honour than in the embracements where he would show most love. When yet he was but tender-bodied, and the only son of my womb; when youth with comeliness plucked all gaze his way; when, for a day of kings' entreaties, a mother should not sell him an hour from her beholding; I,—considering how honour would become such a person; that it was no better than picturelike to hang by the wall, if renown made it not stir,—was pleased to let him seek danger where he was like to find fame. To a cruel war I sent him; from whence he returned, his brows bound with oak.[50] I tell thee, daughter,—I sprang not more in joy at first hearing he was a man-child, than now in first seeing he had proved himself a man.

Vir. But had he died in the business, madam,—how then?

Vol. Then his good report should have been my son; I therein would have found issue. Hear me profess sincerely,—had I a dozen sons, each in my love alike, and none less dear than thine and my good Marcius,—I had rather had eleven die nobly for their country than one voluptuously surfeit out of action.

Enter a Gentlewoman.

Gent. Madam, the Lady Valeria is come to visit you.

Vir. 'Beseech you, give me leave to retire myself.

Vol. Indeed, you shall not.
Methinks I hear hither your husband's drum;
See him pluck Aufidius down by the hair;
As children from a bear, the Volsces shunning him:
Methinks I see him stamp thus, and call thus,—
"Come on, you cowards! you were got in fear,
Though you were born in Rome:" his bloody brow
With his mail'd hand then wiping, forth he goes;
Like to a harvest-man, that's task'd to mow
Or all, or lose his hire.

Vir. His bloody brow! O Jupiter, no blood!

Vol. Away, you fool! it more becomes a man
Than gilt [51] his trophy: the breasts of Hecuba,
When she did suckle Hector, look'd not lovelier
Than Hector's forehead when it spit forth blood

---

46. *Press'd.* Here used as we now use 'impress'd;' for 'forced into military service,' 'levied forcibly.' In North's "Plutarch" the word is used in this sense.

47. *To take in many towns.* 'To conquer many towns.' See Note 167, Act iv., "Winter's Tale."

48. *For the remove.* 'For the removal of them.' It has been proposed to change "the" to 'their;' but we have other instances of this kind of ellipsis in Shakespeare.

49. *We shall ever strike.* 'We shall keep on striking.'

50. *His brows bound with oak.* A crown of oak-leaves was the honour with which the Romans rewarded any one who saved the life of a citizen; and Coriolanus had performed this deed on the occasion referred to.

51. *Gilt.* Formerly used for 'gilding,' or an inlaying of gold.

At Grecian swords' contending.[52]—Tell Valeria,
We are fit to bid her welcome. [*Exit* Gent.

Vir. Heavens bless my lord from fell Aufidius!

Vol. He'll beat Aufidius' head below his knee,
And tread upon his neck.

Re-enter Gentlewoman, *with* VALERIA *and her* Usher.

Val. My ladies both, good day to you.

Vol. Sweet madam.

Vir. I am glad to see your ladyship.

Val. How do you both? you are manifest housekeepers. What are you sewing here? A fine spot,[53] in good faith.—How does your little son?

Vir. I thank your ladyship; well, good madam.

Vol. He had rather see the swords, and hear a drum, than look upon his schoolmaster.

Val. O' my word, the father's son: I'll swear, 'tis a very pretty boy. O' my troth, I looked upon him o' Wednesday half an hour together: he has such a confirmed countenance. I saw him run after a gilded butterfly; and when he caught it, he let it go again; and after it again; and over and over he comes, and up again; catched it again: or whether his fall enraged him, or how 'twas, he did so set his teeth, and tear it. Oh, I warrant, how he mammocked it![54]

Vol. One of his father's moods.

Val. Indeed, la, 'tis a noble child.[55]

Vir. A crack, madam.[56]

Val. Come, lay aside your stitchery; I must have you play the idle huswife with me this afternoon.

Vir. No, good madam; I will not out of doors.

Val. Not out of doors!

Vol. She shall, she shall.

Vir. Indeed, no, by your patience; I'll not over the threshold till my lord return from the wars.

Val. Fie, you confine yourself most unreasonably: come, you must go visit the good lady that lies in.

Vir. I will wish her speedy strength, and visit her with my prayers; but I cannot go thither.

Vol. Why, I pray you?

Vir. 'Tis not to save labour, nor that I want love.

Val. You would be another Penelope:[57] yet, they say, all the yarn she spun in Ulysses' absence did but fill Ithaca full of moths. Come; I would your cambric were sensible[58] as your finger, that you might leave pricking it for pity. Come, you shall go with us.

Vir. No, good madam, pardon me; indeed, I will not forth.

Val. In truth, la, go with me; and I'll tell you excellent news of your husband.

Vir. Oh, good madam, there can be none yet.

Val. Verily, I do not jest with you; there came news from him last night.

Vir. Indeed, madam?

Val. In earnest, it's true; I heard a senator speak it. Thus it is:—The Volsces have an army forth; against whom Cominius the general is gone, with one part of our Roman power: your lord and Titus Lartius are set down before their city Corioli; they nothing doubt prevailing, and to make it brief wars. This is true, on mine honour; and so, I pray, go with us.

Vir. Give me excuse, good madam; I will obey you in everything hereafter.

Vol. Let her alone, lady: as she is now, she will but disease our better mirth.

Val. In troth, I think she would.—Fare you well, then.—Come, good sweet lady.—Pr'ythee, Virgilia, turn thy solemness out o' door, and go along with us.

Vir. No, at a word, madam; indeed, I must not. I wish you much mirth.

Val. Well, then, farewell. [*Exeunt.*

---

52. *At Grecian swords' contending.—Tell Valeria.* In the Folio this is printed—'At Grecian sword. *Contenning*, Tell *Valeria*;' where the word '*Contenning*' being printed with a capital initial letter, in italics, and with a comma after it, leads to the supposition that it may have been a misprint for some name addressed to the waiting-gentlewoman. Various alterations of the line have been made; the one we adopt being that of Capell.

53. *A fine spot, in good faith.* "Spot" probably refers to the design of the embroidery upon which Virgilia is engaged. Desdemona's handkerchief ("Othello," Act iii., sc. 3) is "*spotted* with strawberries."

54. *Mammocked.* 'Tore in pieces,' 'pulled to bits.'

55. *Indeed, la, 'tis a noble child.* "La" is here an expletive, giving additional force to the word "indeed;" as the French occasionally use their word '*là*,' and we sometimes use our word 'there,' to give an emphatic and final effect to such a sentence as this—'I won't do it, and so I tell you; there!' In the mouths of school-boys and school-girls this is a frequent form of expression; and "la" is thus used by Shakespeare elsewhere. See, for instance, "Merry Wives," Act i., sc. 1, Master Slender's flabbily emphatic protest that he will not take precedence of Mistress Anne Page—"Truly, I will not go first; truly, *la*; I will not do you that wrong." And again—"You do yourself wrong, indeed, *la*." It is a different sense in which the word is used, where Maria, "Twelfth Night," Act iii., sc. 4, says—"*La* you! an you speak ill," &c.; and where it is a form of the exclamation 'lo!' that was anciently in familiar use, being the original Saxon word of interjection, *la*.

56. *A crack.* 'A lively boy.' See Note 25, Act i.i., "Second Part Henry IV."

57. *Penelope.* Wife to Ulysses, King of Ithaca; who, during his absence at and after the Trojan war, was besieged by suitors who endeavoured to persuade her that Ulysses was dead, and who besought her to choose from among them a second husband. To rid herself of their importunities, she engaged to make her selection when the piece of work upon which she was employed should be finished; and in order to prevent its ever being completed, she unravelled at night what she had worked in the day. There is a play upon the word "moths" in the text; as meaning the destructive insects so called, and the swarm of persecuting idlers attracted round the light of Penelope's beauty.

58. *Sensible.* Here used with the meaning of 'sensitive,' 'capable of feeling.' See Note 21, Act iii., "Love's Labour's Lost."

SCENE IV.—*Before* CORIOLI.

Enter, with drum and colours, MARCIUS, TITUS LARTIUS, Officers *and* Soldiers.

Mar. Yonder comes news :—a wager they have met.
Lart. My horse to yours, no.
Mar. 'Tis done.
Lart. Agreed.

Enter a Messenger.

Mar. Say, has our general met the enemy ?
Mess. They lie in view ; but have not spoke as yet.
Lart. So, the good horse is mine.
Mar. I'll buy him of you.
Lart. No, I'll nor sell nor give him : lend you him I will
For half a hundred years.—Summon the town.
Mar. How far off lie these armies ?
Mess. Within this mile and half.[59]
Mar. Then shall we hear their 'larum, and they ours.—
Now, Mars, I pr'ythee, make us quick in work,
That we with smoking swords may march from hence,
To help our fielded friends![60]—Come, blow thy blast.

They sound a parley. Enter, on the walls, two Senators *and others.*

Tullus Aufidius, is he within your walls ?
First Sen. No, nor a man that fears you less than he,
That's lesser than a little.[61] [*Drums afar off.*] Hark, our drums
Are bringing forth our youth ! we'll break our walls,
Rather than they shall pound us up : our gates,
Which yet seem shut, we have but pinn'd with rushes ;
They'll open of themselves. [*Alarum afar off.*] Hark you, far off !
There is Aufidius ; list, what work he makes
Amongst your cloven army

Mar. Oh, they are at it !
Lart. Their noise be our instruction.—Ladders, ho !

The Volsces *enter and pass over.*

Mar. They fear us not, but issue forth their city.
Now put your shields before your hearts, and fight
With hearts more proof than shields.—Advance, brave Titus :
They do disdain us much beyond our thoughts,
Which makes me sweat with wrath.—Come on, my fellows :
He that retires, I'll take him for a Volsce,
And he shall feel mine edge.
[*Alarum ; and exeunt* Romans *and* Volsces, *fighting. The* Romans *are beaten back to their trenches.*

Re-enter MARCIUS.

Mar. All the contagion of the south light on you,
You shames of Rome ! you herd of—Boils and plagues[62]
Plaster you o'er ; that you may be abhorr'd
Farther than seen, and one infect another
Against the wind a mile ! You souls of geese,
That bear the shapes of men, how have you run
From slaves that apes would beat ! Pluto and hell !
All hurt behind ; backs red, and faces pale
With flight and agu'd fear ! Mend, and charge home,
Or, by the fires of heaven, I'll leave the foe,
And make my wars on you : look to 't : come on ;
If you'll stand fast, we'll beat them to their wives,
As they us to our trenches followèd.[63]

Another alarum. The Volsces *and* Romans *re-enter, and the fight is renewed. The* Volsces *retire into Coriolo, and* MARCIUS *follows them to the gates.*

So, now the gates are ope :—now prove good seconds :
'Tis for the followers fortune widens them,
Not for the fliers : mark me, and do the like.
[MARCIUS *enters the gates.*
First Sol. Fool-hardiness ; not I.

59. *Within this mile and half.* Steevens says, "The two last words, which disturb the measure, should be omitted ;" as we are told in sc. 6, that "'tis not a mile." But Shakespeare frequently has lines of more or fewer than ten feet, and he often purposely gives these kind of variations in reports on a battle-field, as being peculiarly natural to the scene. See Note 10, Act v., "Richard III."

60. *Our fielded friends.* 'Our friends in the field of battle.'

61. *No, nor a man that fears you less than he, that's lesser than a little.* This has been suspected of error, and has been variously altered ; while Malone says, "The text, I am confident, is right, our author almost always entangling himself when he uses 'less' and 'more.'" That Shakespeare uses 'less' peculiarly is true (see Note 15, Act iii., "Winter's Tale") ; but this, far from inferring that his sentences are wrongly printed or "entangledly" written, shows that we must give them full consideration, while bearing in mind his peculiar style of employing words. The sentence, we think, means : —'No, he is not within the walls, nor is there there a man that fears you less than he, who fears you less than next to nothing.' No man can fear less than one who fears less than a little ; and this is one of those simple verities which Shakespeare often gives under the form of an apparent antithesis. See the passage referred to in Note 56, Act i., "Troilus and Cressida," where the word "less" also occurs with rather peculiar effect.

62. *You herd of—Boils and plagues, &c.* The Folio prints 'you Heard of Byles and Plagues ;' whereby the sentence is made meaningless, and the characteristically impetuous break in Marcius's speech is lost. Johnson's correction.

63. *Followed.* The first Folio prints 'followes' here. Corrected in the second Folio.



Marcius. Mark me, and do the like.
First Soldier. Fool-hardiness; not I.
Second Soldier. Nor I. *Act I. Scene IV.*

Sec. Sol. Nor I.
[MARCIUS *is shut in.*
First Sol. See, they have shut him in.
All. To the pot,[64] I warrant him
[*Alarum continues.*

Re-enter TITUS LARTIUS.

Lart. What is become of Marcius?
All. Slain, sir, doubtless.
First Sol. Following the fliers at the very heels,
With them he enters; who, upon the sudden,
Clapp'd-to their gates: he is himself alone,
To answer all the city.
Lart. Oh, noble fellow!
Who, sensible, outdares his senseless sword,
And, when it bows, stands up![65] Thou art left.
Marcius:
A carbuncle entire, as big as thou art,
Were not so rich a jewel. Thou wast a soldier
Even to Cato's wish,[66] not fierce and terrible

64. *To the pot.* 'To go to pot,' or 'to go to the pot,' have long been idiomatic phrases in common use, signifying 'to go to perdition.'

65. *Who, sensible, outdares his senseless sword, and, when it bows, stands up!* The Folio prints 'sensibly' for "sensible," and 'stand'st' for "stands" here. Johnson's correction, partly suggested by Thirlby. "Sensible," in the present passage, is used with the same meaning as in the passage referred to in Note 58 of this Act.

66. *A soldier even to Cato's wish.* The Folio prints 'Calues' for "Cato's" here; which a passage in North's "Plutarch" shows to be the word intended:—"He [Coriolanus] was even such another as *Cato* would have a souldier and captaine to be." This form of praise, taken from the historian's page and placed by the dramatist in the mouth of one of Coriolanus's brother-warriors, becomes subject to the reprobation of one of the commentators as "a great chronological impropriety;" but we have many times shown the principle on which Shakespeare committed these wilful anachronisms, making them dramatic fitnesses.

Only in strokes; but, with thy grim looks and
The thunder-like percussion of thy sounds,
Thou mad'st thine enemies shake, as if the world
Were feverous and did tremble.

Re-enter MARCIUS, *bleeding, assaulted by the enemy.*

First Sol. Look, sir.
Lart. Oh, 'tis Marcius!
Let's fetch him off, or make remain alike.[67]
[*They fight, and all enter the City.*

SCENE V.—*Within* CORIOLI. *A Street.*

Enter certain Romans, *with spoils.*

First Rom. This will I carry to Rome.
Sec. Rom. And I this.
Third Rom. A murrain on't! I took this for silver. [*Alarum continues still afar off.*

Enter MARCIUS *and* TITUS LARTIUS *with a trumpet.*[68]

Mar. See here these movers, that do prize their hours[69]
At a crack'd drachm![70] Cushions, leaden spoons,
Irons of a doit,[71] doublets that hangmen would
Bury with those that wore them, these base slaves,
Ere yet the fight be done, pack up:—down with them!—
And hark, what noise the general makes!—To him!
There is the man of my soul's hate, Aufidius,
Piercing our Romans: then, valiant Titus, take
Convenient numbers to make good the city;
Whilst I, with those that have the spirit, will haste
To help Cominius.
Lart. Worthy sir, thou bleed'st;
Thy exercise hath been too violent
For a second course of fight.
Mar. Sir, praise me not;
My work hath yet not warm'd me: fare you well:
The blood I drop is rather physical
Than dangerous to me: to Aufidius thus
I will appear, and fight.

Lart. Now the fair goddess, Fortune,
Fall deep in love with thee; and her great charms
Misguide thy opposers' swords! Bold gentleman,
Prosperity be thy page!
Mar. Thy friend no less
Than those she placeth highest![72] So, farewell.
Lart. Thou worthiest Marcius!—
[*Exit* MARCIUS.
Go, sound thy trumpet in the market-place;
Call thither all the officers of the town,
Where they shall know our mind: away! [*Exeunt.*

SCENE VI.—*Near the Camp of* COMINIUS.

Enter COMINIUS *and forces, retreating.*

Com. Breathe you, my friends: well fought; we are come off
Like Romans, neither foolish in our stands,
Nor cowardly in retire: believe me, sirs,
We shall be charg'd again. Whiles we have struck,
By interims and conveying gusts we have heard
The charges of our friends.—Ye Roman gods,[73]
Lead their successes as we wish our own,
That both our powers, with smiling fronts encountering,
May give you thankful sacrifice!

Enter a Messenger.

Thy news?
Mess. The citizens of Corioli have issu'd,
And given to Lartius and to Marcius battle:
I saw our party to their trenches driven,
And then I came away.
Com. Though thou speak'st truth,
Methinks thou speak'st not well. How long is't since?
Mess. Above an hour, my lord.
Com. 'Tis not a mile; briefly we heard their drums:
How couldst thou in a mile confound an hour,[74]
And bring thy news so late?
Mess. Spies of the Volsces
Held me in chase, that I was forc'd to wheel

---

67. *Or make remain alike.* 'Or remain there like him.' "Make remain" was an old idiomatic form of 'remain.'

68. *A trumpet.* Sometimes, as here, used for 'a trumpeter.'

69. *Their hours.* Here Rowe changed "hours" to 'honours;' but Coriolanus was not the man to speak of 'honours' to the men whom he treats as "the shames of Rome." He bids them not lose their time while there is still work to be done; he twits them with throwing away the precious moments in running after booty "ere yet the fight be done."

70. *Drachm.* A contracted form of 'drachma,' which was perhaps what the poet wrote here; for in the Folio copy of "Julius Cæsar" the word "drachmaes" occurs twice. A drachma was an old Grecian coin, used also in Rome. There were silver drachmas and brass drachmas; probably one of the latter is here intended.

71. *A doit.* A small coin. See Note 37, Act ii., "Tempest." Here "of a doit" is an elliptical idiom for 'of a doit's value,' 'of a doit in value.'

72. *Thy friend no less than those she placeth highest.* Elliptically expressed: 'May Prosperity be no less thy friend than it is the friend of those whom Fortune raises highest!'

73. *Ye Roman gods.* The Folio prints 'The' for "Ye" here; which the words "give *you* thankful sacrifice" show to be correct. Hanmer's emendation.

74. *Confound an hour.* 'Spend an hour,' 'lose an hour.' See Note 70, Act i., "First Part Henry IV."

Three or four miles about; else had I, sir,
Half an hour since brought my report.
Com. Who's yonder,
That does appear as he were flay'd? O gods!
He has the stamp of Marcius; and I have
Before-time seen him thus.
Mar. [*Within.*] Come I too late?
Com. The shepherd knows not thunder from a tabor,
More than I know the sound of Marcius' tongue
From every meaner man.[75]

Enter MARCIUS.

Mar. Come I too late?
Com. Ay, if you come not in the blood of others,
But mantled in your own.
Mar. Oh, let me clip you
In arms as sound as when I woo'd; in heart
As merry as when our nuptial day was done,
And tapers burn'd to bedward!
Com. Flower of warriors,
How is't with Titus Lartius?
Mar. As with a man busied about decrees:
Condemning some to death, and some to exile;
Ransoming him or pitying, threatening the other,
Holding Corioli in the name of Rome,
Even like a fawning greyhound in the leash,
To let him slip at will.
Com. Where is that slave
Which told me they had beat you to your trenches?
Where is he? call him hither.
Mar. Let him alone;
He did inform the truth: but for our gentlemen,
The common file (a plague!—tribunes for them!),
The mouse ne'er shunn'd the cat as they did budge[76]
From rascals worse than they.
Com. But how prevail'd you?
Mar. Will the time serve to tell? I do not think.
Where is the enemy? are you lords o' the field?
If not, why cease you till you are so?
Com. Marcius,
We have at disadvantage fought, and did
Retire, to win our purpose.
Mar. How lies their battle? know you on which side
They have plac'd their men of trust?
Com. As I guess, Marcius,
Their bands i' the vaward[77] are the Antiates,[78]
Of their best trust; o'er them Aufidius,
Their very heart of hope.
Mar. I do beseech you,
By all the battles wherein we have fought,
By the blood we have shed together, by the vows
We have made to endure friends, that you directly
Set me against Aufidius and his Antiates;
And that you not delay the present, but,
Filling the air with swords advanc'd and darts,
We prove this very hour.
Com. Though I could wish
You were conducted to a gentle bath,
And balms applied to you, yet dare I never
Deny your asking: take your choice of those
That best can aid your action.
Mar. Those are they
That most are willing.—If any such be here
(As it were sin to doubt) that love this painting
Wherein you see me smear'd; if any fear
Lesser his person than an ill report;[79]
If any think brave death outweighs bad life,
And that his country's dearer than himself;
Let him alone, or so many so minded,
Wave thus, to express his disposition,
And follow Marcius.
[*They all shout, and wave their swords: take him up in their arms, and cast up their caps.*
Oh, me alone! make you a sword of me![80]
If these shows be not outward, which of you
But is four Volsces? none of you but is
Able to bear against the great Aufidius
A shield as hard as his. A certain number,
Though thanks to all, must I select from all: the rest
Shall bear the business in some other fight,
As cause will be obey'd. Please you to march;
And four shall quickly draw out my command,[81]
Which men are best inclin'd.

75. *From every meaner man.* 'From that of every meaner man's.' A similar form of ellipsis occurs in the passages referred to in Note 2, Act iii., "All's Well," and Note 27, Act i., "Richard III."

76. *Budge.* 'Move retreatingly,' 'draw back;' 'flinch.' See Note 44, Act i., "Third Part Henry VI."

77. *The vaward.* The vanguard; the front rank. See Note 78, Act iv., "Henry V."

78. *The Antiates.* The Folio priats 'Antients' for "Antiates;" which is here used as a trisyllable, as if spelt 'Antiats;' the Folio spelling the word thus in the next speech.

79. *If any fear lesser his person than, &c.* In the Folio "lesser" is misprinted 'lessen:' an error corrected in the third Folio. The sentence is elliptical; meaning, 'if any one fear less for his person than he fears an ill report.'

80. *Oh, me alone! make you a sword of me!* Marcius has said, "Let him *alone*, or so many so minded, wave thus;" and, seeing them *all* wave their swords in reply and then take himself up in their arms, which leaves him solely waving his sword, he rapturously exclaims:—'Oh, take me alone for weapon among you all! make yourselves a sword of me!'

81. *Please you to march; and four shall quickly, &c.* These latter words of the speech are addressed to Cominius; and mean:—'Be pleased to give the order for marching; and four of our subaltern officers shall quickly select for the party that I am to command in this special expedition against Aufidius those men who are best inclined.' "Four" is here used to express 'four appointed persons;' a few lines back, "four" is employed as it sometimes was to express an indefinite number, in the same way that "forty" was occasionally thus used. See Note 60, Act iii., "Henry VIII."

Com. March on, my fellows:
Make good this ostentation, and you shall
Divide in all with us. [*Exeunt.*

SCENE VII.—*The Gates of* CORIOLI.

TITUS LARTIUS, *having set a guard upon Corioli going with drum and trumpet toward* COMINIUS *and* CAIUS MARCIUS, *enters with a* Lieutenant, *a party of* Soldiers, *and a* Scout.

Lart. So, let the ports be guarded: keep your duties,
As I have set them down. If I do send, despatch
Those centuries to our aid;[82] the rest will serve
For a short holding: if we lose the field,
We cannot keep the town.
Lieu. Fear not our care,[83] sir.
Lart. Hence, and shut your gates upon us.—
Our guider, come; to the Roman camp conduct us.
[*Exeunt.*

SCENE VIII.—*A Field of Battle between the Roman and the Volscian Camps.*

Alarum. Enter, from opposite sides, MARCIUS *and* AUFIDIUS.

Mar. I'll fight with none but thee; for I do hate thee
Worse than a promise-breaker.
Auf. We hate alike:
Not Afric owns a serpent I abhor
More than thy fame and envy.[84] Fix thy foot.
Mar. Let the first budger[85] die the other's slave,
And the gods doom him after!
Auf. If I fly, Marcius,
Halloo me like a hare.
Mar. Within these three hours, Tullus,
Alone I fought in your Corioli walls,
And made what work I pleas'd: 'tis not my blood
Wherein thou seest me mask'd; for thy revenge
Wrench up thy power to the highest.
Auf. Wert thou the Hector
That was the whip of your bragg'd progeny,[86]
Thou shouldst not scape me here.
[*They fight, and certain* Volsces *come to the aid of* AUFIDIUS.
Officious, and not valiant,—you have sham'd me
In your condemnèd seconds.[87]
[*Exeunt fighting, driven in by* MARCIUS.

SCENE IX.—*The* Roman *Camp.*

Alarum. A retreat is sounded. Flourish. Enter, from one side, COMINIUS *and* Romans; *from the other side,* MARCIUS, *with his arm in a scarf, and other* Romans.

Com. If I should tell thee o'er this thy day's work,
Thou'lt not believe thy deeds;[88] but I'll report it,
Where senators shall mingle tears with smiles;
Where great patricians shall attend, and shrug,
I' the end admire; where ladies shall be frighted,
And, gladly quak'd;[89] hear more; where the dull tribunes,
That, with the fusty plebeians, hate thine honours,
Shall say, against their hearts, "We thank the gods
Our Rome hath such a soldier!"
Yet cam'st thou to a morsel of this feast,
Having fully din'd before.

Enter TITUS LARTIUS, *with his power, from the pursuit.*

Lart. Oh, general,
Here is the steed, we the caparison:[90]
Hadst thou beheld,—

82. *Despatch those centuries to our aid.* "Centuries" is here used to express companies consisting each of a hundred men. Latin, *centuria.*

83. *Fear not our care.* 'Fear not our want of care,' or 'fear not but that we will have care.' For examples of somewhat similar idioms, see Note 33, Act i., "Henry V.," and Note 48, Act iv. "Second Part Henry VI."

84. *Not Afric owns a serpent I abhor more than thy fame and envy.* Here "and" has been changed to 'I' by some editors; while others, who retain the original word, explain the construction of the sentence to be:—'Not Africa owns a serpent I more abhor and hate than thy fame.' But it appears to us that the sentence means:—'Not Africa owns a serpent I abhor more than thy fame and hatred of me,'—that hatred which Marcius has just professed. "Envy" was formerly used in the sense of 'hatred.'

85. *Budger.* 'Retreater,' 'flincher.' See Note 76 of this Act.

86. *The Hector that was the whip of your bragg'd progeny.* The Romans boasted that they were descended from the Trojans; and here "progeny" bears the sense of 'progenitors,' while "the whip of your bragg'd progeny" means 'the scourge of which your boasted progenitors were possessed,' or 'the scourge possessed by your boasted progenitors.' For similar instances of peculiar construction where the possessive case is used, see Note 8, and Note 99, Act i., "Troilus and Cressida."

87. *You have shamed me in your condemned seconds.* 'You have shamed me by seconding me with numbers, whose aid I resent.'

88. *If I should tell thee . . . . thou'lt not, &c.* Here occurs one of those variations in tenses which Shakespeare occasionally introduces in his sentences; and, as we think, with natural effect. A person speaking staidly and considerately would say:—'If I should tell thee . . . . thou would'st not,' &c.; but, speaking in the heat of martial admiration, would very probably speak as Cominius here does.

89. *Quak'd.* 'Made to quake,' 'caused to tremble.' A peculiarly formed participle; the verb 'to quake' being sometimes, though rarely, used actively in Shakespeare's time.

90. *Here is the steed, we the caparison.* 'Here is the man who has worked like a horse; we are the comparatively useless trappings.'



All. Caius Marcius Coriolanus!

Act I. Scene IX.

Mar. Pray now, no more: my mother,
Who has a charter to extol her blood,
When she does praise me grieves me. I have done
As you have done,—that's what I can; induc'd
As you have been,—that's for my country:
He that has but effected his good will
Hath overta'en mine act.

Com. You shall not be
The grave of your deserving; Rome must know
The value of her own: 'twere a concealment
Worse than a theft, no less than a traducement,
To hide your doings; and to silence that,
Which, to the spire and top of praises vouch'd,
Would seem but modest: therefore, I beseech you,
(In sign of what you are, not to reward
What you have done,) before our army hear me.

Mar. I have some wounds upon me, and they smart
To hear themselves remember'd.

Com. Should they not,[91]
Well might they fester 'gainst ingratitude,
And tent themselves with death. Of all the horses
(Whereof we have ta'en good, and good store), of all
The treasure in this field achiev'd and city,[92]
We render you the tenth; to be ta'en forth,
Before the common distribution,
At your only choice.

Mar. I thank you, general;
But cannot make my heart consent to take
A bribe to pay my sword: I do refuse it;
And stand upon my common part with those
That have beheld the doing.

[*A long flourish. They all cry,* "MARCIUS! MARCIUS!" *cast up their caps and lances:* COMINIUS *and* LARTIUS *stand bare.*

Mar. May these same instruments, which you profane,[93]
Never sound more, when drums and trumpets shall
I' the field prove flatterers! Let courts and cities be
Made all of false-fac'd soothing,
When steel grows soft as the parasite's silk!
Let them be made an overture for the wars!
No more, I say! For that I have not wash'd
My nose that bled,[94] or foil'd some debile wretch,—
Which, without note, here's many else have done,—
You shout me forth[95]
In acclamations hyperbolical;
As if I lov'd my little should be dieted
In praises sauc'd with lies.

Com. Too modest are you;
More cruel to your good report than grateful
To us that give you truly: by your patience,
If 'gainst yourself you be incens'd, we'll put you
(Like one that means his proper harm)[96] in manacles,
Then reason safely with you.—Therefore, be it known,
As to us, to all the world, that Caius Marcius
Wears this war's garland: in token of the which,
My noble steed, known to the camp, I give him,
With all his trim belonging; and from this time,
For what he did before Corioli, call him,
With all the applause and clamour of the host,
CAIUS MARCIUS CORIOLANUS.—
Bear the addition nobly ever!

[*Flourish. Trumpets sound, and drums.*

All. Caius Marcius Coriolanus!

Cor. I will go wash;
And when my face is fair, you shall perceive
Whether I blush, or no: howbeit, I thank you:—
I mean to stride your steed; and at all times,
To undercrest your good addition
To the fairness of my power.[97]

Com. So, to our tent;
Where, ere we do repose us, we will write
To Rome of our success.—You, Titus Lartius,
Must to Corioli back: send us to Rome
The best, with whom we may articulate,[98]
For their own good and ours.

Lart. I shall, my lord.

91. *Should they not.* 'Should they not be remembered.'

92. *Of all the treasure in this field achiev'd and city.* 'Of all the treasure achieved in this field and city.' Instance of the transposed construction that Shakespeare occasionally uses.

93. *May these same instruments, which you, &c.* This passage has been variously punctuated and explained by various editors; while others have proposed to alter different words therein. We give it as worded in the Folio, excepting that we substitute "them" for 'him' in the last line, on the supposition that the original 'him' is a misprint for "'em;" and our interpretation of the whole passage is this:—'May these same instruments, which you profane (by this flourish in my honour) never sound more, when thus drums and trumpets in the field prove flatterers! Let courts and cities be made all of false-faced adulation, when thus martial steel grows soft as the parasite's silken attire! Let them [referring to "these instruments"] be made an overture [or used as a prelude] for the wars.' It appears to us that "when" here has the force of 'when thus;' and that it is used in this passage as we sometimes use the word 'since.'

94. *For that I have not, &c.* "For that" is here used as 'because;' and 'because I have' is elliptically understood between "or" and "foil'd."

95. *You shout me forth.* The Folio misprints 'shoot' for "shout." Corrected in the fourth Folio. A similar error occurred in the original printing of the passage adverted to in Note 31 of this Act.

96. *His proper harm.* 'His own harm,' 'harm to himself.'

97. *To undercrest your good addition to the fairness of my power.* 'To wear as a crest this honourable title which you confer upon me with as fair desert as my best efforts will enable me to do.' "Addition" is here used in the sense it bears as explained in Note 80, Act ii., "Troilus and Cressida;" and refers to the surname, "Coriolanus," just bestowed upon him.

98. *The best, with whom we may articulate.* 'The chief men of Corioli, with whom we may enter into articles.' See Note 8, Act v., "First Part Henry IV."

Cor. The gods begin to mock me. I, that now
Refus'd most princely gifts, am bound to beg
Of my lord general.
Com. Take 't; 'tis yours. What is 't?
Cor. I sometime lay here in Corioli
At a poor man's house; he us'd me kindly:
He cried to me; I saw him prisoner;
But then Aufidius was within my view,
And wrath o'erwhelm'd my pity: I request you
To give my poor host freedom.
Com. Oh, well begg'd!
Were he the butcher of my son, he should
Be free as is the wind.—Deliver him, Titus.
Lart. Marcius, his name?
Cor. By Jupiter, forgot:—
I am weary; yea, my memory is tir'd.—
Have we no wine here?
Com. Go we to our tent:
The blood upon your visage dries; 'tis time
It should be look'd to: come. [*Exeunt.*

SCENE X.—*The Camp of the* Volsces.

A flourish. Cornets. Enter Tullus Aufidius, *bloody, with two or three* Soldiers.

Auf. The town is ta'en!
First Sol. 'Twill be deliver'd back on good condition.
Auf. Condition!—
I would I were a Roman; for I cannot,
Being a Volsce, be that I am.—Condition!
What good condition can a treaty find
I' the part that is at mercy?[99]—Five times, Marcius,
I have fought with thee; so often hast thou beat me;
And wouldst do so, I think, should we encounter
As often as we eat.—By the elements,
If e'er again I meet him beard to beard,
He's mine, or I am his: mine emulation
Hath not that honour in 't it had; for where[100]
I thought to crush him in an equal force
(True sword to sword), I'll potch at him some way,[101]
Or wrath or craft may get him.[102]
First Sol. He's the devil.
Auf. Bolder, though not so subtle. My valour's poison'd
With only suffering stain by him; for him
Shall fly out of itself:[103] nor sleep nor sanctuary,
Being naked, sick; nor fane nor Capitol,
The prayers of priests nor times of sacrifice,
Embarquements[104] all of fury, shall lift up
Their rotten privilege and custom 'gainst
My hate to Marcius: where I find him,[105] were it
At home, upon my brother's guard,[106] even there,
Against the hospitable canon, would I
Wash my fierce hand in 's heart. Go you to the city;
Learn how 'tis held; and what they are that must
Be hostages for Rome.
First Sol. Will not you go?
Auf. I am attended[107] at the cypress grove: I pray you
('Tis south the city mills), bring me word thither
How the world goes, that to the pace of it
I may spur on my journey.
First Sol. I shall, sir. [*Exeunt.*

---

99. *What good condition can a treaty find i' the part that is at mercy?* The construction here is peculiar and involved; the meaning of the sentence being, 'What good condition can the side that is at the mercy of the other find in a treaty?' or, 'What good condition can be found in a treaty by the defeated party?' or perhaps, 'What good condition can a treaty find for the part that lies at mercy?'

100. *Where.* Here used for 'whereas.'

101. *I'll potch at him some way.* Here, "I'll" is used for 'I'd;' or 'I would now.' "Potch" was an old verb for 'roughly poke,' or 'violently push;' and "some way" means 'some way or other,' 'any way.'

102. *Or wrath or craft may get him.* 'By which either wrath or craft may get at him.' Instance of the double "or" in a sentence.

103. *For him shall fly out of itself.* Here 'it' is understood between "him" and "shall;" and we take the meaning of the passage to be, 'My valour is poisoned with the mere stain of my malice towards him; for the chance of vanquishing him it [my valour] shall forsake its own nature and become a mean unscrupulous revenge.'

104. *Embarquements.* A form of 'imbarquements,' or 'embargoes;' 'impediments,' 'restraints.'

105. *Where I find him.* "Where" is here used for 'where'er,' or 'wherever.'

106. *At home, upon my brother's guard.* 'In my own house, under my brother's protection.'

107. *Attended.* 'Waited for,' 'expected;' as the French use their word *attendu*.

ACT II.

SCENE I.—ROME. *A Public Place.*

Enter MENENIUS, SICINIUS, *and* BRUTUS.

Men. The augurer tells me we shall have news to-night.

Bru. Good or bad?

Men. Not according to the prayer of the people, for they love not Marcius.

Sic. Nature teaches beasts to know their friends.

Men. Pray you, who does the wolf love?[1]

Sic. The lamb.

Men. Ay, to devour him; as the hungry plebeians would the noble Marcius.

Bru. He's a lamb indeed, that baes like a bear.

Men. He's a bear indeed, that lives like a lamb. You two are old men: tell me one thing that I shall ask you.

Both Trib. Well, sir.

Men. In what enormity is Marcius poor in,[2] that you two have not in abundance?

Bru. He's poor in no one fault, but stored with all.

Sic. Especially in pride.

Bru. And topping all others in boasting.

Men. This is strange now: do you two know how you are censured here in the city, I mean of us o' the right-hand file? do you?

Both Trib. Why, how are we censured?

Men. Because you talk of pride now,—will you not be angry?

Both Trib. Well, well, sir, well.

Men. Why, 'tis no great matter; for a very little thief of occasion will rob you of a great deal of patience: give your dispositions the reins, and be angry at your pleasures; at the least, if you take it as a pleasure to you in being so. You blame Marcius for being proud?

Bru. We do it not alone, sir.

Men. I know you can do very little alone; for your helps are many, or else your actions would grow wondrous single: your abilities are too infant-like for doing much alone. You talk of pride: oh, that you could turn your eyes toward the napes of your necks,[3] and make but an interior survey of your good selves! oh, that you could!

Bru. What then, sir?

Men. Why, then you should discover a brace of unmeriting, proud, violent, testy magistrates (alias fools), as any in Rome.

Sic. Menenius, you are known well enough too.

Men. I am known to be a humorous patrician, and one that loves a cup of hot wine with not a drop of allaying Tiber in 't; said to be something imperfect in favouring the first complaint,[4]—hasty and tinder-like upon too trivial motion; one that converses more[5] with the buttock of the night, than with the forehead of the morning: what I think I utter, and spend my malice in my breath. Meeting two such wealsmen as you are (I cannot call you Lycurguses),[6] if the drink you give me touch my palate adversely, I make a crooked face at it. I cannot say your worships have delivered the matter well, when I find the ass in compound with the major part of your syllables: and though I must be content to bear with those that say you are reverend grave men, yet they lie deadly that tell you have good faces. If you see this in the map of my microcosm,[7] follows it that I am known well enough too? what harm can your bisson

1. *Who does the wolf love?* "Who" was sometimes, by a grammatical licence, used for 'whom.' Menenius sneers at the people as a pack of wolves, that have love for no one.

2. *In what enormity is Marcius poor in?* A pleonastic form of repetition which we find elsewhere used by Shakespeare. See Note 83, Act ii., "As You Like It."

3. *Oh, that you could turn your eyes toward the napes of your necks!* In allusion to the fable which says that every man has a bag hanging before him, in which he puts his neighbours' faults, and another behind him, in which he stows his own.

4. *The first complaint.* This expression has been found a stumbling-block by the commentators: some proposing to alter the words under the supposition that they are a misprint; while others who retain them are at a loss to give their meaning. They appear to us clearly to refer to the first clause of Menenius's speech; his being "a *humorous* patrician," which is the first complaint made against him, while his being "one that loves a cup of hot wine," &c., is the second complaint made against him. He goes on to explain what is "the first complaint," by adding "hasty and tinder-like upon too trivial motion;" which exactly interprets the word "humorous" as used by Shakespeare in one of the senses that it bore in his time. See Note 73, Act iv., "Second Part Henry IV." It may be proper here to mention that we gave this interpretation in the Glossary to the Edition of Shakespeare's Works which we prepared in the years 1857-8-9 for publication in New York in 1860.

5. *One that converses more, &c.* 'One that is more in the habit of sitting up late to enjoy sociality, than of rising early.'

6. *I cannot call you Lycurguses.* This fleer of the old patrician has doubly humorous force of allusion; since it not only refers to the renowned Spartan lawgiver, Lycurgus, who was a man that banished luxury and possessed large wisdom with utmost austerity of morals, but it also includes reference to a King of Thrace, named Lycurgus, who abolished the worship of Bacchus from his dominions, and ordered all the vines therein to be cut down, in order to preserve himself and subjects from the temptations and consequences of a too free use of wine.

7. *Microcosm.* A word derived from the Greek, signifying 'a little world;' and applied to man, as containing within himself a miniature resemblance of the varied components that combine to form the *macrocosm*, or vast world. In "King Lear," Act iii., sc. 1, Shakespeare uses the expression "strives *in his little world of man* to," &c.

conspectuities[8] glean out of this character, if I be known well enough too?

Bru. Come, sir, come, we know you well enough.

Men. You know neither me, yourselves, nor anything. You are ambitious for poor knaves' caps and legs:[9] you wear out a good wholesome forenoon in hearing a cause between an orange-wife and a fosset-seller;[10] and then rejourn the controversy of three-pence to a second day of audience. When you are hearing a matter between party and party, if you chance to be pinched with the colic, you make faces like mummers; set up the bloody flag against all patience;[11] and dismiss the controversy bleeding, the more entangled by your hearing: all the peace you make in their cause is, calling both the parties knaves. You are a pair of strange ones.

Bru. Come, come, you are well understood to be a perfecter giber for the table than a necessary bencher in the Capitol.

Men. Our very priests must become mockers, if they shall encounter such ridiculous subjects as you are. When you speak best unto the purpose, it is not worth the wagging of your beards; and your beards deserve not so honourable a grave as to stuff a botcher's cushion, or to be entombed in an ass's pack-saddle. Yet you must be saying, Marcius is proud; who, in a cheap estimation, is worth all your predecessors since Deucalion;[12] though peradventure some of the best of 'em were hereditary hangmen. Good den to your worships: more of your conversation would infect my brain, being the herdsmen of the beastly plebeians: I will be bold to take my leave of you.

[BRUTUS *and* SICINIUS *retire.*

Enter VOLUMNIA, VIRGILIA, *and* VALERIA, *&c.*

How now, my as fair as noble ladies,—and the moon, were she earthly, no nobler,—whither do you follow your eyes so fast?

Vol. Honourable Menenius, my boy Marcius approaches; for the love of Juno, let's go.

Men. Ha! Marcius coming home!

Vol. Ay, worthy Menenius; and with most prosperous approbation.

Men. Take my cap, Jupiter, and I thank thee. —Hoo! Marcius coming home!

Vol. Vir. Nay, 'tis true.

Vol. Look, here's a letter from him: the state hath another, his wife another; and, I think, there's one at home for you.

Men. I will make my very house reel to-night: —a letter for me!

Vir. Yes, certain, there's a letter for you; I saw it.

Men. A letter for me! it gives me an estate of seven years' health; in which time I will make a lip at the physician: the most sovereign prescription in Galen[13] is but empiricutic,[14] and, to this preservative,[15] of no better report than a horse-drench.—Is he not wounded? he was wont to come home wounded.

Vir. Oh, no, no, no.

Vol. Oh, he is wounded,—I thank the gods for't.

Men. So do I too, if it be not too much:—brings 'a victory in his pocket?—the wounds become him.

Vol. On 's brows:[16] Menenius, he comes the third time home with the oaken garland.

Men. Has he disciplined Aufidius soundly?

Vol. Titus Lartius writes,—they fought together, but Aufidius got off.

Men. And 'twas time for him too, I'll warrant him that: an he had stayed by him, I would not have been so fidiused[17] for all the chests in Corioli, and the gold that's in them. Is the senate possessed[18] of this?

Vol. Good ladies, let's go.—Yes, yes, yes; the senate has letters from the general, wherein he

8. *Bisson conspectuities.* 'Blind perceptions.' "Bisson" is an old English word for 'blind,' spelt variously 'beasom,' 'beesome,' 'bysome,' 'bizend,' 'besen,' and 'bisson.' The Folio prints it in the present passage 'besome;' but in "Hamlet," Act ii., sc. 2, where the word again occurs, "bisson." "Conspectuities" is derived from the Latin *conspectus*, 'sight,' 'view.'

9. *You are ambitious for poor knaves' caps and legs.* 'You are desirous of having poor fellows take off their caps and bow to you.' See Note 125, Act ii., "First Part Henry IV."

10. *Fosset-seller.* "Fosset" (or more properly, 'faucet,' from the Latin *fauces*, the gorge, or gullet) is the pipe or tubular portion of the tap put into barrels to allow of the liquor being drawn off; while the spigot is the peg inserted into the faucet, to prevent the liquor from flowing forth excepting at will. "Fosset" is here used for the tap which comprises both spigot and faucet.

11. *Set up the bloody flag against all patience.* 'Declare war against patience.'

12. *Deucalion.* Here again used to indicate remote and general ancestorship. See Note 141, Act iv., "Winter's Tale."

13. *Galen.* The commentators observe that this is "an anachronism of nearly 650 years," and bring forward the relative dates at which Menenius and Galen lived. But that Galen was known to his audiences as one of the most celebrated medical authorities of antique times, was quite sufficient for Shakespeare's purpose; and he accordingly puts the name into Menenius's mouth with appropriate effect, if not with chronological propriety.

14. *Empiricutic.* This word is spelt in the Folio 'Emperickqutique;' and is a humorous form of 'empirical,' 'quackish.'

15. *And, to this preservative.* "To" has the force of 'compared with' in this sentence; an ellipsis of comparison frequently to be met with in Shakespeare. See Note 97, Act i., "Troilus and Cressida."

16. *On 's brows.* This is in answer to "brings 'a victory in his pocket?" and affords another instance of the crossing speeches or sentences which Shakespeare gives in animated dialogue with such excellent effect. See Note 90, Act ii., "Second Part Henry IV."

17. *Fidiused.* A word playfully fashioned from Aufidius's name by old Menenius; who, in the glee of his heart, coins whimsical terms.

18. *Possessed.* Fully informed.

gives my son the whole name of the war: he hath in this action outdone his former deeds doubly.

Val. In troth, there's wondrous things spoke of him.

Men. Wondrous! ay, I warrant you, and not without his true purchasing.

Vir. The gods grant them true!

Vol. True! pow, wow.

Men. True! I'll be sworn they are true.—Where is he wounded?—[*To the* Tribunes, *who come forward.*] God save your good worships! Marcius is coming home: he has more cause to be proud.—[*To* VOL.] Where is he wounded?

Vol. I' the shoulder and i' the left arm: there will be large cicatrices to show the people, when he shall stand for his place. He received in the repulse of Tarquin seven hurts i' the body.

Men. One i' the neck, and two i' the thigh,—there's nine that I know.[19]

Vol. He had, before this last expedition, twenty-five wounds upon him.

Men. Now it's twenty-seven: every gash was an enemy's grave. [*A shout and flourish.*] Hark! the trumpets.

Vol. These are the ushers of Marcius: before him he carries noise, and behind him he leaves tears:

Death, that dark spirit, in 's nervy arm doth lie;
Which, being advanc'd, declines,[20] and then men die.

A sennet. Trumpets sound. Enter COMINIUS *and* TITUS LARTIUS; *between them,* CORIOLANUS, *crowned with an oaken garland; with* Captains, Soldiers, *and a* Herald.

Her. Know, Rome, that all alone Marcius did fight
Within Corioli gates: where he hath won,
With fame, a name to Caius Marcius; these
In honour follows Coriolanus:—
Welcome to Rome, renownèd Coriolanus!
[*Flourish.*

All. Welcome to Rome, renownèd Coriolanus!

Cor. No more of this, it does offend my heart;
Pray now, no more.

Com. Look, sir, your mother!

Cor. Oh,
You have, I know, petition'd all the gods
For my prosperity! [*Kneels.*

Vol. Nay, my good soldier, up;
My gentle Marcius, worthy Caius, and
By deed-achieving honour, newly nam'd,—
What is it?—Coriolanus must I call thee?—
But, oh, thy wife!

Cor. My gracious silence,[21] hail!
Wouldst thou have laugh'd had I come coffin'd home,
That weep'st to see me triumph? Ah, my dear,
Such eyes the widows in Corioli wear,
And mothers that lack sons.

Men. Now, the gods crown thee!

Cor. And live you yet?[22]—[*To* VALERIA.] Oh, my sweet lady, pardon.

Vol. I know not where to turn:—oh, welcome home;—
And welcome, general;—and you are welcome all.

Men. A hundred thousand welcomes:—I could weep,
And I could laugh; I am light and heavy:—welcome:
A curse begin at very root on 's heart,
That is not glad to see thee!—You are three
That Rome should dote on: yet, by the faith of men,
We have some old crab-trees here at home that will not
Be grafted to your relish. Yet welcome, warriors:
We call a nettle but a nettle, and
The faults of fools but folly.

---

19. *There's nine that I know.* Warburton would alter this passage, saying, "Surely, we may safely assist Menenius in his arithmetic. This is a stupid blunder." But Menenius is challenging Volumnia's account of "*seven* hurts," and begins counting them up, interrupting himself with "there's *nine* that I know," or 'I know of *nine*.'

20. *Declines.* Used for 'falls' in the same way that the word "decline" is used in the passage referred to in Note 64, Act iv., "Troilus and Cressida."

21. *My gracious silence.* This name for his wife, who, while the others are receiving him with loud rejoicings, meets and welcomes him with speechless happiness looking out from her swimming eyes, is conceived in the very fulness of poetical and Shakespearian perfection. It comprises the gracefulness of beauty which distinguishes her, and the gracious effect which her muteness of love-joy has upon him who shrinks from noisy applause and even from merely expressed approbation; and it wonderfully concentrates into one felicitous word the silent softness that characterises Virgilia throughout. She is precisely the woman—formed by nature gentle in manner, and rendered by circumstances sparing in speech—to inspire the fondest affection in such a man as Coriolanus; and we accordingly find him a passionately attached husband. The few words he addresses to her in the course of the play are among the most intense utterances of spousal enamouredness that even Shakespeare has written. The dramatic portrait of Virgilia we have always considered to be one of the very finest of the poet's sketch-productions. It is put in with the most masterly touches; it paints her by very few strokes, very few colours; but they are so true, so exquisitely artistic, that they present her to the life. She is supremely gentle, and, like most women whose gentleness is their chief characteristic, singularly immovable, not to say obstinate, when once resolved; she is habitually silent, as the wife of such a man as Coriolanus, and the daughter-in-law of such a woman as Volumnia would assuredly become, being naturally of a gentle disposition: and this combination of gentleness and silence is wonderfully drawn by Shakespeare throughout the character-portrait, and as wonderfully condensed here into one expressive name.

22. *And live you yet?* This speech, which in the Folio has the prefix '*Com.*,' by mistake for "*Cor.*," evidently belongs to Coriolanus.

Com. Ever right.
Cor. Menenius, ever, ever.[23]
Her. Give way there, and go on!
Cor. [*To his Wife and Mother.*] Your hand, and yours:
Ere in our own house I do shade my head,
The good patricians must be visited;
From whom I have receiv'd not only greetings,
But with them change of honours.[24]
Vol. I have liv'd
To see inherited my very wishes,
And the buildings of my fancy:
Only there's one thing wanting, which I doubt not but
Our Rome will cast upon thee.[25]
Cor. Know, good mother,
I had rather be their servant in my way,
Than sway with them in theirs.
Com. On, to the Capitol.
[*Flourish. Cornets. Exeunt in state, as before. The* Tribunes *remain.*
Bru. All tongues speak of him, and the bleared sights
Are spectacled to see him: your prattling nurse[26]
Into a rapture lets her baby cry[27]
While she chats him:[28] the kitchen malkin[29] pins
Her richest lockram[30] 'bout her reechy[31] neck,
Clamb'ring the walls to eye him: stalls, bulks, windows,
Are smother'd up, leads fill'd, and ridges hors'd
With variable complexions;[32] all agreeing
In earnestness to see him: seld-shown flamens[33]
Do press among the popular throngs, and puff
To win a vulgar station: our veil'd dames
Commit the war of white and damask,[34] in
Their nicely-gawded cheeks, to the wanton spoil
Of Phœbus' burning kisses: such a pother,
As if that whatsoever god who leads him[35]
Were slily crept into his human powers,
And gave him graceful posture.
Sic. On the sudden,
I warrant him consul.
Bru. Then our office may,
During his power, go sleep.
Sic. He cannot temperately transport his honours
From where he should begin, and end;[36] but will
Lose those he hath won.
Bru. In that there's comfort.
Sic. Doubt not
The commoners, for whom we stand, but they,
Upon their ancient malice, will forget,
With the least cause, these his new honours; which

23. *Menenius, ever, ever.* Cominius, assenting to their old friend's cheerfully philosophic way of taking the "old crabtrees'" sourness, exclaims "Ever right;" and Coriolanus seconds his general's assent by adding "Menenius, ever, ever;" meaning, 'Our old friend always takes the right view of these fellows' crabbedness.' We explain this, because the passage has been altered as if it were incorrect.

24. *Change of honours.* "Change" was altered by Theobald to 'charge;' but "change of honours" we think here means 'exchange of titles,' in reference to his new surname of Coriolanus, by which he is to be henceforth known and addressed, in lieu of the former one, Caius Marcius. "The good Patricians" have confirmed the title which Cominius bestowed upon him on the battle-field, and he must now "visit them" to acknowledge their favour. His mother has just said, 'By deed-achieving honour *newly-named*,—What is it?—Coriolanus must I call thee?" Shakespeare occasionally uses "change" for 'exchange;' while Coriolanus—esteeming his own family name an honourable title, one of honourable distinction—might very naturally and characteristically speak of adopting this new surname as a "change of honours."

25. *Our Rome will cast . . . . I had rather be their servant, &c.* Here "Rome" is used to express collectively 'our rulers in Rome;' and is referred to by the pronouns "their" and "theirs." See Note 25, Act ii., "Henry VIII."

26. *Your prattling nurse.* "Your" is here used, idiomatically, to instance a generality. See Note 48, Act i., "Second Part Henry IV."

27. *A rapture.* A fit, an ecstacy; as we still use the expression an 'ecstacy of grief.' Torriano interprets the Italian word *Ratto*, a '*rapture* or trance of the mind, or a distraction of the spirits;' and Steevens quotes a passage in illustration from "The Hospital for London Follies," 1602:—"Your darling will weep itself into a *rapture*, if you do not take heed."

28. *While she chats him.* The word "chats" has been suspected of error here; but it seems to us thoroughly characteristic in expressing 'gossips of,' 'talks about;' and 'of' or 'about' being elliptically understood after "chats" gives a touch of familiar flippancy and slipshod effect to the sentence which we think appropriate. The phrase almost anticipates the more modern commonism, or nursemaid idiom, 'while she chats him over.'

29. *Malkin.* Wench. "Malkin" was the name of a kind of mop made of clouts for sweeping out an oven; it was also the name given to a figure formed of clouts set up in gardens to frighten away birds, a scarecrow; moreover "malkin" was a diminutive of Mall or Moll; so that the word came to be applied to a dirty slovenly girl, a slatternly wench.

30. *Lockram.* A common coarse linen.

31. *Reechy.* Blackened by smoke; grimy. See Note 46, Act iii., "Much Ado."

32. *Ridges hors'd with variable complexions.* 'Ridges of house-roofs on which men of all sorts of aspects sit astride.' Here "variable *complexions*," used for 'men of various complexions,' is one of the poet's bold impersonations of things. See Note 36, Act iii., "Winter's Tale," and Note 79, Act ii., "Richard II."

33. *Seld-shown flamens.* 'Flamens seldom showing themselves in public.' See Note 57, Act iv., "Troilus and Cressida." The "flamens" were priests of special sanctity in ancient Rome.

34. *The war of white and damask.* A poetical expression for the varying rose tints, from palest hue to richest crimson, visible in a female countenance. See Note 124, Act iii., "As You Like It."

35. *As if that whatsoever god who, &c.* 'As if that god, whatsoever god he may be, who,' &c. The sentence is elliptically and transposedly constructed.

36. *He cannot temperately transport his honours from where he should begin, and end.* This is elliptically constructed; meaning, 'He cannot carry his honours temperately from where he should begin to where he should end.' A sentence in "Cymbeline," Act iii., sc. 2, where "from" is used with "and" in the same peculiar manner, warrants the above interpretation.



Sicinius. I wish no better
Than have him hold that purpose, and to put it
In execution.
Brutus. 'Tis most like he will. *Act II. Scene I.*

That he will give them make I as little question
As he is proud to do 't.[37]
Bru. I heard him swear,
Were he to stand for consul, never would he
Appear i' the market-place, nor on him put
The napless vesture of humility;[38]
Nor, showing (as the manner is) his wounds
To the people, beg their stinking breaths.
Sic. 'Tis right.
Bru. It was his word: oh, he would miss it, rather
Than carry it but by the suit o' the gentry to him,
And the desire of the nobles.
Sic. I wish no better
Than have him hold that purpose, and to put it
In execution.
Bru. 'Tis most like he will.

37. *Which that he will give them make I as little question as he is proud to do 't.* 'Which ["cause"] that he will give them I as little question, as that he is proud enough to do it, and proud of doing it.' This sentence affords an instance of Shakespeare's using a pronoun in reference to a not-last-named antecedent, and of his elliptical mode of making a comparison.

38. *The napless vesture of humility.* "Napless" (printed 'Naples' in the Folio, and corrected by Rowe) is used to express 'shabby,' 'worn threadbare.' The passage in Plutarch, whence this is derived, runs thus:—"The custom of Rome was at that time, that such as did sue for any office should for certaine dayes before be in the market-place, onely with *a poore gowne* on their backes, and *without any coate vnderneath*, to pray the citizens to remember them at the day of election; which was thus deuised, either to moue the more, by requesting them in such *meane apparell*, or else because they might shew them their wounds they had gotten in the warres in the seruice of the commonwealth, as manifest markes and testimonies of their valiantnesse."



First Officer. No more of him; he's a worthy man: make way, they are coming.

Act II. Scene II.

Sic. It shall be to him, then, as our good wills,[39]
A sure destruction.
Bru. So it must fall out
To him, or our authorities. For an end,[40]
We must suggest[41] the people in what hatred
He still hath held them; that to's power he would
Have made them mules, silenc'd their pleaders, and
Dispropertied their freedoms: holding them,
In human action and capacity,
Of no more soul nor fitness for the world
Than camels in their war;[42] who have their provand[43]
Only for bearing burdens, and sore blows
For sinking under them.
Sic. This, as you say, suggested
At some time when his soaring insolence
Shall touch the people[44] (which time shall not want,
If he be put upon 't; and that's as easy
As to set dogs on sheep), will be his fire
To kindle their dry stubble; and their blaze
Shall darken him for ever.

Enter a Messenger.

Bru. What's the matter?
Mess. You are sent for to the Capitol. 'Tis thought
That Marcius shall be consul:
I have seen the dumb men throng to see him, and
The blind to hear him speak: matrons flung gloves,
Ladies and maids their scarfs and handkerchiefs,
Upon him as he pass'd:[45] the nobles bended,
As to Jove's statue; and the commons made
A shower and thunder with their caps and shouts:
I never saw the like.
Bru. Let's to the Capitol;
And carry with us ears and eyes for the time,
But hearts for the event.
Sic. Have with you. [*Exeunt.*

SCENE II.—ROME. *The Capitol.*

Enter two Officers, *to lay cushions.*

First Off. Come, come, they are almost here. How many stand for consulships?
Sec. Off. Three, they say: but 'tis thought of every one Coriolanus will carry it.
First Off. That's a brave fellow; but he's vengeance proud, and loves not the common people.
Sec. Off. Faith, there have been many great men that have flattered the people, who ne'er loved them; and there be many that they have loved, they know not wherefore: so that, if they love they know not why, they hate upon no better a ground: therefore, for Coriolanus neither to care whether they love or hate him manifests the true knowledge he has in their disposition; and, out of his noble carelessness, lets them plainly see 't.
First Off. If he did not care whether he had their love or no, he waved indifferently 'twixt doing them neither good nor harm:[46] but he seeks their hate with greater devotion than they can render it him; and leaves nothing undone that may fully discover him their opposite. Now, to seem to affect the malice and displeasure of the people is as bad as that which he dislikes,—to flatter them for their love.
Sec. Off. He hath deserved worthily of his country: and his ascent is not by such easy degrees as those who, having been supple and courteous to the people, bonneted,[47] without any

39. *As our good wills.* 'As our advantage would have it be.' "Good" is here used in the sense of 'interest,' 'profit,' 'advantage,' 'benefit;' and "wills" is used as a verb, to express 'is willing,' 'wishes.'

40. *For an end.* This is used idiomatically, in the same sense that 'to this end' is employed; to express 'to bring about this issue,' 'for this purpose.'

41. *Suggest.* Here used for 'remind insidiously,' 'prompt incitingly.' See Note 38, Act i., "Henry VIII."

42. *Than camels in their war.* "Their" has been changed by Hanmer and others to 'the;' but the sentence probably means 'than camels would have in the Roman people's war.'

43. *Provand.* An old form of 'provender.'

44. *Shall touch the people.* The Folio prints 'teach' for "touch." Hanmer's correction.

45. *Matrons flung gloves, ladies and maids their scarfs and handkerchiefs, upon him as he pass'd.* Because it was not a custom among the Romans, and because it was a custom in the age of Elizabeth, for successful tilters at tournaments to have these marks of female favour thrown upon them as they rod: round or from the lists, the commentators complain of Shakespeare's here committing an anachronism, and attributing some of the customs of his own time to people who were wholly unacquainted with them. But it was precisely on account of the second reason above stated, that the dramatist did introduce this custom in the present passage; he knew that the form of approbation showered upon Coriolanus as a victorious warrior would be thoroughly understood by the audiences for whom the play was written. See Note 13 of the present Act.

46. *If he did not care . . . he waved indifferently, &c.* Here 'had' or 'would have' is elliptically understood before "waved." An instance of similar construction in indefinitely specified conditional time occurs in the passage referred to in Note 91, Act iii., "Richard III."

47. *Bonneted.* It has been surmised by some editors that here "bonneted" means 'put on the cap of office, or badge of consular dignity:' while others take "bonneted" here to mean 'pulled off the cap,' from the French verb *bonneter.* Inasmuch as Shakespeare never uses "bonnet" to express an official cap, whereas he has in "Richard II.," Act i., sc. 4, "Off goes his bonnet to an oyster-wench;" in "Hamlet," Act v., sc. 2, "Your bonnet to his right use;" and in this very play, Act iii., sc. 2, "Go to them, with this bonnet in thy hand;" in all of which passages salutation with the bonnet is indicated,—we believe that here "bonneted" means 'saluted with the cap,' 'made a gesture of salutation with the cap.'

farther deed to have them at all into their estimation[48] and report: but he hath so planted his honours in their eyes, and his actions in their hearts, that for their tongues to be silent, and not confess so much, were a kind of ungrateful injury; to report otherwise, were a malice, that, giving itself the lie, would pluck reproof and rebuke from every ear that heard it.

First Off. No more of him; he's a worthy man: make way, they are coming.

A Sennet. Enter, with Lictors *before them,* COMINIUS, MENENIUS, CORIOLANUS, Senators, SICINIUS *and* BRUTUS. *The* Senators *take their places; the* Tribunes *take theirs also by themselves.*

Men. Having determin'd of the Volsces,[49] and
To send for Titus Lartius, it remains,
As the main point of this our after-meeting,
To gratify[50] his noble service that
Hath thus stood for his country: therefore, please you,
Most reverend and grave elders, to desire
The present consul, and last general
In our well-found successes, to report
A little of that worthy work perform'd
By Caius Marcius Coriolanus; whom
We meet here,[51] both to thank, and to remember
With honours like himself.

First Sen. Speak, good Cominius:
Leave nothing out for length, and make us think
Rather our state's defective for requital
Than we to stretch it out.—Masters o' the people,
We do request your kindest ears; and, after,
Your loving motion toward the common body,
To yield what passes here.

Sic. We are convented[52]
Upon a pleasing treaty; and have hearts
Inclinable to honour and advance
The theme of our assembly.

Bru. Which the rather
We shall be bless'd to do,[53] if he remember
A kinder value of the people than
He hath hereto[54] priz'd them at.

Men. That's off, that's off;[55]
I would you rather had been silent. Please you
To hear Cominius speak?

Bru. Most willingly:
But yet my caution was more pertinent
Than the rebuke you give it.

Men. He loves your people;
But tie him not to be their bedfellow.[56]—
Worthy Cominius, speak.—[CORIOLANUS *rises, and offers to go away.*] Nay, keep your place.

First Sen. Sit, Coriolanus; never shame to hear
What you have nobly done.

Cor. Your honours' pardon:
I had rather have my wounds to heal again
Than hear say how I got them.

Bru. Sir, I hope
My words disbench'd you not.

Cor. No, sir: yet oft,
When blows have made me stay, I fled from words.
You sooth'd not, therefore hurt not;[57] but your people,
I love them as they weigh.

Men. Pray now, sit down.

Cor. I had rather have one scratch my head i' the sun,
When the alarum were struck, than idly sit
To hear my nothings monster'd. [*Exit.*

Men. Masters of the people,
Your multiplying spawn how can he flatter
(That's thousand to one good one), when you now see
He had rather venture all his limbs for honour,
Than one on's ears to hear it?—Proceed, Cominius.

Com. I shall lack voice: the deeds of Coriolanus
Should not be utter'd feebly.—It is held,
That valour is the chiefest virtue, and
Most dignifies the haver: if it be,
The man I speak of cannot in the world
Be singly counterpois'd. At sixteen years,
When Tarquin made a head[58] for Rome, he fought
Beyond the mark of others: our then dictator,
Whom with all praise I point at, saw him fight,

48. *To have them at all into their estimation.* "Have" has been changed by Pope and others to 'heave;' but "have" seems to us here to be used idiomatically, as we use it in such familiar phrases as, 'I ll have them into the basket in no time,' 'He'll have them into the post before five;' where "have" has the force of 'get,' 'put,' or 'place.' It has the effect of a rapid action; which is precisely the effect here required.

49. *Having determin'd of the Volsces.* Here "of" is used for 'in regard of,' or 'respecting.'

50. *To gratify.* 'To reward,' 'to recompense.' See Note 39, Act iv., "Merchant of Venice."

51. *Whom we meet here.* The Folio has 'met' for "meet." Hanmer's correction.

52. *Convented.* 'Convened,' 'summoned.' See Note 12, Act v., "Henry VIII."

53. *Which the rather we shall be bless'd to do.* Here "bless'd" has been variously altered by various emendators; but "bless'd to do" is an idiom here and elsewhere used by Shakespeare to express 'happy to do,' 'glad to do.'

54. *Hereto.* Used for 'hitherto.'

55. *That's off, that's off.* 'That's irrelevant,' 'that's inapposite;' 'that's not to the purpose.' Dogberry ("Much Ado," Act iii., sc. 5) says, "Goodman Verges, sir, speaks a little *off* the matter."

56. *Bedfellow.* Used to express 'close intimacy,' 'affectionate companionship.' See Note 41, Act ii., "Henry V."

57. *You sooth'd not, therefore hurt not.* 'You did not flatter, therefore did not annoy me.' See Note 3, Act iv., "First Part Henry IV."

58. *A head.* 'A levied force,' 'a hostile force.' See Note 92, Act i., "First Part Henry IV." Tarquin, who had been expelled, raised a power to recover Rome.

When with his Amazonian chin[59] he drove
The bristled lips before him: he bestrid
An o'er-press'd Roman, and i' the consul's view
Slew three opposers: Tarquin's self he met,
And struck him on his knee:[60] in that day's feats,
When he might act the woman[61] in the scene,
He prov'd best man i' the field, and for his meed
Was brow-bound with the oak. His pupil age
Man-enter'd thus, he waxèd like a sea;
And, in the brunt of seventeen battles since,
He lurch'd all swords of the garland.[62] For this last,
Before and in Corioli, let me say,
I cannot speak him home:[63] he stopp'd the fliers;
And by his rare example made the coward
Turn terror into sport: as weeds before
A vessel under sail,[64] so men obey'd,
And fell below his stem:[66] his sword (death's stamp)
Where it did mark, it took;[66] from face to foot
He was a thing of blood, whose every motion
Was tim'd with dying cries:[67] alone he enter'd
The mortal gate[68] of the city, which he painted
With shunless destiny; aidless came off,
And with a sudden re-enforcement struck
Corioli like a planet: now all's his:
When, by-and-by, the din of war 'gan pierce
His ready sense; then straight his doubled spirit
Re-quicken'd what in flesh was fatigate,[69]
And to the battle came he; where he did
Run reeking o'er the lives of men, as if
'Twere a perpetual spoil: and till we call'd
Both field and city ours, he never stood
To ease his breast with panting.

Men. Worthy man!

First Sen. He cannot but with measure fit the honours
Which we devise him.

Com. Our spoils he kick'd at;
And look'd upon things precious, as they were
The common muck of the world: he covets less
Than misery[70] itself would give; rewards
His deeds with doing them; and is content
To spend the time to end it.[71]

Men. He's right noble:
Let him be call'd for.

First Sen. Call Coriolanus.

Off. He doth appear.

Re-enter CORIOLANUS.

Men. The senate, Coriolanus, are well pleas'd
To make thee consul.

Cor. I do owe them still
My life and services.

Men. It then remains
That you do speak to the people.

Cor. I do beseech you,
Let me o'erleap that custom; for I cannot
Put on the gown, stand naked, and entreat them,[72]
For my wounds' sake, to give their suffrage: please you
That I may pass this doing.

Sic. Sir, the people

59. *His Amazonian chin.* 'His unbearded chin.' The Folio misprints 'shinne' for "chin."

60. *Struck him on his knee.* 'To' is elliptically understood after "on" here; the phrase meaning, not that he gave him a blow on his knee, but that he gave him a blow which made him fall on his knee.

61. *When he might act the woman.* 'When he might have acted the woman.' Another instance of indefinitely expressed conditional time. See Note 46 of this Act. Messrs. Steevens and Malone have a note apiece on this passage to illustrate it by the information that the parts of women were, in Shakespeare's time, enacted by young men, and then accuse him of committing herein "a great anachronism," as "there were no theatres at Rome for the exhibition of plays for above two hundred and fifty years after the death of Coriolanus;" not seeming to perceive that here the poet uses an expression implying 'when his youth might have warranted his behaving with no more martial prowess than a woman.'

62. *He lurch'd all swords of the garland.* 'To lurch' is to win an easy victory; and the sentence in the text means, 'He with ease gained from all his brother swordsmen the right to the victor's garland.'

63. *I cannot speak him home.* 'I cannot sufficiently express his merit;' 'I cannot duly and thoroughly proclaim his excellence.'

64. *As weeds before a vessel under sail.* The editor of the second Folio changed "weeds" to 'waves' here; but we think that the original word gives the effect of contemptible impediments overcome, better than the substituted word, which presents the idea not of opposers or opposition, but of due medium,—waves being the natural upbearers of a ship, and forming its path or course.

65. *Stem.* "Stem" means the prow or forepart of a vessel, as used in the expression 'from stem to stern;' and it also means 'stemming,' 'breasting,' or 'cutting' through. So that, in this passage, figuratively, it bears the former meaning as applied to the vessel; and, literally, it bears the latter meaning as applied to the warrior cutting his way through a torrent of foemen.

66. *It took.* 'It blasted,' 'it struck annihilatingly.' See Note 22, Act iv., "Merry Wives."

67. *Whose every motion was tim'd with dying cries.* The image is fiercely grand; of one whose every motion is kept time to by the dying cries of those he slays, as the movements of a performer in one of the ancient Pyrrhic war dances was timed by the measure of the martial music.

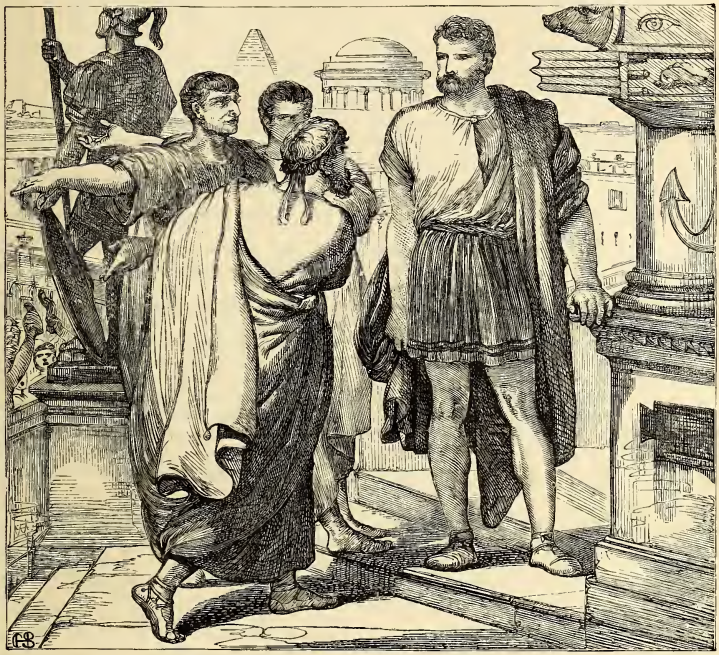
68. *The mortal gate.* 'The deadly gate,' 'the gate made into a scene of death.'

69. *Fatigate.* An old form of 'fatigued;' 'wearied,' 'worn out.'

70. *Misery.* Here used for 'miserliness.'

71. *Is content to spend the time to end it.* 'Is content to spend his time as the end to which he devotes it;' that is, he is contented to pass his time in fighting, as being the sole object to which he dedicates his time. We may here observe upon the peculiar and elliptical mode in which Shakespeare uses the word "end" throughout this play (see Notes 36 and 40 of the present Act); and it is remarkable that this kind of peculiar use of one particular word, or frequent employment of one special word or phrase during a single play, is to be traced in our poet's productions. See Note 68, Act i., "Troilus and Cressida."

72. *Put on the gown, stand naked, and entreat them.* See the passage from Plutarch, quoted in Note 58 of the present Act; wherein occur the words, "a poore gowne on their backes, and *without any coate underneath*."



Menenius. You have stood your limitation; and the tribunes
Endue you with the people's voice. *Act II. Scene III.*

Must have their voices; neither will they bate
One jot of ceremony.
Men. Put them not to 't:—
Pray you, go fit you to the custom; and
Take to you, as your predecessors have,
Your honour with your form.[73]
Cor. It is a part
That I shall blush in acting, and might well
Be taken from the people.
Bru. [*Aside to* Sic.] Mark you that?
Cor. To brag unto them,—thus I did, and thus;—
Show them the unaching scars which I should hide,
As if I had receiv'd them for the hire
Of their breath only!—

Men. Do not stand upon 't.—
We recommend to you, tribunes of the people,
Our purpose to them:[74] —and to our noble consul
Wish we all joy and honour
Senators. To Coriolanus come all joy and honour! [*Flourish. Exeunt all except* Sicinius *and* Brutus.
Bru. You see how he intends to use the people.
Sic. May they perceive his intent! He will require them,
As if he did contemn what he requested
Should be in them to give.
Bru. Come, we'll inform them
Of our proceedings here: on the market-place,
I know, they do attend us. [*Exeunt.*

73. *Your honour with your form.* 'The honour proposed for you, together with the customary form which its attainment involves for you.'

74. *We recommend to you, tribunes of the people, our purpose to them.* 'We recommend through your representation, tribunes of the people, our purpose of conferring the consulship upon Coriolanus to their favourable consideration and seconding.' We think it not improbable that the first "to" in this sentence was a misprint for 'through' or thro'.'

SCENE III.—ROME. *The Forum.*

Enter several Citizens.

First Cit. Once,[75] if he do require our voices, we ought not to deny him.

Sec. Cit. We may, sir, if we will.

Third Cit. We have power in ourselves to do it, but it is a power that we have no power to do:[76] for if he show us his wounds, and tell us his deeds, we are to put our tongues into those wounds, and speak for them; so, if he tell us his noble deeds, we must also tell him our noble acceptance of them. Ingratitude is monstrous: and for the multitude to be ingrateful, were to make a monster of the multitude; of the which, we, being members, should bring ourselves to be monstrous members.

First Cit. And to make us no better thought of, a little help will serve; for once[77] we stood up about the corn, he himself stuck not to call us the many-headed multitude.

Third Cit. We have been called so of many; not that our heads are some brown, some black, some auburn,[78] some bald, but that our wits are so diversely coloured: and truly, I think, if all our wits were to issue out of one skull, they would fly east, west, north, south; and their consent of one direct way should be at once to all the points o' the compass.

Sec. Cit. Think you so? Which way do you judge my wit would fly?

Third Cit. Nay, your wit will not so soon out as another man's will,—'tis strongly wedged up in a block head; but if it were at liberty, 'twould, sure, southward.

Sec. Cit. Why that way?

Third Cit. To lose itself in a fog; where being three parts melted away with rotten dews, the fourth would return for conscience sake, to help to get thee a wife.

Sec. Cit. You are never without your tricks:—you may, you may.[79]

Third Cit. Are you all resolved to give your voices? But that's no matter, the greater part carries it.[80] I say, if he would incline to the people, there was never a worthier man.—Here he comes, and in the gown of humility: mark his behaviour. We are not to stay all together, but to come by him where he stands, by ones, by twos, and by threes. He's to make his requests by particulars; wherein every one of us has a single honour, in giving him our own voices with our own tongues: therefore follow me, and I'll direct you how you shall go by him.

All. Content, content. [*Exeunt.*

Enter CORIOLANUS *and* MENENIUS.

Men. Oh, sir, you are not right: have you not known
The worthiest men have done 't?
Cor. What must I say?—
"I pray, sir,"—Plague upon 't! I cannot bring
My tongue to such a pace:—"Look, sir;—my wounds;—
I got them in my country's service, when
Some certain of your brethren roar'd, and ran
From the noise of our own drums."
Men. Oh, me, the gods!
You must not speak of that: you must desire them
To think upon you.
Cor. Think upon me! hang 'em!
I would they would forget me, like the virtues
Which our divines lose by them.[81]
Men. You'll mar all:
I'll leave you: pray you, speak to them, I pray you,
In wholesome manner.[82]
Cor. Bid them wash their faces,
And keep their teeth clean. [*Exit* MENENIUS.]—
So, here comes a brace.

Re-enter two Citizens.

You know the cause, sir, of my standing here.

First Cit. We do, sir; tell us what hath brought you to 't.

Cor. Mine own desert.

75. *Once.* Here used in the sense of 'once for all,' or 'it's just this.' See Note 48, Act i., "Much Ado."

76. *We have power in ourselves to do it, but it is a power that we have no power to do.* 'We have the right to deny him, but 'tis a right that we feel ourselves unable to exercise.' The citizen is characteristically and humorously made to express this in a whimsical manner. Shakespeare is fond of introducing these paradoxically expressed speeches where they give characteristic effect. See Note 8, Act iii., "Richard III."

77. *Once.* Here used for 'once when.'

78. *Auburn.* The first Folio misprints this word 'Abram' here; as, a little farther on, it gives 'Coulord' for "coloured." The correction was made in the fourth Folio.

79. *You may, you may.* A familiar expression formerly in common use, signifying 'you may go on,' 'you may say what you please.' See Note 11, Act iii., "Troilus and Cressida."

80. *The greater part carries it.* 'The majority prevails,' 'the larger number carries the day.' See Note 29, Act iii., "Love's Labour's Lost."

81. *Like the virtues which our divines lose by them.* 'As they forget the virtues which our divines vainly endeavour to implant in them.' The term "divines" here has been found fault with as "another amusing instance of anachronism" in Shakespeare, because it happens to have been applied to ministers of the Gospel in Christian times; but it is surely a word of sufficiently wide signification to admit of being aptly used in expressing interpreters of Divine Nature and Divine Wisdom, in whatever creed or age of the world recognised.

82. *Speak to them, I pray you, in wholesome manner.* Here "wholesome" is used to express 'propitiatory,' 'gracious,' 'conciliatory.' See the passage referred to in Note 43, Act iii., "Henry VIII.;" where "wholesome" means 'propitious,' 'favourable,' 'beneficial.' In "Hamlet," Act iii., sc. 2, Guildenstern says, "If it shall please you to make me a *wholesome* answer," meaning 'a gracious and sedate answer.' Guildenstern uses the word in this sense: though Hamlet, in his reply, uses "wholesome" in the sense of 'rational,' 'sane,' 'healthy.'

Sec. Cit. Your own desert!

Cor. Ay, not mine own desire.[83]

First Cit. How! not your own desire!

Cor. No, sir, 'twas never my desire yet to trouble the poor with begging.

First Cit. You must think, if we give you anything, we hope to gain by you.

Cor. Well then, I pray, your price o' the consulship?

First Cit. The price is, to ask it kindly.

Cor. Kindly! Sir, I pray, let me ha 't: I have wounds to show you, which shall be yours in private.—Your good voice, sir; what say you?

Sec. Cit. You shall have it, worthy sir.

Cor. A match, sir.[84]—There is in all two worthy voices begged.—I have your alms: adieu.

First Cit. But this is something odd.

Sec. Cit. An 'twere to give again,—but 'tis no matter.[85] [*Exeunt the two* Citizens.

Re-enter two other Citizens.

Cor. Pray you now, if it may stand with the tune of your voices that I may be consul, I have here the customary gown.

Third Cit. You have deserved nobly of your country, and you have not deserved nobly.

Cor. Your enigma?

Third Cit. You have been a scourge to her enemies, you have been a rod to her friends; you have not, indeed, loved the common people.

Cor. You should account me the more virtuous, that I have not been common in my love. I will, sir, flatter my sworn brother, the people, to earn a dearer estimation of them; 'tis a condition they account gentle: and since the wisdom of their choice is rather to have my hat than my heart, I will practise the insinuating nod, and be off to them most counterfeitly;[86] that is, sir, I will counterfeit the bewitchment of some popular man, and give it bountifully to the desirers. Therefore, beseech you, I may be consul.

Fourth Cit. We hope to find you our friend; and therefore give you our voices heartily.

Third Cit. You have received many wounds for your country.

Cor. I will not seal your knowledge with showing them.[87] I will make much of your voices, and so trouble you no farther.

Both Cit. The gods give you joy, sir, heartily! [*Exeunt.*

Cor. Most sweet voices!—
Better it is to die, better to starve,
Than crave the hire which first we do deserve.
Why in this woolvish toge[88] should I stand here,
To beg of Hob and Dick, that do appear,
Their needless vouches?[89] Custom calls me to 't:—
What custom wills, in all things should we do 't,
The dust on antique time would lie unswept,
And mountainous error be too highly heap'd

83. *Ay, not mine own desire.* Here the Folio gives 'but' for "not;" affording another instance of this not infrequent misprint. See Note 41, Act iv., "First Part Henry IV." The first citizen's reply, echoing Coriolanus's words, prove "not" to be the right word.

84. *A match, sir.* Coriolanus, in his loftily contemptuous way, says, "A match, sir;" which was an idiom for 'agreed,' or, as we now say, 'done!' when a wager is proposed: and he also says it in the sense of 'a pair,' in reference to the second citizen's vote, which, being obtained, forms a 'pair' or "match" with the first citizen's vote already gained; adding in disdainful comment, "There is in all *two* worthy voices begged."

85. *An 'twere to give again,—but 'tis no matter.* The naturalness of the writing here,—with this break in the speech, and with the half-expressed but most expressive sentences of puzzled annoyance and grudged consent, is inimitable. There is no one like Shakespeare for conveying perfect *im*pression through imperfect *ex*pression.

86. *And be off to them most counterfeitly.* 'And take off my "hat" to them in the finest false style.'

87. *I will not seal your knowledge, &c.* Shakespeare often uses "seal" for 'confirm,' 'ratify,' 'give solemn assurance to;' a seal being used as a ratification to a bond or legal paper.

88. *Woolvish toge.* This has been variously altered; the first Folio printing 'woolnish tongue.' That tongue is a misprint for "toge" (a monosyllabic form of 'toga,' which was the garment worn by the Romans), is evidenced by a somewhat similar misprint in "Othello," Act i., sc. 1, where the Folio gives the 'tongued consuls' for "the toged consuls;" and, that "woolvish" is also a misprint for some other word, we think is nearly as manifest. But inasmuch as we feel none of the proposed substitutions (Capell's 'woolfish,' Mason's 'woollen' or 'foolish,' Beckett's 'woolish,' Collier's MS. corrector's 'woolless') to be the probable emendation, we allow "woolvish" to remain in the text. It is from this anxiety to leave the original unaltered if possible, that we refrain from inserting the word here which we have long believed to be the one originally written by Shakespeare,—'slavish.' Not only does 'slavish' contain nearly all the same letters which form "woolvish;" not only does 'slavish' consist completely with either the Folio word 'tongue' or the accepted word of later editions, "toge;" not only does 'slavish' exactly suit the context of this speech; but 'slavish' perfectly accords with the epithets used both by Plutarch and by Shakespeare when mentioning the garment that Coriolanus wears on the present occasion. Plutarch speaks of it as "a *poore* gowne," a "*simple* gowne," "*meane* apparell;" while Shakespeare, elsewhere in the play, adverts to it as "the *napless* vesture of *humility*," "the gown of humility," "the *humble* weed." In "Timon of Athens," Act iv., sc. 3, we find the expression, "This *slave-like* habit;" which testifies Shakespeare's employment of a similar expression with regard to coarse and common raiment. While suffering "woolvish" to occupy its place in the text, we must explain that it is usually supposed to mean 'wolf-like:' but, judging from another passage in the present play (see Note 47, Act iii.), we should rather take it to mean 'woollenish,' 'woollnish,' or 'woolnish;' which last elisionally abbreviated form of the word brings us almost precisely to the Folio spelling and printing.

89. *To beg of Hob and Dick, that do appear, their needless vouches.* 'To beg of Hob and Dick, one after the other as they may choose to make their appearance, their needless votes.' 'Hob and Dick," as well as 'Jack and Tom,' were familiarly employed in Shakespeare's time to express the ordinary run of men; and, because it was a familiar expression, he introduces it here. This however draws upon him the reprehension of Malone, who says, "By strange inattention our poet has here given the names (as in many other places he has attributed the customs) of England to ancient Rome." See Note 45 of the present Act.

For truth to o'er-peer. Rather than fool it so,
Let the high office and the honour go
To one that would do thus.—I am half through;
The one part suffer'd, the other will I do.—
Here come more voices.

Re-enter three other Citizens.

Your voices: for your voices I have fought;
Watch'd for your voices; for your voices bear
Of wounds two dozen odd; battles thrice six
I have seen, and heard of;[90] for your voices have
Done many things, some less, some more: your voices:
Indeed, I would be consul.

Fifth Cit. He has done nobly, and cannot go without any honest man's voice.

Sixth Cit. Therefore let him be consul: the gods give him joy, and make him good friend to the people!

All three Citizens. Amen, amen.—God save thee, noble consul! [*Exeunt.*

Cor. Worthy voices!

Re-enter MENENIUS, *with* BRUTUS *and* SICINIUS.

Men. You have stood your limitation; and the tribunes
Endue you with the people's voice: remains
That,[91] in th' official marks invested, you
Anon do meet the senate.

Cor. Is this done?

Sic. The custom of request you have discharg'd:
The people do admit you; and are summon'd
To meet anon, upon your approbation.

Cor. Where? at the senate-house?

Sic. There, Coriolanus.

Cor. May I change these garments?

Sic. You may, sir.

Cor. That I'll straight do; and, knowing myself again,
Repair to the senate-house.

Men. I'll keep you company.—Will you along?

Bru. We stay here for the people.

Sic. Fare you well.

[*Exeunt* CORIOLANUS *and* MENENIUS.

He has it now; and, by his looks, methinks
'Tis warm at his heart.

Bru. With a proud heart he wore his humble weeds.—
Will you dismiss the people?

Re-enter Citizens.

Sic. How now, my masters! have you chose this man?

First Cit. He has our voices, sir.

Bru. We pray the gods he may deserve your loves.

Sec. Cit. Amen, sir:—to my poor unworthy notice,
He mock'd us when he begg'd our voices.

Third Cit. Certainly
He flouted us downright.

First Cit. No, 'tis his kind of speech,—he did not mock us.

Sec. Cit. Not one amongst us, save yourself, but says
He us'd us scornfully: he should have show'd us
His marks of merit, wounds receiv'd for's country.

Sic. Why, so he did, I am sure.

Citizens. No, no; no man saw 'em.

Third Cit. He said he had wounds, which he could show in private;
And with his hat, thus waving it in scorn,
"I would be consul," says he: "aged custom,
But by your voices, will not so permit me;
Your voices therefore:" when we granted that,
Here was,[92] "I thank you for your voices,—thank you,—
Your most sweet voices:—now you have left your voices,
I have no farther with you:"[93]—was not this mockery?

Sic. Why, either were you ignorant to see 't?[94]
Or, seeing it, of such childish friendliness
To yield your voices?

Bru. Could you not have told him,
As you were lesson'd,—when he had no power,
But was a petty servant to the state,
He was your enemy; ever spake against
Your liberties, and the charters that you bear
I' the body of the weal: and now, arriving
A place of potency,[95] and sway o' the state,
If he should still malignantly remain
Fast foe to the plebeii,[96] your voices might

90. *Battles thrice six I have seen, and heard of.* This has been variously interpreted; but, taking into consideration Coriolanus's scoffing manner of speaking here, we think it means, 'eighteen battles I have seen something of and heard something of.' He has just before sneeringly said he should remind the voters of a time "when some certain of your brethren roar'd, and *ran from the noise* of our own drums'" and he may well here have in his mind the sounds as well as the sights of a battle-field. If the expression, "I have seen and heard of" include—as we think it does—the elliptically conveyed effect of 'I have seen and *made* heard of' or 'caused to be heard of,' it is thoroughly in Shakespeare's comprehensive style.

91. *Remains that.* 'There' or 'it' is elliptically understood before "remains."

92. *Here was.* A somewhat similar idiom to the one pointed out in Note 65, Act i., "Winter's Tale."

93. *I have no farther with you.* An elliptical expression; signifying 'I have no farther want with you,' 'I have no farther need of you,' 'I have nothing farther to wish for from you.'

94. *Were you ignorant to see't?* 'Were you wanting in capacity to see it?'

95. *Arriving a place of potency.* "Arriving" is here used actively. See Note 17, Act v., "Third Part Henry VI."

96. *Plebeii.* The Latin form of 'plebeians;' the people, the commonalty.



Brutus. Repair to the Capitol.
Citizens. We will so: almost all
Repent in their election. *Act II. Scene III.*

Be curses to yourselves? You should have said,
That as his worthy deeds did claim no less
Than what he stood for, so his gracious nature
Would think upon you for your voices, and
Translate his malice towards you into love,
Standing your friendly lord.
Sic. Thus to have said,
As you were fore-advis'd, had touch'd his spirit
And tried his inclination; from him pluck'd
Either his gracious promise, which you might,
As cause had call'd you up, have held him to;
Or else it would have gall'd his surly nature,
Which easily endures not article
Tying him to aught; so, putting him to rage,
You should have ta'en th' advantage of his choler,
And pass'd him unelected.

Bru. Did you perceive
He did solicit you in free[97] contempt,
When he did need your loves; and do you think
That his contempt shall not be bruising to you,
When he hath power to crush? Why, had your bodies
No heart among you? or had you tongues to cry
Against the rectorship of judgment?
Sic. Have you,
Ere now, denied the asker? and now again,
Of him that did not ask, but mock, bestow
Your su'd-for tongues?[98]
Third Cit. He's not confirm'd; we may deny him yet.
Sec. Cit. And will deny him:
I'll have five hundred voices of that sound.

97. *Free.* Here used for 'open,' 'unreserved.'
98. *Of him that did not ask, but mock, bestow, &c.* "Of" is here used for 'on;' and 'do you' is elliptically understood before "bestow."

First Cit. Ay, twice five hundred, and their friends to piece 'em.

Bru. Get you hence instantly; and tell those friends,

They have chose a consul that will from them take
Their liberties; make them of no more voice
Than dogs, that are as often beat for barking,
As therefore kept to do so.

Sic. Let them assemble;
And, on a safer judgment, all revoke
Your ignorant election: enforce[99] his pride,
And his old hate unto you: besides, forget not
With what contempt he wore the humble weed;
How in his suit he scorn'd you: but your loves,
Thinking upon his services, took from you
The apprehension of his present portance,[100]
Which most gibingly, ungravely, he did fashion
After the inveterate hate he bears you.

Bru. Lay
A fault on us, your tribunes; that we labour'd
(No impediment between) but that you must
Cast your election on him.

Sic. Say, you chose him
More after our commandment than as guided
By your own true affections; and that, your minds,
Pre-occupied with what you rather must do
Than what you should, made you against the grain
To voice him consul: lay the fault on us.

Bru. Ay, spare us not. Say we read lectures to you,
How youngly he began to serve his country,
How long continu'd: and what stock he springs of,—
The noble house o' the Marcians; from whence came
That Ancus Marcius, Numa's daughter's son,
Who, after great Hostilius, here was king;
Of the same house Publius and Quintus were,
That our best water brought by conduits hither;
And Censorinus, darling of the people,[101]
And nobly nam'd so, twice being censor,
Was his great ancestor.[102]

Sic. One thus descended,
That hath beside well in his person wrought
To be set high in place, we did commend
To your remembrances: but you have found,
Scaling[103] his present bearing with his past,
That he's your fixèd enemy, and revoke
Your sudden approbation.

Bru. Say, you ne'er had done 't
(Harp on that still) but by our putting on;[104]
And presently, when you have drawn your number,
Repair to the Capitol.

Citizens. We will so: almost all
Repent in their election. [*Exeunt.*

Bru. Let them go on;
This mutiny were better put in hazard,
Than stay, past doubt, for greater:
If, as his nature is, he fall in rage
With their refusal, both observe and answer
The vantage of his anger.

Sic. To the Capitol:
Come, we'll be there before the stream o' the people;
And this shall seem, as partly 'tis, their own,
Which we have goaded onward. [*Exeunt.*

99. *Enforce.* 'Urge,' 'forcibly instance.'

100. *The apprehension of his present portance.* "Apprehension" is here used in the sense of 'perception,' 'appreciation;' and "portance" means 'carriage,' 'bearing.'

101. *And Censorinus, darling of the people.* Pope inserted this line to supply one which the context shows was omitted in the Folio; and Plutarch commences his life of Coriolanus with a passage that evidently formed the groundwork of the present one: "The house of the Martians at Rome was of the number of the Patricians, out of the which have sprong many noble personages, whereof Ancus Martius was one, King Numaes daughters sonne, who was King of Rome after Tullus Hostilius. Of the same house were Publius and Quintus, who brought to Rome their best water they had by conduits. Censorinus also came of that family, that was so surnamed, because the people had chosen him censor twise." Our unwillingness to disturb a generally received reading makes us adopt Pope's line as it is; else, we should have preferred to give the line thus—"The darling of the people, Censorinus," as then not only the rhythm would be better, but the surname would be brought more immediately in consecution with the words, "and nobly nam'd so."

102. *His great ancestor.* Censorinus Publius, and Quintus, were in fact descendants, not ancestors, of Coriolanus; but the words of Plutarch, in the passage above quoted, "of the same house" and "also came of that family," were of sufficient latitude in expression to warrant the poet in supposing them to be predecessors, or in thus introducing them into his drama.

103. *Scaling.* 'Weighing,' 'balancing.' See Note 39, Act iii., "Measure for Measure."

104. *Putting on.* 'Instigation,' 'incitement.' See Note 24, Act ii., "Winter's Tale."

ACT III.

SCENE I.—ROME. *A Street.*

Cornets. Enter CORIOLANUS, MENENIUS, COMINIUS, TITUS LARTIUS, Senators, *and* Patricians.

Cor. Tullus Aufidius, then, had made new head?
Lart. He had, my lord; and that it was which caus'd
Our swifter composition.
Cor. So, then, the Volsces stand but as at first;
Ready, when time shall prompt them, to make road
Upon us again.
Com. They are worn, lord consul,[1] so,
That we shall hardly in our ages see
Their banners wave again.
Cor. Saw you Aufidius?
Lart. On safe-guard[2] he came to me; and did curse
Against the Volsces, for they had so vilely
Yielded the town:[3] he is retir'd to Antium.
Cor. Spoke he of me?
Lart. He did, my lord.
Cor. How? what?
Lart. How often he had met you, sword to sword;
That of all things upon the earth he hated
Your person most; that he would pawn his fortunes
To hopeless restitution, so he might
Be call'd your vanquisher.
Cor. At Antium lives he?
Lart. At Antium.
Cor. I wish I had a cause to seek him there,
To oppose his hatred fully.—[*To* LARTIUS.] Welcome home.

Enter SICINIUS *and* BRUTUS.

Behold, these are the tribunes of the people,
The tongues o' the common mouth: I do despise them;
For they do prank them[4] in authority,
Against all noble sufferance.
Sic. Pass no farther.
Cor. Ha! what is that?
Bru. It will be dangerous to go on: no farther.
Cor. What makes this change?
Men. The matter?
Com. Hath he not pass'd the nobles and the commons?[5]
Bru. Cominius, no.
Cor. Have I had children's voices?
First Sen. Tribunes, give way; he shall to the market-place.
Bru. The people are incens'd against him.
Sic. Stop,
Or all will fall in broil.
Cor. Are these your herd?—
Must these have voices, that can yield them now,
And straight disclaim their tongues?—What are your offices?
You being their mouths, why rule you not their teeth?
Have you not set them on?
Men. Be calm, be calm.
Cor. It is a purpos'd thing, and grows by plot,
To curb the will of the nobility:
Suffer 't, and live with such as cannot rule,
Nor ever will be rul'd.
Bru. Call 't not a plot:
The people cry you mock'd them; and of late,
When corn was given them gratis, you repin'd;
Scandal'd the suppliants for the people,—call'd them
Time-pleasers, flatterers, foes to nobleness.
Cor. Why, this was known before.
Bru. Not to them all.
Cor. Have you inform'd them sithence?[6]
Bru. How! I inform them!
Cor. You are like to do[7] such business.
Bru. Not unlike,
Each way, to better yours.[8]
Cor. Why, then, should I be consul? By yond' clouds,

1. *Lord consul.* Malone remarks upon this—"Shakespeare has here, as in other places, attributed the usage of England to Rome. In his time the title of *lord* was given to many officers of state who were not peers; thus, *lords* of the council, *lord* embassador, *lord* general," &c. Precisely so; the dramatist employed an expression which he knew would be instantly comprehended by the public for whom he wrote, and he wished to give the immediate impression of Coriolanus's having attained his new dignity; that dignity striven for in the last Act, assumed and recognised at the commencement of the present Act, and forfeited before the conclusion of its first scene. This is just one of the poet's touches of dramatic art; with apparent carelessness, but really nicest forethought, marking a point which, as the action progresses, is essential to be well borne in mind.

2. *On safe-guard.* 'With a guard to protect him.'

3. *Against the Volsces, for they had, &c.* "For" used as 'because.'

4. *Prank them.* 'Deck themselves,' 'dress themselves up.' See Note 78, Act ii., "Twelfth Night."

5. *The nobles and the commons.* The Folio prints 'noble' and 'common' here; but as it gives "nobles" and "commons" in other passages of the present play, where the words are used with similar sense, we adopt Rowe's correction as being right.

6. *Sithence.* Old form of 'since.'

7. *You are like to do.* "Like" used for 'likely.' The Folio ascribes this speech to Cominius. Theobald's correction.

8. *Not unlike, each way, to better yours.* 'Not unlikely, in all respects, to improve upon your method of informing the people, which it would be your business to do were you to become consul.'

Let me deserve so ill as you, and make me
Your fellow tribune.

Sic. You show too much of that
For which the people stir: if you will pass
To where you are bound, you must inquire your way,
Which you are out of, with a gentler spirit;
Or never be so noble as a consul,
Nor yoke with him for tribune.

Men. Let's be calm.

Com. The people are abus'd; set on. This paltering
Becomes not Rome; nor has Coriolanus
Deserv'd this so dishonour'd rub, laid falsely
I' the plain way of his merit.[9]

Cor. Tell me of corn!
This was my speech; and I will speak 't again,—

Men. Not now, not now.

First Sen. Not in this heat, sir, now.

Cor. Now, as I live, I will.—My nobler friends,
I crave their pardons:—
For the mutable, rank-scented many, let them
Regard me as I do not flatter, and
Therein behold themselves: I say again,
In soothing them, we nourish 'gainst our senate
The cockle[10] of rebellion, insolence, sedition,
Which we ourselves have plough'd for, sow'd, and scatter'd,
By mingling them with us, the honour'd number;
Who lack not virtue, no, nor power, but that
Which they have given to beggars.

Men. Well, no more.

First Sen. No more words, we beseech you.

Cor. How! no more!
As for my country I have shed my blood,
Not fearing outward force, so shall my lungs
Coin words till their decay against those meazels,[11]
Which we disdain should tetter us, yet sought
The very way to catch them.

Bru. You speak o' the people,
As if you were a god to punish, not
A man of their infirmity.

Sic. 'Twere well
We let the people know 't.

Men. What, what? his choler?

Cor. Choler!
Were I as patient as the midnight sleep,
By Jove, 'twould be my mind!

Sic. It is a mind
That shall remain a poison where it is,
Not poison any farther.

Cor. Shall remain!
Hear you this Triton of the minnows?[12] mark you
His absolute "shall"?

Com. 'Twas from the canon.[13]

Cor. "Shall"!
Oh, good, but most unwise patricians![14] why,
You grave, but reckless senators, have you thus
Given Hydra here to choose an officer,[15]
That with his peremptory "shall," being but
The horn and noise o' the monster,[16] wants not spirit
To say he'll turn your current in a ditch,
And make your channel his? If he have power,
Then vail your ignorance;[17] if none, awake
Your dangerous lenity.[18] If you are learn'd,

9. *This so dishonour'd rub, laid falsely, &c.* "Rub" is a term used in the game of bowls (see Note 21, Act iii., "Troilus and Cressida"); and "falsely" is here used for 'treacherously.'

10. *Cockle.* A weed among corn, that impedes its growth.

11. *Meazels.* 'Meazel' is an old term for a leper, from the French word, *meselle;* and Coriolanus uses "meazels" to signify 'lepers,' as personifying the men he is abusing, while he employs it to signify 'leprosies' or diseases, as governing the words "to catch them." This use of an epithet in a double sense is consistent with Shakespeare's expressive and largely inclusive style; especially where he indicates hurried speaking.

12. *Triton of the minnows.* A "Triton" is a sea-god, represented as blowing a shell, and leading processions of sea-deities. "Minnows" are the smallest of fish. See Note 36, Act i., "Love's Labour's Lost."

13. *'Twas from the canon.* Here, taking "from" to be used in its sense of 'apart from,' 'away from' (see Note 97, Act i., "Twelfth Night"), Johnson explains this speech to mean, 'was contrary to the established rule; it was a form of speech to which he has no right.' But Malone interprets it to mean, 'What Sicinius has said is according to rule;' and proceeds to point out that "it alludes to the absolute *veto* of the tribunes, the power of putting a stop to every proceeding; and accordingly, Coriolanus, instead of disputing this power of the tribunes, proceeds to argue against the power itself, and to inveigh against the patricians for having granted it." We hold with the latter explanation, because it consists with Sicinius's speech at the commencement of the last scene of this Act—"When they hear me say, 'It *shall* be so, i' the right and strength o' the Commons' . . . . . insisting on *the old prerogative and power,*" &c.; but the present passage affords a remarkable instance of the directly opposite sense which the word "from" may give to a sentence, according to the sense in which the word is used and taken.

14. *Oh, good, but most unwise patricians!* The Folio misprints 'God' for "good" here. Theobald's correction.

15. *Thus given Hydra here to choose an officer.* In this passage, "here" has been altered to 'leave' and to 'heart;' but "here" is used in the present instance as it is in those pointed out in Notes 23, Act iii., "First Part Henry IV.," and 54, Act ii., "Second Part Henry VI." "Given" is here used elliptically, to express 'given permission to,' 'permitted,' 'allowed,' 'granted;' as it is in "Hamlet," Act i., sc. 3, where Polonius says to Ophelia, "With a larger tether may he walk, than may be *given* you."

16. *The horn and noise o' the monster.* The Folio gives 'monsters' for "monster" here. Capell's correction. For a description of Hydra see Note 46, Act iv., "Second Part Henry IV." "Horn" is used in continuation of the figure Coriolanus has used in calling Sicinius "this Triton." Wordsworth, in one of his most poetical sonnets, "The World is Too Much with Us," speaks of hearing "old *Triton* blow his wreathèd *horn.*"

17. *Then vail your ignorance.* 'In that case, let your admitted ignorance take a lower tone and defer to their admitted superiority.' "Vail" is used in its sense of 'lower,' 'stoop.' See Note 34, Act v., "Taming of the Shrew."

18. *Awake your dangerous lenity.* 'Arouse your perilous forbearance, and convert it into more judicious severity.' For instances of a similar idiomatic and elliptical expression used by Shakespeare, see Notes 18, Act v., "Much Ado," and 85, Act iii., "Richard III."



Brutus. Seize him, Ædiles!
Citizens. Down with him! down with him!

Act III. Scene I.

Be not as common fools; if you are not,
Let them have cushions by you. You are plebeians,
If they be senators: and they are no less,
When, both your voices blended,[19] the great'st taste
Most palates theirs. They choose their magistrate;
And such a one as he, who puts his "shall,"
His popular "shall," against a graver bench
Than ever frown'd in Greece. By Jove himself,
It makes the consuls base! and my soul aches
To know, when two authorities are up,
Neither supreme, how soon confusion
May enter 'twixt the gap of both, and take
The one by the other.[20]

Com. Well,—on to the market-place.

Cor. Whoever gave that counsel, to give forth
The corn o' the storehouse gratis, as 'twas us'd
Sometime in Greece,—

Men. Well, well, no more of that.

Cor. Though there the people had more absolute power,—
I say, they nourish'd disobedience, fed
The ruin of the state.

Bru. Why, shall the people give
One that speaks thus their voice?

Cor. I'll give my reasons,
More worthier than their voices. They know the corn
Was not our recompense,[21] resting well assur'd
They ne'er did service for 't: being press'd to the war,
Even when the navel of the state was touch'd,
They would not thread the gates,[22]—this kind of service
Did not deserve corn gratis: being i' the war,
Their mutinies and revolts, wherein they show'd
Most valour, spoke not for them: the accusation
Which they have often made against the senate,
All cause unborn, could never be the native
Of our so frank donation.[23] Well, what then?
How shall this bosom multiplied[24] digest
The senate's courtesy? Let deeds express
What's like to be their words:—"We did request it;
We are the greater poll, and in true fear
They gave us our demands:"—thus we debase
The nature of our seats, and make the rabble
Call our cares fears; which will in time
Break ope the locks o' the senate, and bring in
The crows to peck the eagles.

Men. Come, enough.

Bru. Enough, with over-measure.

Cor. No, take more:
What may be sworn by, both divine and human,
Seal what I end withal![25]—This double worship,—
Where one part does disdain with cause, the other
Insult without all reason; where gentry, title, wisdom,
Cannot conclude but by the yea and no
Of general ignorance,—it must omit
Real necessities, and give way the while
To unstable slightness: purpose so barr'd, it follows,
Nothing is done to purpose. Therefore, beseech you,—
You that will be less fearful than discreet;
That love the fundamental part of state
More than you doubt[26] the change on 't; that prefer
A noble life before a long, and wish

19. *They are no less, when, both your voices, &c.* 'They are no less than senators, when, both your and their voices being blended together, the predominant taste of the mixture has most the flavour of theirs.' "Palates" is here used as Shakespeare uses "smacks" (see Note 85, Act iv., "Winter's Tale,"), to signify 'tastes of,' 'relishes of,' 'has a flavour of;' and in "Antony and Cleopatra," Act v., sc. 2, he again uses the verb "palates" to express 'tastes.'

20. *And take the one by the other.* 'And mutually destroy each other's power.' Here "take" seems to be used in the sense of 'destroy,' 'blast,' 'annihilate.' See Note 66, Act ii. of this play.

21. *Was not our recompense.* 'Was not our recompense to them,' 'was not given by us as a recompense.' See Note 100, Act i., "Troilus and Cressida."

22. *Thread the gates* 'Pass the gates,' as a thread passes through the needle's eye. The verb is still in common use, thus figuratively employed; as, 'to thread the windings of a way,' 'to thread the mazes of a wood,' 'to thread a crowd.' See Note 34, Act v., "King John."

23. *The native of our so frank donation.* It has been proposed to change "native" to 'motive' here; but "native" is used to express 'origin,' 'source,' 'cause of birth,' 'natural engenderer;' and agrees with the previous word "unborn."

24. *This bosom multiplied.* Mr. Collier's MS. corrector substitutes 'bisson multitude' for "bosom multiplied," here; and several of the best modern editors have adopted the alteration. From the mode in which Shakespeare elsewhere uses the word "bosom" for 'stomach,' and from the context of the word "*digest*" in the present passage,—also from the mode in which he uses "multiplying" for 'multifarious' ("Macbeth," Act i., sc. 2),—we believe that here "bosom multiplied" is meant to express 'general stomach.' See the speech referred to in Note 74, Act i., "Second Part Henry IV.," where the use of the words "sick," "over-greedy," "surfeited," "beastly feeder," "full," "cast him up," "disgorge," "glutton *bosom*," &c., together with the application of the strong metaphor throughout to the popular appetite or inclination of the general people, gives large support to our belief that here "bosom multiplied" is used for 'general stomach.' Also, the term "common bosom" occurs in "Lear," Act v., sc. 3; where it means the 'common people's inclination.'

25. *What may be sworn by, both divine and human, seal what I end withal!* 'Let whatever of divine or human that can give solemnity to an oath confirm the words with which I conclude!' This sentence affords an example of the extremely appropriate forms of adjuration which Shakespeare uses. See Note 11, Act i., "Merchant of Venice:" for Heath mentions that "the Romans swore by what was human as well as divine; by their head, by their eyes, by the dead bones and ashes of their parents, &c. See Brisson *de formulis*, p. 808—817."

26. *Doubt.* Here used in its sense of 'dread,' 'fear;' the sense of the passage being, 'Therefore I beseech you, you who will be less fearful of using violent measures than prudent in using them promptly; you who value the preservation of our state constitution more than you dread its overthrow.'

To jump a body with a dangerous physic[27]
That's sure of death without it,—at once pluck out
The multitudinous tongue; let them not lick
The sweet which is their poison: your dishonour
Mangles true judgment, and bereaves the state
Of that integrity which should become[28] it;
Not having the power to do the good it would,
For th' ill which doth control it.

Bru. He has said enough.

Sic. He has spoken like a traitor, and shall answer
As traitors do.

Cor. Thou wretch! despite o'erwhelm thee!—
What should the people do with these bald tribunes?
On whom depending, their obedience fails
To the greater bench: in a rebellion,
When what's not meet, but what must be, was law,
Then were they chosen: in a better hour,
Let what is meet be said it must be meet,
And throw their power i' the dust.

Bru. Manifest treason!

Sic. This a consul? no.

Bru. The Ædiles, ho!—Let him be apprehended.

Sic. Go, call the people [*exit* BRUTUS];—in whose name myself
Attach thee as a traitorous innovator,
A foe to the public weal: obey, I charge thee,
And follow to thine answer.

Cor. Hence, old goat!

Sen. and Pat. We'll surety him.

Com. Aged sir, hands off.

Cor. Hence, rotten thing! or I shall shake thy bones
Out of thy garments.

Sic. Help, ye citizens!

Re-enter BRUTUS, *with the* Ædiles, *and a rabble of* Citizens.

Men. On both sides more respect.

Sic. Here's he that would take from you all your power.

Bru. Seize him, Ædiles!

Citizens. Down with him! down with him!

Sec. Sen. Weapons, weapons, weapons!—
[*They all bustle about* CORIOLANUS.

Tribunes, patricians, citizens!—what, ho!—
Sicinius, Brutus, Coriolanus, citizens!

Citizens. Peace, peace, peace; stay, hold, peace.

Men. What is about to be?—I am out of breath;
Confusion's near; I cannot speak.—You, tribunes
To the people,—Coriolanus, patience:—
Speak, good Sicinius.

Sic. Hear me, people; peace!

Citizens. Let's hear our tribune: peace!—Speak, speak, speak.

Sic. You are at point to lose your liberties:
Marcius would have all from you; Marcius,
Whom late you have nam'd for consul.

Men. Fie, fie, fie!
This is the way to kindle, not to quench.

First Sen. To unbuild the city, and to lay all flat.

Sic. What is the city but the people?

Citizens. True,
The people are the city.

Bru. By the consent of all, we were establish'd
The people's magistrates.

Citizens. You so remain.

Men. And so are like to do.

Com. That is the way to lay the city flat;[29]
To bring the roof to the foundation,
And bury all, which yet distinctly ranges,
In heaps and piles of ruin.

Sic. This deserves death.

Bru. Or let us stand to our authority,
Or let us lose it.—We do here pronounce,
Upon the part o' the people, in whose power
We were elected theirs, Marcius is worthy
Of present death.

Sic. Therefore lay hold of him;
Bear him to the rock Tarpeian, and from thence
Into destruction cast him.

Bru. Ædiles, seize him!

Citizens. Yield, Marcius, yield!

27. *To jump a body with a dangerous physic.* The word "jump" in this sentence has been suspected of error, and various substitutions have been proposed, such as 'vamp,' 'imp,' and 'purge.' But each of these substitutions have the defect of exactly changing the sense which the context requires. The original word "jump" is used elsewhere by Shakespeare to express the precise meaning demanded here,—'risk,' 'hazard,' 'jeopardise.' In "Macbeth," Act i., sc. 7, it is used in this sense and as a verb—"We'd *jump* the life to come;" in "Cymbeline," Act v., sc. 4, it is used in this sense and as a verb—"Or *jump* the after-inquiry on your own peril;" and in "Antony and Cleopatra," Act iii., sc. 8, it is used as a noun—"Our fortune lies upon this *jump*," to signify 'this chance,' 'this venture.' In Holland's translation of Pliny's "Natural History," we find—"It [ellebore] putteth the patient to a *jumpe*, or great hazard;" and Richardson explains the word thus—"To come or go at a *jump*; that is, suddenly, hastily, without seeing the ground to alight upon, at a risk or venture." The argument throughout the passage, as well as the sentence in immediate juxtaposition, requires that the original word signifying 'risk' should be retained, and not altered to one that means '*patch up by attempted cure*.'

28. *Become.* Here used for 'becomingly adorn,' 'befittingly invest.' See Note 50, Act iii., "As You Like It."

29. *That is the way to lay the city flat.* Pope and others assign this speech to Coriolanus; which is a plausible alteration, on account of Sicinius's reply, "This deserves death." But inasmuch as the present speech agrees with Cominius's former one in this scene, beginning, "The people are abused; set on. This paltering," &c., in its objections against the tribunes, and as it may naturally come as an echo and support of the first senator's words, "To unbuild the city, and to lay all flat," we think it probably belongs (as ascribed by the Folio) to Cominius; in which case, Sicinius's words, "This deserves death," are a following up of what he has just been urging against Coriolanus—"Marcius would have all from you," &c.

Men. Hear me one word;
Beseech you, tribunes, hear me but a word.
Æd. Peace, peace!
Men. Be that you seem, truly your country's friends,[30]
And temperately proceed to what you would
Thus violently redress.
Bru. Sir, those cold ways,
That seem like prudent helps, are very poisonous
Where the disease is violent.—Lay hands upon him,
And bear him to the rock.
Cor. [*Drawing his sword.*] No, I'll die here.
There's some among you have beheld me fighting:
Come, try upon yourselves what you have seen me.
Men. Down with that sword!—Tribunes, withdraw awhile.
Bru. Lay hands upon him.
Men. Help Marcius, help,
You that be noble; help him, young and old!
Citizens. Down with him, down with him!
[*In this mutiny, the* Tribunes, *the* Ædiles, *and the* People, *are beaten in.*
Men. Go, get you to your house;[31] be gone, away!
All will he naught else.
Sec. Sen. Get you gone.
Cor. Stand fast;[32]
We have as many friends as enemies.
Men. Shall it be put to that?
First Sen. The gods forbid!—
I pr'ythee, noble friend, home to thy house;
Leave us to cure this cause.
Men. For 'tis a sore upon us,
You cannot tent yourself: be gone, beseech you.
Com. Come, sir, along with us.[33]
Cor. I would they were barbarians[34] (as they are,
Though in Rome litter'd), not Romans (as they are not,
Though calv'd i' the porch o' the Capitol),—
Men. Be gone;
Put not your worthy rage into your tongue;
One time will owe another.[35]
Cor. On fair ground
I could beat forty[36] of them.
Men. I could myself
Take up a brace o' the best of them; yea, the two tribunes.
Com. But now 'tis odds beyond arithmetic;
And manhood is call'd foolery, when it stands
Against a falling fabric.—Will you hence,
Before the tag[37] return? whose rage doth rend
Like interrupted waters, and o'erbear
What they are us'd to bear.
Men. Pray you, be gone:
I'll try whether my old wit be in request
With those that have but little: this must be patch'd
With cloth of any colour.
Com. Nay, come away.
[*Exeunt* CORIOLANUS, COMINIUS, *and others.*
First Pat. This man has marr'd his fortune.
Men. His nature is too noble for the world:
He would not flatter Neptune for his trident,
Or Jove for 's power to thunder. His heart's his mouth:
What his breast forges, that his tongue must vent;
And, being angry, does forget that ever
He heard the name of death.— [*A noise within.*
Here's goodly work!
Sec. Pat. I would they were a-bed!
Men. I would they were in Tiber! What, the vengeance,
Could he not speak 'em fair?

Re-enter BRUTUS *and* SICINIUS, *with the rabble.*

Sic. Where is this viper,
That would depopulate the city, and
Be every man himself?
Men. You worthy tribunes,—
Sic. He shall be thrown down the Tarpeian rock
With rigorous hands: he hath resisted law,
And therefore law shall scorn him farther trial
Than the severity of the public power,
Which he so sets at naught.
First Cit. He shall well know
The noble tribunes are the people's mouths,
And we their hands.
Citizens. He shall, sure on 't.
Men. Sir, sir,—
Sic. Peace!
Men. Do not cry havock,[38] where you should but hunt
With modest warrant.

30. *Your country's friends.* The Folio prints 'friend' here for "friends." Rowe's correction; which is evidenced to be right by the present speech being the appeal which Menenius has asked to make, in the previous words, "Beseech you, *tribunes*, hear me but a word."

31. *Get you to your house.* The Folio misprints 'our' for "your" here. Rowe's correction.

32. *Stand fast.* The prefix in the Folio is '*Com.*' instead of "*Cor.*" here. Warburton's correction.

33. *Come, sir, along with us.* The Folio assigns this speech to Coriolanus; to whom it obviously cannot belong. Corrected in the second Folio.

34. *I would they were barbarians.* This speech and the next are by the Folio run into one, and ascribed to Menenius. Tyrwhitt proposed the arrangement of the dialogue here adopted.

35. *One time will owe another.* 'Some other time will give you the opportunity which the present time denies you'

36. *Forty.* Here used as an indefinite number. See Note 60, Act iii., "Henry VIII."

37. *Tag.* An abbreviated form of 'tag-rag;' which is used by Shakespeare in "Julius Cæsar," Act i., sc. 2, where we find, "If the tag-rag people did not," &c.

38. *Do not cry havock.* 'Do not give the signal for general destruction.' See Note 50, Act ii., "King John," where the word "havock" is more particularly explained.



Coriolanus. Why did you wish me milder? would you have me
False to my nature?

Act III. Scene II.

Sic. Sir, how comes 't that you
Have holp to make this rescue?
Men. Hear me speak:—
As I do know the consul's worthiness,
So can I name his faults,—
Sic. Consul!—what consul?
Men. The consul Coriolanus.
Bru. He consul!
Citizens. No, no, no, no, no.
Men. If, by the tribunes' leave, and yours, good people,
I may be heard, I would crave a word or two;
The which shall turn you to no farther harm[39]
Than so much loss of time.
Sic. Speak briefly, then;
For we are peremptory to dispatch
This viperous traitor: to eject him hence
Were but one danger;[40] and to keep him here
Our certain death: therefore it is decreed
He dies to-night.
Men. Now the good gods forbid
That our renownèd Rome, whose gratitude
Towards her deservèd children is enroll'd
In Jove's own book, like an unnatural dam
Should now eat up her own!
Sic. He's a disease that must be cut away.
Men. Oh, he's a limb that has but a disease;
Mortal, to cut it off; to cure it, easy.
What has he done to Rome that's worthy death?
Killing our enemies? The blood he hath lost
(Which, I dare vouch, is more than that he hath,
By many an ounce), he dropp'd it for his country,
And what is left, to lose it by his country,
Were to us all, that do 't and suffer it,
A brand to th' end o' the world.
Sic. This is clean kam.[41]
Bru. Merely[42] awry: when he did love his country,
It honour'd him.
Men. The service of the foot
Being once gangren'd,[43] is not then respected
For what before it was?
Bru. We'll hear no more.—
Pursue him to his house, and pluck him thence;
Lest his infection, being of catching nature,
Spread farther.
Men. One word more, one word.
This tiger-footed rage, when it shall find
The harm of unscann'd swiftness, will, too late,
Tie leaden pounds to 's heels. Proceed by process;
Lest parties (as he is belov'd) break out,
And sack great Rome with Romans.
Bru. If it were so,—
Sic. What do ye talk?
Have we not had a taste of his obedience?
Our Ædiles smote? ourselves resisted?—come,—
Men. Consider this:—he has been bred i' the wars
Since he could draw a sword, and is ill school'd
In bolted language; meal and bran together
He throws without distinction. Give me leave,
I'll go to him, and undertake to bring him[44]
Where he shall answer, by a lawful form,
(In peace) to his utmost peril.
First Sen. Noble tribunes,
It is the humane way: the other course
Will prove too bloody; and the end of it
Unknown to the beginning.
Sic. Noble Menenius,
Be you, then, as the people's officer.—
Masters, lay down your weapons.
Bru. Go not home.
Sic. Meet on the market-place.—We'll attend you there:
Where, if you bring not Marcius, we'll proceed
In our first way.
Men. I'll bring him to you.—
[*To the* Senators.] Let me desire your company: he must come,
Or what is worst will follow.
First Sen. Pray you, let's to him.
[*Exeunt.*

39. *Turn you to no farther harm.* See Note 23, Act v., "Third Part Henry VI."

40. *Were but one danger.* Theobald changed "one" here to 'our;' and the Cambridge Editors conjecture 'moe' to be the word intended. But it appears to us that the sentence means, 'To banish him from hence were but to encounter one danger; and to allow him to remain in Rome would be to encounter another,—the certain destruction of our offices as tribunes.' We think the word 'another' is elliptically understood after "here;" as thus: 'To eject him hence were but one danger; and to keep him here, another,—our certain death.'

41. *This is clean kam.* 'This is quite beside the purpose,' 'quite irrelevant.' See Note 55, Act ii. Shakespeare, in "Julius Cæsar," Act i., sc. 3, has "*clean* from the purpose;" and in "Othello," Act i, sc. 3, he has "*clean* out of the way." "Kam" is an old word (Erse and Welsh) for 'crooked;' and 'kim, kam' (a corruption of "clean kam") was an idiom in familiar use, to express 'quite contrary,' 'completely at cross purposes.'

42. *Merely.* Here used for 'absolutely,' 'entirely,' 'utterly.'

43. *The service of the foot, &c.* Warburton assigned this speech to Sicinius, alleging that it "could never be said by Coriolanus's apologist;" but it is a following up of Menenius's previous speech and argument. By adopting Steevens's interrogation point placed at its conclusion (the Folio ends it with a full stop), the consecution is not only rendered obvious, but the same interrogatory form is kept up as in the line, "What has he done to Rome that's worthy death?" The point of interrogation after "enemies" in the previous speech was inserted by Hanmer, and we believe it to have been intended by the author; for the Folio frequently prints commas and colons where interrogation points are needed, one kind of stop for another, and various other misnunctuations.

44. *To bring him.* In the Folio "him" is followed by peace;' which words, as they are repeated in the next line but one, and are injurious to the metre, Pope omitted. On the supposition that they were mistakenly inserted by an error of the printer, we adopt Pope's correction.

SCENE II.—*A Room in* CORIOLANUS's *House.*

Enter CORIOLANUS *and* Patricians.

Cor. Let them pull all about mine ears; present me
Death on the wheel, or at wild horses' heels;[45]
Or pile ten hills on the Tarpeian rock,
That the precipitation might down stretch
Below the beam of sight; yet will I still
Be thus to them.

First Pat. You do the nobler.

Cor. I muse[46] my mother
Does not approve me farther, who was wont
To call them woollen vassals,[47] things created
To buy and sell with groats; to show bare heads
In congregations, to yawn, be still, and wonder,
When one but of my ordinance stood up
To speak of peace or war.[48]—

Enter VOLUMNIA.

I talk of you:
Why did you wish me milder? would you have me
False to my nature? Rather say, I play
The man I am.[49]

Vol. Oh, sir, sir, sir,
I would have had you put your power well on,
Before you had worn it out.

Cor. Let go.[50]

Vol. You might have been enough the man you are,
With striving less to be so: lesser had been
The thwartings[51] of your dispositions, if
You had not show'd them how you were dispos'd[52]
Ere they lack'd power to cross you.

Cor. Let them hang.

Vol. Ay, and burn too.

Enter MENENIUS *and* Senators.

Men. Come, come, you have been too rough, something too rough;
You must return and mend it.

First Sen. There's no remedy:
Unless, by not so doing, our good city
Cleave in the midst, and perish.

Vol. Pray, be counsell'd:
I have a heart as little apt as yours,[53]
But yet a brain that leads my use of anger
To better vantage.

Men. Well said, noble woman:
Before he should thus stoop to the herd,[54] but that
The violent fit o' the time craves it as physic
For the whole state, I would put mine armour on,
Which I can scarcely bear.

Cor. What must I do?

Men. Return to the tribunes.

Cor. Well, what then? what then?

Men. Repent what you have spoke.

45. *Death on the wheel, or at wild horses' heels.* The commentators, in reference to this passage, observe: "Breaking a criminal on the wheel was a punishment unknown to the Romans; and except in the single instance of Metius Suffetius, according to Livy, dismemberment by being torn to death by wild horses never took place in Rome. Shakespeare attributes to them the cruel punishments of a later age." With almost as much justice might it be gravely objected that to "pile ten hills on the Tarpeian rock" was never known to be done in Rome as a means of punishing by death. For poetic and dramatic purpose, Shakespeare's putting these words into Coriolanus's mouth has a truth of appropriateness far beyond that demanded by the accuracies of chronological fact. See Note 1 of this Act.

46. *Muse.* 'Wonder.'

47. *To call them woollen vassals.* The way in which "them" is used here, alluding to the common people, affords a fine instance of Shakespeare's dramatic way of abruptly commencing a scene, as well as of his using a pronoun in reference to an unnamed but thoroughly understood antecedent. See Note 3, Act ii., "Winter's Tale." The term "woollen vassals" here shows Shakespeare's intention to convey the circumstance that the garment worn by the plebeians was of wool; and this lends support to our interpretation of the word "woolvish," as given in Note 88, Act ii. At the same time, the epithet "vassals" affords confirmation to our surmise that 'slavish' may have been the word for which the Folio printers mistakenly substituted 'wooluish.'

48. *When one but of my ordinance stood up to speak, &c.* 'When one of my rank did but stand up to speak,' &c. As we interpret this sentence, the construction is transposed here; but the line so runs that it will admit of three different interpretations: first, the one we have given; second, 'when but a single man of my rank stands up,' &c.; third, 'when a man of but my rank in the state stands up,' &c. "Ordinance" is here used in the sense of 'order,' 'rank,' 'degree,' 'grade.'

49. *I play the man I am.* 'I act in accordance with my own character.' Hanmer proposed to insert 'truly' before "I play," in order to supply the so-called defective measure; but Shakespeare here and elsewhere has short lines, which give excellent effect of brevity where the speakers are expressing themselves curtly and tartly.

50. *Let go.* Here again various alterations have been proposed, in order to supply the two additional feet in the line, which metre-mongers suppose it to require, but which we think Shakespeare's poetic taste and dramatic judgment caused him occasionally and purposely to omit. "Let go" is an idiomatic use of the words (as the French employ their phrase, '*laissez donc*'), to express dissent from a last-spoken opinion, and to signify prohibition of farther discussion.

51. *Thwartings.* The Folio prints 'things' here for "thwartings." Theobald's correction.

52. *Had not show'd them how, &c.* The introduction of "them" here, which in strict grammatical construction refers to "thwartings," but which really and in Shakespearian construction refers to the plebeians, admirably serves to maintain the characteristic effect of the dialogue; both mother and son alluding to the unmentioned but perfectly comprehended theme of their wrathful antipathy by the same pronoun. See Note 47 of this Act.

53. *I have a heart as little apt as yours.* This passage has been suspected of corruption, and has been variously altered; but we believe that here "apt" is used to express 'pliant,' 'inclinable,' 'accommodating,' 'conformable,' all of which senses are comprised in the Latin word *aptus*, whence our word "apt" is derived.

54. *Before he should thus stoop to the herd.* The Folio prints 'heart' for "herd" here. Theobald's correction. In both previous passages of this play, where "herd" is applied to the common people (see Note 62, Act i., and the question towards the commencement of Act iii.—"Are these your herd?"), the Folio spells the word 'heard;' which easily accounts for the misprint of 'heart' in the present passage.

Cor. For them?—I cannot do it to the gods;
Must I, then, do 't to them?
Vol. You are too absolute;
Though therein you can never be too noble,
But when extremities speak. I have heard you say,
Honour and policy, like unsever'd friends,
I' the war do grow together: grant that, and tell me,
In peace what each of them by the other lose,[55]
That they combine not there.
Cor. Tush, tush!
Men. A good demand.
Vol. If it be honour in your wars to seem
The same you are not (which, for your best ends,
You adopt your policy), how is it less or worse,
That it shall hold companionship in peace
With honour, as in war; since that to both
It stands in like request?
Cor. Why force you this?[56]
Vol. Because that now it lies you on to speak[57]
To the people; not by your own instruction,
Nor by the matter which your heart prompts you,[58]
But with such words that are but roted in
Your tongue,[59] though but bastards, and syllables
Of no allowance, to your bosom's truth.[60]
Now, this no more dishonours you at all,
Than to take in a town[61] with gentle words,
Which else would put you to your fortune, and
The hazard of much blood.
I would dissemble with my nature, where
My fortunes and my friends at stake requir'd
I should do so in honour: I am, in this,[62]
Your wife, your son, these senators, the nobles;
And you will rather show[63] our general louts[64]
How you can frown, than spend a fawn upon them,
For the inheritance of their loves, and safeguard
Of what that want[65] might ruin.
Men. Noble lady!—
Come, go with us; speak fair: you may salve so
Not what is dangerous present, but the loss
Of what is past.[66]
Vol. I pr'ythee now, my son,
Go to them, with this bonnet[67] in thy hand;
And thus far having stretch'd it[68] (here be with them),[69]
Thy knee bussing the stones (for in such business
Action is eloquence, and the eyes of the ignorant
More learnèd than the ears), waving thy head,
Which often,[70] thus, correcting thy stout heart,
Now humble[71] as the ripest mulberry
That will not hold the handling: or say to them,
Thou art their soldier, and, being bred in broils,
Hast not the soft way, which, thou dost confess,
Were fit for thee to use, as they to claim,
In asking their good loves; but thou wilt frame
Thyself, forsooth, hereafter theirs, so far
As thou hast power and person.

55. *What each of them by the other lose.* A false grammatical concord, allowable in Shakespeare's time, of which we have pointed out several instances. See Note 26, Act v., "Henry V."

56. *Why force you this?* 'Why do you urge this?' See Note 99, Act ii.

57. *Now it lies you on to speak.* A similar form of phraseology to the one pointed out in Note 83, Act ii., "Richard II."

58. *Nor by the matter which your heart prompts you.* 'To' is elliptically understood after "you" here; other examples having been pointed out where Shakespeare thus gives a final word to be implied. See Notes 149, Act iv., "Winter's Tale," and 80, Act i., "First Part Henry IV."

59. *With such words that are but roted in your tongue.* The Folio spells "roted" here 'roated;' and out of the four passages where "rote" occurs in Shakespeare's plays, the Folio twice spells it 'roate.' We are thus particular in stating this latter point, because Johnson and others change "roted" to 'rooted' here. "Such words that are but roted in your tongue" appears to us to mean, 'Such words as are but retained by rote in your tongue,' 'Such words as are but kept by a routine process of memory in your tongue ready for use;' mere words acquired by rote and held ready for conventional utterance. Shakespeare uses the expression "by rote" to convey the idea of 'without real meaning,' 'in a merely superficial and artificial manner,' as well as 'by a routine process of memory,' in the passage, "Oh, she knows well, thy love did read by *rote*, and could not spell," "Romeo and Juliet," Act ii., sc. 3; and Bacon (in the Essay on Atheism) employs it in this comprehensive sense, when observing, "He rather saith it *by rote* to himself, as that he would have, than that he can throughly believe it, or be persuaded of it." We think that to throw out a word like "roted," merely because there has been no instance of its use prior to Shakespeare's, is to reject the advantage afforded by having such a genius to create expressive words for the language.

60. *Though but bastards, and syllables of no allowance, to your bosom's truth.* "Allowance" is here used in the sense of 'favourable acceptance,' 'approbation' (see Note 74, Act ii., "Troilus and Cressida"); and "to" has the force of 'compared to,' or 'in comparison with.' For other instances of this peculiar ellipsis, see Note 15, Act ii. The whole sentence means, 'Though they be but bastards, and syllables of no recognised worth, compared with the legitimate offspring of your bosom's truth, your own frank and honest speech.'

61. *To take in a town.* 'To capture a town,' 'to conquer a town.' See Note 47, Act i.

62. *I am, in this.* 'I represent, in this appeal.'

63. *And you will rather show.* 'Yet' is elliptically understood before "you" here.

64. *Louts.* 'Clowns,' 'boors.'

65. *That want.* 'The want of that love.'

66. *Not what is dangerous present, but the loss, &c.* 'Only' is elliptically understood between "not" and "what" here.

67. *This bonnet.* Volumnia alludes (possibly by a sign) to the bonnet which Coriolanus wears or holds at the moment she is speaking.

68. *And thus far having stretch'd it . . . . . which often, thus, correcting, &c.* The word "thus," here twice used, shows that Volumnia employs action throughout this speech, as an exponent of what she wishes to convey to her son and prompt him to do in imitation. See Note 26, Act ii., "Winter's Tale."

69. *(Here be with them.)* A phrase indicative of an accompanying gesture used in illustration of the speaker's meaning. See Note 92, Act ii.

70. *Which often.* This has been suspected of error, and has been variously altered; but we think it to be one of Shakespeare's condensedly elliptical phrases, signifying 'which [waving of thy head] let it be often,' 'let it be often done or repeated.' We have instanced many examples of this kind of construction. See Note 22, Act ii., "Richard II."

71. *Now humble.* An ellipsis for 'now being humble,' 'now made humble,' or 'now rendered humble.'

Men. This but done,
Even as she speaks, why, their hearts were yours;
For they have pardons, being ask'd, as free
As words to little purpose.
Vol. Pr'ythee now,
Go, and be rul'd: although I know thou hadst rather
Follow thine enemy in a fiery gulf
Than flatter him in a bower.—Here is Cominius.

Enter COMINIUS.

Com. I have been i' the market-place; and, sir, 'tis fit
You make strong party, or defend yourself
By calmness or by absence: all's in anger.
Men. Only fair speech.
Com. I think 'twill serve, if he
Can thereto frame his spirit.
Vol. He must and will.—
Pr'ythee now, say you will, and go about it.
Cor. Must I go show them my unbarb'd sconce?[72] must I,
With my base tongue, give to my noble heart
A lie, that it must bear? Well, I will do't:
Yet, were there but this single plot[73] to lose,
This mould of Marcius, they to dust should grind it,
And throw 't against the wind.—To the market-place:—
You have put me now to such a part, which never
I shall discharge to the life.
Com. Come, come, we'll prompt you.
Vol. I pr'ythee now, sweet son,—as thou hast said
My praises made thee first a soldier, so,
To have my praise for this, perform a part
Thou hast not done before.
Cor. Well, I must do't:
Away, my disposition, and possess me
Some harlot's spirit! my throat of war be turn'd,
Which quired[74] with my drum, into a pipe
Small as a woman's, or the virgin voice
That babies lulls asleep! the smiles of knaves
Tent[75] in my cheeks: and schoolboys' tears take up
The glasses of my sight! a beggar's tongue
Make motion through my lips; and my arm'd knees,
Who bow'd but in my stirrup,[76] bend like his
That hath receiv'd an alms!—I will not do't;
Lest I surcease[77] to honour mine own truth,
And, by my body's action, teach my mind
A most inherent baseness.
Vol. At thy choice, then:
To beg of thee, it is my more dishonour
Than thou of them.[78] Come all to ruin: let
Thy mother rather feel thy pride than fear
Thy dangerous stoutness;[79] for I mock at death
With as big heart[80] as thou. Do as thou list.
Thy valiantness was mine, thou suck'dst it from me;
But owe[81] thy pride thyself.
Cor. Pray, be content:
Mother, I am going to the market-place;
Chide me no more. I'll mountebank their loves,
Cog[82] their hearts from them, and come home belov'd
Of all the trades in Rome. Look, I am going:
Commend me to my wife. I'll return consul;
Or never trust to what my tongue can do
I' the way of flattery farther.
Vol. Do your will. [*Exit.*
Com. Away! the tribunes do attend you: arm yourself
To answer mildly; for they are prepar'd
With accusations, as I hear, more strong
Than are upon you yet.
Cor. The word is, mildly:—pray you, let us go:
Let them accuse me by invention, I
Will answer in mine honour.
Men. Ay, but mildly.
Cor. Well, mildly be it, then; mildly.
[*Exeunt.*

SCENE III.—ROME. *The Forum.*

Enter SICINIUS *and* BRUTUS.

Bru. In this point charge him home,—that he affects
Tyrannical power: if he evades us there,

---

72. *My unbarb'd sconce.* As Shakespeare elsewhere uses "barbed" to express 'caparisoned for war' (see Note 6, Act i., "Richard III."), as Chaucer uses 'barbe' in the sense of a covering for the head; and as Cotgrave says that 'barbute' signifies a riding-hood and also the beaver of a helmet, it is probable that Coriolanus is here meant to say my 'unarmed,' 'unhelmeted,' or 'uncovered head.'

73. *Plot.* Literally, a piece of ground; figuratively applied to the human body, as earth or "mould."

74. *Quired.* Here used for 'chimed,' 'sang in unison,' 'sounded in the same loud strain.'

75. *Tent.* Here used for 'encamp,' 'form themselves a resting-place.'

76. *My arm'd knees, who bow'd, &c.* Instance of "who" used for 'which.'

77. *Surcease.* An old form of 'cease.'

78. *To beg of thee, it is my more dishonour than thou of them.* Elliptically expressed: 'It is more dishonour for me to beg of thee than it is dishonour for thee to beg of them.'

79. *Let thy mother rather feel, &c.* Johnson says, "This is obscure;" but Volumnia, who has just spoken of the "dishonour" to which her son's refusal to grant her request subjects her, says, 'Nay, then, let me feel the effects of thy pride in this thy refusal and in the harm it may bring upon us, rather than fear thy dangerous inflexibility.'

80. *With as big heart.* "Big" is here used for 'haughty,' 'unbending,' 'unflinching,' 'unsubmissive.' See Note 33, Act v., "Taming of the Shrew."

81. *Owe.* 'Own;' 'possess as derived from thine own nature.

82. *Cog* 'Cheat,' 'cajole.'

Enforce him with his envy to the people;[83]
And that the spoil got on the Antiates
Was ne'er distributed.

Enter an Ædile.

What, will he come?
Æd. He's coming.
Bru. How accompanied?
Æd. With old Menenius, and those senators
That always favour'd him.
Sic. Have you a catalogue
Of all the voices that we have procur'd,
Set down by the poll?
Æd. I have; 'tis ready.
Sic. Have you collected them by tribes?[84]
Æd. I have.
Sic. Assemble presently the people hither:
And when they hear me say, "It shall be so
I' the right and strength o' the commons," be it either
For death, for fine, or banishment, then let them,
If I say fine, cry "Fine,"—if death, cry "Death;"
Insisting on the old prerogative
And power i' the truth o' the cause.[85]
Æd. I shall inform them.
Bru. And when such time they have begun to cry,
Let them not cease, but with a din confus'd
Enforce the present execution
Of what we chance to sentence.
Æd. Very well.
Sic. Make them be strong, and ready for this hint,
When we shall hap to give 't them.
Bru. Go about it.—[*Exit* Ædile.
Put him to choler straight: he hath been us'd
Ever to conquer, and to have his worth
Of contradiction:[86] being once chaf'd, he cannot
Be rein'd again to temperance; then he speaks
What's in his heart; and that is there which looks
With us to break his neck.[87]
Sic. Well, here he comes.

Enter CORIOLANUS, MENENIUS, COMINIUS, Senators, *and* Patricians.

Men. Calmly, I do beseech you.
Cor. Ay, as an ostler, that for the poorest piece
Will bear the knave by the volume.[88]—The honour'd gods
Keep Rome in safety, and the chairs of justice
Supplied with worthy men! plant love among us!
Throng[89] our large temples with the shows of peace,
And not our streets with war!
First Sen. Amen, Amen.
Men. A noble wish.

Re-enter Ædile, *with* Citizens.

Sic. Draw near, ye people.
Æd. List to your tribunes; audience: peace, I say!
Cor. First, hear me speak.
Both Tri. Well, say.—Peace, ho!
Cor. Shall I be charg'd no farther than this present?
Must all determine[90] here?
Sic. I do demand,
If you submit you to the people's voices,
Allow their officers, and are content
To suffer lawful censure for such faults
As shall be prov'd upon you?
Cor. I am content.
Men. Lo, citizens, he says he is content:
The warlike service he has done, consider; think
Upon the wounds his body bears, which show
Like graves i' the holy churchyard.
Cor. Scratches with briers,
Scars to move laughter only.
Men. Consider farther,
That when he speaks not like a citizen,
You find him like a soldier: do not take
His rougher accents[91] for malicious sounds,
But, as I say, such as become a soldier,
Rather than envy you.[92]

83. *Enforce him with his envy to the people.* 'Urge against him his hatred of the people.' "Enforce" is again used for 'urge,' a little farther on in the present scene. See Note 56 of this Act.

84. *By tribes.* This is explained by a passage in North's Plutarch: "The tribunes would in any case (whatsoeuer became of it) that the people should proceed to giue their voyces *by tribes*, and not by hundreds; for by this meanes the multitude of the poore needie people (and all such rabble as had nothing to lose, and had lesse regard of honesty before their eyes) came to be of greater force (because their voyces were numbred *by the polle*) than the noble honest citizens."

85. *The old prerogative and power i' the truth o' the cause.* Johnson remarks, "This is not very easily understood," and proposes to read 'o'er the truth o' the cause;' but we think that the original reading, "i' the truth o' the cause," bears the interpretation, 'in the justice of the procedure.' We have before pointed out instances where Shakespeare uses the word "cause" in the sense of 'course of action,' or 'procedure.' See Note 11, Act v., "King John."

86. *His worth of contradiction.* "Worth" is here used as an abbreviated form of 'pennyworth;' which latter word is frequently used by Shakespeare idiomatically, in the sense of 'a full quantity,' 'a lumping amount' (see the passage referred to in Note 55, Act ii., "Much Ado"); and in the present sentence 'his worth' has a similar meaning with the modern familiar expressions, 'his fill,' 'his full swing.'

87. *And that is there which looks with us to break his neck.* 'And in his heart is that wrathful spirit which tends concurrently with our wish to bring about his destruction.'

88. *For the poorest piece will bear the knave by the volume.* 'For the smallest coin will bear being called knave as often as would fill a volume.'

89. *Throng.* The Folio prints 'through' for "throng" here. Theobald's correction; suggested by Warburton.

90. *Determine.* Here used for 'terminate,' 'conclude.' See Note 94, Act iv., "Second Part Henry IV."

91. *Accents.* The Folio gives 'actions' instead of "accents" here. Theobald's correction.

92. *Rather than envy you.* 'Rather than such as imply hatred to you,' 'rather than such as show ill-will towards you.'

Com. Well, well, no more.
Cor. What is the matter,
That being pass'd for consul with full voice,
I am so dishonour'd, that the very hour
You take it off again?
Sic. Answer to us.
Cor. Say, then: 'tis true, I ought so.
Sic. We charge you, that you have contriv'd to take
From Rome all season'd office,[93] and to wind
Yourself into a power tyrannical;
For which you are a traitor to the people.
Cor. How! traitor!
Men. Nay, temperately; your promise.
Cor. The fires i' the lowest hell fold in the people!
Call me their traitor!—Thou injurious tribune!
Within thine eyes sat twenty thousand deaths,[94]
In thy hands clutch'd as many millions, in
Thy lying tongue both numbers, I would say,
Thou liest, unto thee, with a voice as free
As I do pray the gods.
Sic. Mark you this, people?
Citizens. To the rock, to the rock with him!
Sic. Peace!
We need not put new matter to his charge:
What you have seen him do, and heard him speak,
Beating your officers, cursing yourselves,
Opposing laws with strokes, and here defying
Those whose great power must try him; even this,
So criminal, and in such capital kind,
Deserves th' extremest death.
Bru. But since he hath
Serv'd well for Rome,—
Cor. What do you prate of service?
Bru. I talk of that, that know it.
Cor. You?
Men. Is this the promise that you made your mother?
Com. Know, I pray you,—
Cor. I'll know no farther:
Let them pronounce the steep Tarpeian death,
Vagabond exile, flaying, pent to linger
But with a grain a day,—I would not buy
Their mercy at the price of one fair word;
Nor check my courage for what they can give,[95]
To have 't with saying, Good morrow.
Sic. For that he has[96]
(As much as in him lies) from time to time
Envied[97] against the people, seeking means
To pluck away their power; as now at last[98]
Given hostile strokes, and that not in the presence
Of dreaded justice, but on the ministers
That do distribute it;[99]—in the name o' the people,
And in the power of us the tribunes, we,
Even from this instant, banish him our city;
In peril of precipitation
From off the rock Tarpeian, never more
To enter our Rome gates: i' the people's name,
I say it shall be so.
Citizens. It shall be so, it shall be so; let him away:
He's banished, and it shall be so.
Com. Hear me, my masters, and my common friends,—
Sic. He's sentenc'd; no more hearing.
Com. Let me speak:
I have been consul, and can show for Rome[100]
Her enemies' marks upon me. I do love
My country's good with a respect more tender,
More holy, and profound, than mine own life,
My dear wife's estimate, her womb's increase,
And treasure of my loins; then if I would
Speak that,—
Sic. We know your drift:—speak what?
Bru. There's no more to be said, but he is banish'd,
As enemy to the people and his country:
It shall be so.
Citizens. It shall be so, it shall be so.
Cor. You common cry of curs![101] whose breath I hate
As reek[102] o' the rotten fens, whose loves I prize
As the dead carcasses of unburied men
That do corrupt my air,—I banish you;
And here remain with your uncertainty!
Let every feeble rumour shake your hearts!
Your enemies, with nodding of their plumes,

93. *Season'd office.* 'Long-established office,' 'time-matured office.'

94. *Within thine eyes sat, &c.* 'If' is elliptically understood before "within."

95. *Nor check my courage for what they, &c.* "Courage" is here used for 'spirit,' 'hardihood.' See Note 29, Act ii., "Third Part Henry VI."

96. *For that he has.* 'Because he has,' 'for the reason that he has.'

97. *Envied.* 'Shown hatred,' 'shown ill-will,' 'shown a grudging spirit.' See Note 92 of this Act.

98. *As now at last.* 'He has' is elliptically understood between "as" and "now" here; the construction of the sentence allowing the words to be thus implied, since it runs thus:—"For that he has . . . . envied against the people . . . . as [he has] now at last given," &c.

99. *Not in the presence of dreaded justice, but on the ministers, &c.* Here 'only' is elliptically understood after "not" in this sentence. See Note 66 of the present Act. "Not," when followed thus by "but," was formerly sometimes used for 'not only.'

100. *Can show for Rome.* The Folio prints 'from' instead of "for" here. Theobald's correction.

101. *You common cry of curs!* "Cry" is here used in the sense of 'pack;' as it is later on in this play. See Note 79, Act iv.

102. *Reek.* 'Fume,' 'vapour,' 'exhalation.'



Ædile. The people's enemy is gone, is gone!
Citizens. Our enemy is banish'd! he is gone! Hoo! hoo! *Act III. Scene III.*

Fan you into despair! Have the power still
To banish your defenders; till at length
Your ignorance (which finds not till it feels),
Making but reservation of yourselves[103]
(Still your own foes), deliver you, as most
Abated captives, to some nation
That won you without blows! Despising,
For you, the city,[104] thus I turn my back:
There is a world elsewhere.

[*Exeunt* CORIOLANUS, COMINIUS, MENENIUS, Senators, *and* Patricians.

Æd. The people's enemy is gone, is gone!

Citizens. Our enemy is banish'd! he is gone! Hoo! hoo!

[*Shouting, and throwing up their caps.*

Sic. Go, see him out at gates,[105] and follow him,
As he hath followed you, with all despite;
Give him deserv'd vexation. Let a guard
Attend us through the city.

Citizens. Come, come, let's see him out at gates; come:—
The gods preserve our noble tribunes!—come.

[*Exeunt.*

103. *Making but reservation of yourselves.* Capell changed "but" to 'not' here; and many editors since his time have adopted his alteration. But it appears to us to destroy the intended meaning of the passage, which is—'Have the power still to banish your defenders; till at length your ignorance (which cannot discern till it is made to feel), reserving none but yourselves unbanished (still your own foes), deliver you, as most subdued captives, to some nation that shall have won you without striking a blow.' By thus telling them that in banishing their defenders and keeping only themselves unbanished they do but the more securely provide for their own ultimate departure from Rome as miserable captives, we think that Coriolanus's sneer at their "ignorance" is made extra pointed.

104. *Despising, for you, the city.* "For you" is here used to express 'for your sakes,' 'on account of you.' See Note 9, Act iv., "Richard III."

105. *Out at gates.* A colloquial form of 'out at the gates,' or 'out of the gates.' See Note 33, Act v., "Henry VIII."



Volumnia. Oh, ye're well met: the hoarded plague o' the gods
Requite your love!

Act IV. Scene II.

ACT IV.

SCENE I.—ROME. *Before a Gate of the City.*

Enter CORIOLANUS, VOLUMNIA, VIRGILIA, MENENIUS, COMINIUS, *and several young* Patricians.

Cor. Come, leave your tears; a brief farewell:—the beast
With many heads butts me away.—Nay, mother,
Where is your ancient courage? you were us'd
To say extremity[1] was the trier of spirits;
That common chances common men could bear;
That, when the sea was calm, all boats alike
Show'd mastership in floating; fortune's blows,
When most struck home, being gentle wounded, craves
A noble cunning:[2] you were us'd to load me
With precepts that would make invincible
The heart that conn'd[3] them.

Vir. Oh, heavens! oh, heavens![4]

Cor. Nay, I pr'ythee, woman,—

Vol. Now the red pestilence[5] strike all trades in Rome,
And occupations perish!

Cor. What, what, what!
I shall be lov'd when I am lack'd. Nay, mother,
Resume that spirit, when you were wont to say,
If you had been the wife of Hercules,
Six of his labours you'd have done, and sav'd
Your husband so much sweat.—Cominius,
Droop not; adieu.—Farewell, my wife,—my mother:
I'll do well yet.—Thou old and true Menenius,
Thy tears are salter than a younger man's,
And venomous to thine eyes.—My sometime general,
I have seen thee stern, and thou hast oft beheld
Heart-hardening spectacles; tell these sad women,
'Tis fond[6] to wail inevitable strokes,
As 'tis to laugh at them.—My mother, you wot[7] well
My hazards still have been your solace: and
Believe 't not lightly (though I go alone,
Like to a lonely dragon, that his fen
Makes fear'd and talk'd of more than seen),[8] your son
Will or exceed the common, or be caught
With cautelous baits and practice.[9]

Vol. My first son,[10]
Whither wilt thou go? Take good Cominius
With thee awhile: determine on some course,
More than a wild exposure[11] to each chance
That starts i' the way before thee.

Cor. Oh, the gods!

Com. I'll follow thee a month, devise with thee
Where thou shalt rest, that thou mayst hear of us,
And we of thee: so, if the time thrust forth
A cause for thy repeal, we shall not send
O'er the vast world to seek a single man;
And lose advantage, which doth ever cool
I' the absence of the needer.[12]

Cor. Fare ye well:
Thou hast years upon thee; and thou art too full
Of the wars' surfeits, to go rove with one

---

1. *Extremity.* The first Folio prints 'extremities.' Corrected in the second Folio.

2. *Fortune's blows, when most struck home, being gentle wounded, craves a noble cunning.* The construction here is very peculiar; and various attempts have been made to alter the passage, under the idea that it is misprinted. As it stands, the sentence may be interpreted to mean, 'When Fortune's blows are most struck home, to be gentle, although wounded, demands a noble philosophy.' "Cunning" is not unfrequently used by Shakespeare in the sense of 'wisdom,' 'skill,' 'proficiency.' See Note 26, Induction, "Taming of the Shrew."

3. *Conn'd.* 'Studied,' 'committed to memory,' 'learned thoroughly.' See Note 55, Act iii., "As You Like It."

4. *Oh, heavens! oh, heavens!* Be it observed that after this one irrepressible burst of anguish, when her husband has bidden her to check it, Virgilia utters no farther syllable during this parting scene. See Note 21, Act ii.

5. *The red pestilence.* This imprecation, slightly varied in form, occurs again elsewhere. See Notes 56, Act i., "Tempest," and 5, Act ii., "Troilus and Cressida."

6. *Fond.* 'Weak,' 'foolish.'

7. *Wot.* 'Know.'

8. *Like to a lonely dragon, that his fen makes fear'd, &c.* Here the construction allows of two meanings in the sentence—'Like a lonely dragon, that his pestilential fen makes feared and talked of more than seen,' and 'like a lonely dragon that makes his fenny retreat fear'd and talk'd of more than seen.' This duplicate meaning applies well to Coriolanus, whose withdrawal to some unknown place causes him to be dreaded and talked of during absence, and whose known fierce nature causes this intended place of retreat to become a subject of fear and wondering conjecture.

9. *Cautelous baits and practice.* "Cautelous" is 'insidious,' 'wily,' 'artful,' 'deceitful;' and "practice" is 'treachery,' 'treacherous plotting,' 'machination.' See Note 47, Act i., "Henry VIII."

10. *My first son.* "First" is here used in the sense of 'most admirable,' 'supremely noble;' and affords an instance of one of Shakespeare's *superlatives of eminence.* See Note 14, Act iv., "Second Part Henry IV."

11. *A wild exposure.* The Folio gives the word in the form of 'exposture;' which is probably a misprint, as in the two other instances where Shakespeare has used it ("Troilus and Cressida," Act i., sc. 3, and "Macbeth," Act ii., sc. 3) it is given in the usual form of "exposure."

12. *Lose advantage, which doth ever cool i' the absence of the needer.* The employment of the word "needer" in this passage affords an example of Shakespeare's inclusive style; for "needer" as here employed gives the effect of the man needing the advantage of which there is a prospect, and of the man needed home by his friends who want him to profit by it. Moreover, what golden wisdom and practical truth are comprised in a line or two!

That's yet unbruis'd: bring me but out at gate.[13]—
Come, my sweet wife, my dearest mother, and
My friends of noble touch;[14] when I am forth,
Bid me farewell, and smile. I pray you, come.
While I remain above the ground, you shall
Hear from me still; and never of me aught
But what is like me formerly.

Men. That's worthily
As any ear can hear.—Come, let's not weep.—
If I could shake off but one seven years
From these old arms and legs, by the good gods,
I'd with thee every foot.

Cor. Give me thy hand:—
Come. [*Exeunt.*

SCENE II.—ROME. *A Street near the Gate.*

Enter SICINIUS, BRUTUS, *and an* Ædile.

Sic. Bid them all home; he's gone, and we'll no farther.—
The nobility are vex'd, who, we see, have sided
In his behalf.

Bru. Now we have shown our power,
Let us seem humbler after it is done
Than when it was a-doing.[15]

Sic. Bid them home:
Say their great enemy is gone, and they
Stand in their ancient strength.

Bru. Dismiss them home. [*Exit* Ædile.
Here comes his mother.

Sic. Let's not meet her.

Bru. Why?

Sic. They say she's mad.

Bru. They have ta'en note of us: keep on your way.

Enter VOLUMNIA, VIRGILIA, *and* MENENIUS.

Vol. Oh, ye're well met: the hoarded plague o' the gods
Requite your love!

Men. Peace, peace; be not so loud.

Vol. If that I could for weeping, you should hear,—
Nay, and you shall hear some.—[*To* BRUTUS.] Will you be gone?[16]

Vir. [*To* SICINIUS.] You shall stay too: I would I had the power
To say so to my husband.

Sic. Are you mankind?[17]

Vol. Ay, fool; is that a shame?—Note but this fool.—
Was not a man my father? Hadst thou foxship
To banish him that struck more blows for Rome
Than thou hast spoken words?—

Sic. Oh, blessèd heavens!

Vol. More noble blows than ever thou wise words;
And for Rome's good.—I'll tell thee what;—yet go:—
Nay, but thou shalt stay too:—I would my son
Were in Arabia, and thy tribe before him,
His good sword in his hand.

Sic. What then?

Vir. What then!
He'd make an end of thy posterity.

Vol. Bastards and all.—
Good man, the wounds that he does bear for Rome!

Men. Come, come, peace.

Sic. I would he had continu'd to his country
As he began, and not unknit himself
The noble knot he made.

Bru. I would he had.

Vol. I would he had! 'Twas you incens'd the rabble;—
Cats,[18] that can judge as fitly of his worth,
As I can of those mysteries which heaven
Will not have earth to know.

Bru. Pray, let us go.

Vol. Now, pray, sir, get you gone:
You have done a brave deed. Ere you go, hear this:—
As far as doth the Capitol exceed
The meanest house in Rome, so far my son

---

13. *Bring me but out at gate.* 'Accompany me no farther than out of the gate.' See Notes 35, Act v., "Troilus and Cressida," and 105, Act iii. of the present play.

14. *My friends of noble touch.* 'My nobly tested friends,' my well-proved friends. See Note 12, Act iv., "Richard III."

15. *Humbler after it is done than when it was a-doing.* "It" here refers to the deed of Coriolanus's banishment, implied in the previous words, "he's gone;" affording an instance of the mode in which Shakespeare uses the word "it" in reference to an implied particular.

16. *Will you be gone?* This form of question, now generally used to express desire to have a person gone, here signifies a desire to hinder his going; not meaning 'Will you go when I bid you?' but 'Are you going, when I say you shall hear me?' This is explained, because if not understood as here intended, it seems to be contradicted by the words that follow—"You shall stay too;" whereas they continue the sense of Volumnia's address to the tribunes, who are trying to pass on.

17. *Are you mankind?* The word "mankind" is asked tauntingly, in the sense of 'manlike,' 'mannish,' 'masculine' (see Note 41, Act ii., "Winter's Tale"); and replied to in the sense of 'human,' of 'human-kind.'

18. *Cats.* This has been suspected of error; and it has been proposed to change the word to 'curs' or 'bats.' But we think that "cats" is probably here used in reference to the well-known saying, 'A cat may look at a king,' Volumnia inferring that these tribunes are creatures who gaze upon her king-like son, as little capable of appreciating his nature as the animal in the adage is capable of comprehending royalty, and "can judge as fitly of his worth," &c. A passage in "Romeo and Juliet," Act iii., sc. 3 ("Every *cat* and dog, and little mouse, every unworthy thing . . . . may *look* on her"), contains apparent allusion to the same proverb; and Shakespeare makes mention several times of a "cat" as a repulsive animal, as well as a mean and insignificant one. There is also a passage that, although it seems to be merely a whimsical non-simile ("No more eyes to see withal than a cat"—see Note 80, Act i., "Taming of the Shrew"), may indirectly tend to illustrate the want of perception here implied in the term "cats," as flung by Volumnia at the tribunes.



Third Servant. What fellow's this?
First Servant. A strange one as ever I looked on: I cannot get him out o' the house.
Act IV Scene V.

(This lady's husband here, this, do you see),
Whom you have banish'd, does exceed you all.
Bru. Well, well, we'll leave you.
Sic. Why stay we to be baited
With one that wants her wits?
Vol. Take my prayers with you.—
[*Exeunt* Tribunes.
I would the gods had nothing else to do
But to confirm my curses! Could I meet them
But once a-day, it would unclog my heart
Of what lies heavy to 't.[19]
Men. You have told them home;
And, by my troth, you have cause. You'll sup
with me?
Vol. Anger's my meat; I sup upon myself,
And so shall starve with feeding.—Come, let's go:
Leave this faint puling,[20] and lament as I do,
In anger, Juno-like. Come, come, come.
Men. Fie, fie, fie! [*Exeunt.*

SCENE III.—*A Highway between* ROME *and* ANTIUM.

Enter a Roman *and a* Volsce, *meeting.*

Rom. I know you well, sir, and you know me: your name, I think, is Adrian.
Vols. It is so, sir: truly, I have forgot you.

19. *It would unclog my heart of what lies heavy to 't.* The word "unclog" here gives "heavy to 't" the elliptical effect of 'heavily attached to it;' while at the same time "to" is used, as elsewhere, for 'on' or 'upon.' See the sentence following the one explained in Note 68, Act i., "Henry VIII."—"To this point hast thou heard him at any time speak aught?" where the more usual phraseology would be, 'On this point hast thou heard him,' &c.

20. *This faint puling.* By this slight touch, and by the epithet "faint," how well is indicated the silent agony of weeping in which Virgilia is lost. See Note 4 of this Act.

Rom. I am a Roman; and my services are, as you are, against them: know you me yet?

Vols. Nicanor? no.

Rom. The same, sir.

Vols. You had more beard when I last saw you; but your favour is well appeared[21] by your tongue. What's the news in Rome? I have a note from the Volscian state, to find you out there: you have well saved me a day's journey.

Rom. There hath been in Rome strange insurrection;[22] the people against the senators, patricians, and nobles.

Vols. Hath been! is it ended, then? Our state thinks not so: they are in a most warlike preparation, and hope to come upon them in the heat of their division.

Rom. The main blaze of it is past, but a small thing would make it flame again: for the nobles receive so to heart the banishment of that worthy Coriolanus, that they are in a ripe aptness to take all power from the people, and to pluck from them their tribunes for ever. This lies glowing, I can tell you, and is almost mature for the violent breaking out.

Vols. Coriolanus banished!

Rom. Banished, sir.

Vols. You will be welcome with this intelligence, Nicanor.

Rom. The day serves well for them now. I have heard it said, the fittest time to corrupt a man's wife is when she's fallen out with her husband. Your noble Tullus Aufidius will appear well in these wars, his great opposer, Coriolanus, being now in no request of his country.

Vols. He cannot choose. I am most fortunate, thus accidentally to encounter you: you have ended my business, and I will merrily accompany you home.

Rom. I shall, between this and supper, tell you most strange things from Rome; all tending to the good of their adversaries. Have you an army ready, say you?

Vols. A most royal one; the centurions and their charges, distinctly billeted, already in the entertainment,[23] and to be on foot at an hour's warning.

Rom. I am joyful to hear of their readiness, and am the man, I think, that shall set them in present action. So, sir, heartily well met, and most glad of your company.

Vols. You take my part from me, sir; I have the most cause to be glad of yours.

Rom. Well, let us go together. [*Exeunt.*

SCENE IV.—ANTIUM. *Before* AUFIDIUS'S *House.*

Enter CORIOLANUS *in mean apparel, disguised and muffled.*

Cor. A goodly city is this Antium.—City,
'Tis I that made thy widows: many an heir
Of these fair edifices 'fore my wars
Have I heard groan and drop: then know me not;
Lest that thy wives[24] with spits, and boys with stones,
In puny battle slay me.—

Enter a Citizen.

Save you, sir.

Cit. And you.

Cor. Direct me, if it be your will,
Where great Aufidius lies: is he in Antium?

Cit. He is, and feasts the nobles of the state
At his house this night.

Cor. Which is his house, beseech you?

Cit. This, here, before you.

Cor. Thank you, sir: farewell. [*Exit* Citizen.

Oh, world, thy slippery turns! Friends now fast sworn,
Whose double bosoms seem to wear one heart,
Whose hours,[25] whose bed,[26] whose meal, and exercise,

---

21. *Appeared.* This word has been variously altered; but we think it is here used to express 'made to appear,' 'manifested,' 'shown:' just as "appears" is used for 'shows,' 'makes manifest,' in "Cymbeline," Act iv., sc. 2, where Belarius says, "This youth, howe'er distress'd, *appears* he hath had good ancestors."

22. *Insurrection.* The Folio prints 'insurrections.' Steevens's correction.

23. *Already in the entertainment.* A military expression, equivalent to 'already in pay.' By the mode in which the word "already" is used in this clause of the sentence, it gives 'ready' to be elliptically understood in the next clause, "and [ready] to be on foot at an hour's warning." The word itself, "ready," also, in the previous inquiry, allows it to be understood here in the reply; and we point this out, as affording a clue to Shakespeare's condensed style of writing, in a very obvious instance, because it may serve for a guide in passages of less obvious construction.

24 *Wives.* Here used for 'women.' See Note 2, Act v., "Henry V."

25. *Whose hours.* "Hours" has been changed to 'house;' but we think that were there no other ground for retaining the Folio word than the one afforded by the passage describing mutual friendship in "Two Gentlemen of Verona," Act ii., sc. 4—"From our infancy we have conversed and spent our *hours* together," it would suffice to indicate that "hours" was the word here intended by the author. That "hour" occurs again in the next line but one, far from offering an objection to the retention of "hours" previously, lends support to our belief that the Folio word is the author's word; because it is in accordance with Shakespeare's style thus to repeat a word, where it lends force and point to his meaning. His meaning is, 'Strange that friends whose hours have been spent perpetually together, should within a single hour break out to bitterest enmity.'

26. *Whose bed.* That it was the custom of very dear and intimate friends, in Shakespeare's time, to share one bed together, has been observed upon before. See Note 41, Act ii., "Henry V."

Are still together, who twin, as 'twere, in love
Unseparable, shall within this hour,
On a dissension of a doit,[27] break out
To bitterest enmity: so, fellest foes,
Whose passions and whose plots have broke their sleep
To take the one the other,[28] by some chance,
Some trick not worth an egg,[29] shall grow dear friends,
And interjoin their issues. So with me:
My birth-place hate I,[30] and my love's upon
This enemy town.—I'll enter: if he slay me,
He does fair justice;[31] if he give me way,
I'll do his country service. [*Exit.*

SCENE V.—ANTIUM. *A Hall in* AUFIDIUS'S *House.*

Music within. Enter a Servant.

First Serv. Wine, wine, wine!—What service is here! I think our fellows are asleep. [*Exit.*

Enter a second Servant.

Sec. Serv. Where's Cotus? my master calls for him.—Cotus! [*Exit.*

Enter CORIOLANUS.

Cor. A goodly house: the feast smells well; but I
Appear not like a guest.

Re-enter the first Servant.

First Serv. What would you have, friend? whence are you? Here's no place for you: pray, go to the door.

Cor. [*Aside.*] I have deserv'd no better entertainment,
In being Coriolanus.[32]

Re-enter second Servant.

Sec. Serv. Whence are you, sir? Has the porter his eyes in his head, that he gives entrance to such companions?[33] Pray, get you out.

Cor. Away!

Sec. Serv. Away! get you away.

Cor. Now thou'rt troublesome.

Sec. Serv. Are you so brave? I'll have you talked with anon.

Enter a third Servant. *The first meets him.*

Third Serv. What fellow's this?

First Serv. A strange one as ever I looked on: I cannot get him out o' the house: pr'ythee call my master to him.

Third Serv. What have you to do here, fellow? Pray you, avoid the house.

Cor. Let me but stand; I will not hurt your hearth.

Third Serv. What are you?

Cor. A gentleman.

Third Serv. A marvellous poor one.

Cor. True, so I am.

Third Serv. Pray you, poor gentleman, take up some other station; here's no place for you: pray you, avoid: come.

Cor. Follow your function, go,
And batten[34] on cold bits. [*Pushes him away.*

Third Serv. What! you will not?—Pr'ythee, tell my master what a strange guest he has here.

Sec. Serv. And I shall. [*Exit.*

Third Serv. Where dwellest thou?

Cor. Under the canopy.

Third Serv. Under the canopy!

Cor. Ay.

Third Serv. Where's that?

Cor. I' the city of kites and crows.

Third Serv. I' the city of kites and crows!—What an ass it is!—Then thou dwellest with daws too?

Cor. No, I serve not thy master.

Third Serv. How, sir! do you meddle with my master?

Cor. Ay; 'tis an honester service than to meddle with thy mistress.
Thou prat'st, and prat'st; serve with thy trencher, hence! [*Beats him in.*

Enter AUFIDIUS *and the second* Servant.

Auf. Where is this fellow?

Sec. Serv. Here, sir: I'd have beaten him like a dog, but for disturbing the lords within.

Auf. Whence com'st thou? what wouldst thou? thy name?
Why speak'st not? speak, man: what's thy name?

Cor. [*Unmuffling.*] If, Tullus,
Not yet thou know'st me, and, seeing me, dost not

---

27. *A doit.* Used to express the smallest coin. See Note 37, Act ii., "Tempest."

28. *To take the one the other.* 'To destroy each other.' For a similar phrase, see Note 20, Act iii.

29. *An egg.* Used as a symbol of insignificance. See Note 59, Act iv., "All's Well."

30. *My birth-place hate I.* The Folio misprints 'haue' for "hate" here. Capell's correction.

31. *If he slay me, he, &c.* This use of the pronoun "he," in reference to the unnamed object of the soliloquist's musing, is quite in our great dramatist's effective manner. The audience are perfectly aware of whom the speaker is thinking; so that this "he" is not only thoroughly natural, but thoroughly artistic and sufficingly explicit, when thus used in allusion to Tullus Aufidius.

32. *In being Coriolanus.* 'In having obtained that name by the capture of Corioli.'

33. *Companions.* Here used as we now use the word 'fellows,' in a disparaging sense. See Note 82, Act ii., "Second Part Henry IV."

34. *Batten.* 'Feed.'

Think me for the man I am,[35] necessity
Commands me name myself.
Auf. What is thy name?
[Servants *retire*.
Cor. A name unmusical to the Volscians' ears,
And harsh in sound to thine.
Auf. Say, what's thy name?
Thou hast a grim appearance, and thy face
Bears a command in 't; though thy tackle's torn,
Thou show'st a noble vessel: what's thy name?
Cor. Prepare thy brow to frown:—know'st thou me yet?
Auf. I know thee not:—thy name?
Cor. My name is Caius Marcius, who hath done
To thee particularly, and to all the Volsces,
Great hurt and mischief; thereto witness may
My surname, Coriolanus: the painful service,
The extreme dangers, and the drops of blood
Shed for my thankless country, are requited
But with that surname; a good memory,[36]
And witness of the malice and displeasure
Which thou shouldst bear me: only that name remains;
The cruelty and envy of the people,
Permitted by our dastard nobles, who
Have all forsook me, hath devour'd the rest;
And suffer'd me by the voice of slaves to be
Whoop'd out of Rome. Now, this extremity
Hath brought me to thy hearth: not but of hope,
Mistake me not, to save my life; for if
I had fear'd death, of all the men i' the world
I would have 'voided thee; but in mere spite,
To be full quit of those my banishers,[37]
Stand I before thee here. Then if thou hast
A heart of wreak[38] in thee, that will revenge[39]
Thine own particular wrongs, and stop those maims
Of shame[40] seen through thy country, speed thee straight,
And make my misery serve thy turn: so use it,
That my revengeful services may prove
As benefits to thee; for I will fight
Against my canker'd country with the spleen
Of all the under fiends.[41] But if so be
Thou dar'st not this, and that to prove more fortunes
Thou'rt tir'd, then, in a word, I also am
Longer to live most weary, and present
My throat to thee and to thy ancient malice;
Which not to cut would show thee but a fool,
Since I have ever follow'd thee with hate
Drawn tuns of blood out of thy country's breast,
And cannot live but to thy shame, unless
It be to do thee service.
Auf. O Marcius, Marcius!
Each word thou hast spoke hath weeded from my heart
A root of ancient envy.[42] If Jupiter
Should from yond' cloud speak divine things,
And say, "'Tis true," I'd not believe them more
Than thee, all noble Marcius.—Let me twine
Mine arms about that body, where against[43]
My grained ash[44] a hundred times hath broke,
And scar'd the moon with splinters: here I clip[45]
The anvil of my sword; and do contest
As hotly and as nobly with thy love
As ever in ambitious strength I did
Contend against thy valour. Know thou first,[46]
I lov'd the maid I married; never man
Sigh'd truer breath; but that I see thee here,
Thou noble thing! more dances my rapt heart
Than when I first my wedded mistress saw

35. *Dost not think me for the man I am.* This passage has been variously altered; Pope reading 'take me for the man I am,' and Capell reading 'take me to be the man I am,' while a more modern critic than either pronounces the expression "think for" to be not English. But we believe that the present passage affords one of those instances which we have pointed out (see Note 67, Act ii, "Twelfth Night") where Shakespeare employs a usually known form of expression while introducing his own special word into it; thus giving the effect of the usually known expression together with the effect and the additional meaning of his own introduced word: so that here, "think me for the man I am," while giving the impression of 'take me for the man I am,' conveys also the impression of 'recognise me in thy thought for the man I am.' It is this skilful method of employing conventional and well-known phrases in an unconventional and original manner which forms one of the merits of Shakespeare's peculiar and masterly style. See Note 26, Act v. of the present play.

36. *Memory.* Here used for 'memorial.' See Note 22, Act ii., "As You Like It."

37. *To be full quit of those my banishers.* 'To be quit of' is an idiom now used in the sense of 'to be rid of:' but it was formerly sometimes used, as here, in the sense of 'to be even with,' or 'to be quits with.'

38. *Wreak.* An old synonyme for 'revenge,' or 'vengeance.' In Chapman's Homer it is often thus used.

39. *That will revenge.* The Folio has 'wilt' for "will" here. Hanmer's correction.

40. *Those maims of shame.* 'Those ignominious deprivations of territory.'

41. *All the under fiends.* It has been suggested that here Shakespeare means the lower order of fiends, the subordinate fiends; but we think that the expression in the text is equivalent to the phrase, 'all the fiends below.'

42. *Envy.* Here used for 'hatred,' 'ill-will.'

43. *Where against.* Pope hyphened this, as if it were one word: and as here used it has the effect of a compound form like 'wherefrom,' 'wherein,' 'whereto,' &c.

44 *My grained ash.* Meaning 'the staff of my lance:' the staves of lances having been made of ash wood.

45. *Clip.* 'Embrace.' The word is thus used in the present play, Act i., sc. 6, where Marcius exclaims, "Oh, let me *clip* you in arms as sound," &c. Here Aufidius calls Coriolanus "the anvil of my sword," meaning that he had heretofore laid as heavy and as many blows upon him as a smith lays upon an anvil.

46. *Know thou first.* It has been conjectured that here "thou first" means 'thou first of men,' 'thou noblest of men;' but the sentence appears to us to mean 'know thou firstly,' or 'know thou in the first place;' because Aufidius first affirms that he loved the woman he married, that never was there a truer lover than himself, and then he affirms that the sight of his former enemy thus unexpectedly in his own house makes his heart dance even more than when he first beheld his wedded wife enter his house.

Bestride my threshold.[47] Why, thou Mars! I tell thee,
We have a power on foot; and I had purpose
Once more to hew thy target from thy brawn,[48]
Or lose mine arm for 't: thou hast beat me out
Twelve several times,[49] and I have nightly since
Dreamt of encounters 'twixt thyself and me;
We have been down together in my sleep,
Unbuckling helms, fisting each other's throat,
And wak'd half dead with nothing. Worthy Marcius,
Had we no quarrel else to Rome,[50] but that
Thou art thence banish'd, we would muster all
From twelve to seventy; and, pouring war
Into the bowels of ungrateful Rome,
Like a bold flood o'er-bear.[51] Oh, come, go in,
And take our friendly senators by the hands;
Who now are here, taking their leaves of me,
Who am prepar'd against your territories,
Though not for Rome itself.

Cor. You bless me, gods!

Auf. Therefore, most absolute sir, if thou wilt have
The leading of thine own revenges, take
The one half of my commission; and set down,—
As best thou art experienc'd, since thou know'st
Thy country's strength and weakness,—thine own ways;
Whether to knock against the gates of Rome,
Or rudely visit them in parts remote,
To fright them, ere destroy. But come in:
Let me commend thee first to those that shall
Say "yea" to thy desires. A thousand welcomes!
And more a friend than e'er an enemy;
Yet, Marcius, that was much. Your hand: most welcome!

[*Exeunt* CORIOLANUS *and* AUFIDIUS.

First Serv. [*Advancing.*] Here's a strange alteration!

Sec. Serv. By my hand, I had thought to have strucken him with a cudgel; and yet my mind gave me, his clothes made a false report of him.

First Serv. What an arm he has! he turned me about with his finger and his thumb, as one would set up a top.

Sec. Serv. Nay, I knew by his face that there was something in him: he had, sir, a kind of face, methought,—I cannot tell how to term it.

First Serv. He had so; looking as it were,—Would I were hanged, but I thought there was more in him than I could think.[52]

Sec. Serv. So did I, I'll be sworn: he is simply the rarest man i' the world.

First Serv. I think he is: but a greater soldier than he, you wot one.

Sec. Serv. Who, my master?

First Serv. Nay, it's no matter for that.

Sec. Serv. Worth six on him.

First Serv. Nay, not so neither: but I take him to be the greater soldier.

Sec. Serv. 'Faith, look you, one cannot tell how to say that: for the defence of a town, our general is excellent.

First Serv. Ay, and for an assault too.

Re-enter third Servant.

Third Serv. Oh, slaves, I can tell you news,—news, you rascals!

First and Sec. Serv. What, what, what? let's partake.

Third Serv. I would not be a Roman, of all nations; I had as lief be a condemned man.

First and Sec. Serv. Wherefore? wherefore?

---

47. *When I first my wedded mistress saw bestride my threshold.* Steevens observes upon this passage, "Shakespeare was unaware that a Roman bride, on her entry into her husband's house, was prohibited from *bestriding* his threshold: and that, lest she should even touch it, she was always lifted over it." So far from proving that Shakespeare was "unaware" of the custom in question, we think that the present passage shows he knew the classical ceremonial of receiving a bride at the entrance of the bridegroom's house, of her being borne across the threshold, and of its having been thus specially marked as the barrier which separated her from her girlhood condition, and which introduced her to the new sphere of a wedded home and wedded duties. We think that Shakespeare's making Aufidius advert thus particularly to the point when first he beheld his wedded mistress *cross his threshold*, betokens the poet's perfect consciousness that there was an ancient solemn rite connected with the circumstance; and that the word "bestride" is not to be taken literally for 'step across,' but is to be taken as meaning 'pass over,' 'cross over.'

48. *Thy brawn.* 'Thy arm.' See Note 90, Act i., "Troilus and Cressida."

49. *Beat me out twelve several times.* "Out" is here used in the sense of 'completely,' 'fully,' 'thoroughly;' what schoolboys call 'out and out.' See Note 73, Act ii., "Henry VIII."

50. *Had we no quarrel else to Rome.* The first Folio has 'other' before "quarrel." Omitted in the third Folio.

51. *O'erbear.* The first Folio prints 'o're-beate.' Rowe's correction; which seems to us to be obviously right, not only from the sense required here, but from the evidence afforded by another passage of similar meaning in the present play, where Shakespeare has used "o'er-bear" and not 'o'er-beat:'—

"Whose rage doth rend
Like interrupted waters, and *o'erbear*
What they are us'd to bear."

See context to the word commented upon in Note 37, Act iii. In "Pericles," Act v., sc. 1, we find—

"Lest this great sea of joys rushing upon me,
O'erbear the shores of my mortality:"

and in "Othello," Act i., sc. 3—

"My particular grief
Is of so flood-gate and *o'erbearing* nature."

It has been proposed to add 't' or 'her' after "o'erbear" in the present passage; but it may either be that the construction is elliptical, and 't' is understood in this sentence as in those instanced in Note 5, Act i., "All's Well," or that "o'er-bear" is here treated as a neuter verb, of which treatment (an active verb as a neuter verb) we have other instances in Shakespeare. See Note 23, Act ii., "Richard III."

52. *I thought there was more in him than I could think.* One of Shakespeare's humorously paradoxical speeches. See Note 76, Act ii.

Third Serv. Why, here's he that was wont to thwack our general,—Caius Marcius.

First Serv. Why do you say, thwack our general?

Third Serv. I do not say, thwack our general; but he was always good enough for him.

Sec. Serv. Come, we are fellows and friends: he was ever too hard for him; I have heard him say so himself.

First Serv. He was too hard for him directly, to say the truth on 't: before Corioli he scotched him and notched him like a carbonado.[53]

Sec. Serv. An he had been cannibally given, he might have broiled[54] and eaten him too.

First Serv. But, more of thy news.

Third Serv. Why, he is so made on[55] here within, as if he were son and heir to Mars; set at upper end o' the table; no question asked him by any of the senators, but they stand bald before him: our general himself makes a mistress of him; sanctifies himself with 's hand,[56] and turns up the white o' the eye to his discourse. But the bottom of the news is, our general is cut i' the middle, and but one half of what he was yesterday; for the other has half, by the entreaty and grant of the whole table. He'll go, he says, and sowle[57] the porter of Rome gates by the ears: he will mow down all before him, and leave his passage polled.[58]

Sec. Serv. And he's as like to do 't as any man I can imagine.

Third Serv. Do 't! he will do 't; for, look you, sir, he has as many friends as enemies; which friends, sir, as it were, durst not, look you, sir, show themselves, as we term it, his friends whilst he's in directitude.[59]

First Serv. Directitude! what's that?

Third Serv. But when they shall see, sir, his crest up again, and the man in blood,[60] they will out of their burrows, like conies after rain, and revel all with him.

First Serv. But when goes this forward?

Third Serv. To-morrow; to-day; presently;[61] you shall have the drum struck up this afternoon: 'tis, as it were, a parcel of their feast, and to be executed ere they wipe their lips.

Sec. Serv. Why, then we shall have a stirring world again. This peace is nothing,[62] but to rust iron, increase tailors, and breed ballad-makers.

First Serv. Let me have war, say I; it exceeds peace as far as day does night; it's spritely, waking,[63] audible, and full of vent.[64] Peace is a very apoplexy, lethargy; mulled,[65] deaf, sleepy, insensible.

Sec. Serv. 'Tis so.

First Serv. Ay, and it makes men hate one another.

Third Serv. Reason; because they then less need one another. The wars for my money. I hope to see Romans as cheap as Volscians.—They are rising, they are rising.

All. In, in, in, in! [*Exeunt.*

SCENE VI.—ROME. *A Public Place.*

Enter SICINIUS *and* BRUTUS.

Sic. We hear not of him, neither need we fear him;
His remedies are tame i' the present peace
And quietness of the people,[66] which before
Were in wild hurry. Here do we make his friends
Blush that the world goes well; who rather had,
Though they themselves did suffer by 't, behold
Dissentious numbers pestering streets,[67] than see

53. *A carbonado.* See Note 94, Act iv., "All's Well."

54. *Broiled.* The Folio misprints 'boyld' here. Pope's correction.

55. *He is so made on.* 'He is made so much of.' "On" used for 'of.'

56. *Sanctifies himself with 's hand.* Beatifies himself with a touch of his hand, as though he were a saint, or as a lover makes himself blessed by clasping his mistress's hand.

57. *Sowle.* An old English word, of uncertain derivation, signifying 'lug,' 'drag,' 'pull.'

58. *Polled.* 'Bared,' 'cleared;' as a head is left bare by close shaving.

59. *Directitude.* The third servant, wishing to use a fine long word and intending to coin some such term as 'discreditude' from 'discredit,' or 'dejectitude' from 'dejectedness' (Shakespeare using the words "discredit," "deject," and "dejected" in such a way as to countenance either of these suggestions), blunders out his grandiloquent "directitude." The author's relish of the joke is pleasantly indicated by his making the first servant repeat the word amazedly, as if not knowing what to make of it, and ask its meaning; and then making the third servant avoid the inconvenient inquiry by not noticing it, but running on with his own harangue.

60. *In blood.* 'In good condition.' See Notes 27, Act iv., "Love's Labour's Lost," and 22, Act i. of this play.

61. *Presently.* 'Immediately;' 'at the present time.'

62. *This peace is nothing, but to, &c.* Elliptically expressed; 'fit for' or 'good for' being understood between "is" and "nothing."

63. *Waking.* The Folio prints 'walking' instead of "waking" here. Pope's correction.

64. *Vent.* 'Impulse;' 'unrestrained speech and action.' The word is used as a verb in Act iii., sc. 1 of the present play, with a meaning that aids to illustrate its use as a noun here:—"What his breast forges, that his tongue must *vent*."

65. *Mulled.* An expressive epithet; suggesting the idea of softness and drowsy quality, as that of wine warmed, spiced, and sweetened.

66. *His remedies are tame i' the present peace, &c.* The Folio prints a comma after "tame" and omits 'i',' which was supplied by Theobald; and the whole passage, as it stands, bears this sense—'His chances of remedying his downfall are reduced to naught in the present state of popular tranquillity;' meaning that had the people been still turbulent and discontented, he might have hoped, by means of his friends, to rouse them into factious disturbance, but that now they are peaceful he cannot expect to find this remedy for his disgrace.

67. *Who rather had, ... behold, &c.* Pope changed "behold" to 'beheld' here; but we think that the present passage is one of those where Shakespeare uses a peculiar construction in indefinitely expressed conditional time. See Note 46, Act ii. of the present play.

Our tradesmen singing in their shops, and going
About their functions friendly.
Bru. We stood to 't in good time.—Is this Menenius?
Sic. 'Tis he, 'tis he: Oh, he is grown most kind
Of late.—

Enter MENENIUS.

Hail, sir!
Men. Hail to you both!
Sic. Your Coriolanus is not much miss'd,
But with his friends: the commonwealth doth stand;
And so would do, were he more angry at it.
Men. All's well; and might have been much better, if
He could have temporis'd.
Sic. Where is he, hear you?
Men. Nay, I hear nothing: his mother and his wife
Hear nothing from him.

Enter three or four Citizens.

Citizens. The gods preserve you both!
Sic. Good-den, our neighbours.
Bru. Good-den to you all, good-den to you all.
First Cit. Ourselves, our wives, and children, on our knees,
Are bound to pray for you both.
Sic. Live, and thrive!
Bru. Farewell, kind neighbours: we wish'd Coriolanus
Had lov'd you as we did.
Citizens. Now the gods keep you!
Both Tri. Farewell, farewell.
[*Exeunt* Citizens.
Sic. This is a happier and more comely time
Than when these fellows ran about the streets,
Crying confusion.
Bru. Caius Marcius was
A worthy officer i' the war; but insolent,
O'ercome with pride, ambitious past all thinking,
Self-loving,—
Sic. And affecting one sole throne,
Without assistance.
Men. I think not so.
Sic. We should by this, to all our lamentation,
If he had gone forth consul, found it so.[68]
Bru. The gods have well prevented it, and Rome
Sits safe and still without him.

Enter an Ædile.

Æd. Worthy tribunes,
There is a slave, whom we have put in prison,
Reports,—the Volsces with two several powers
Are enter'd in the Roman territories;
And with the deepest malice of the war
Destroy what lies before them.
Men. 'Tis Aufidius,
Who, hearing of our Marcius' banishment,
Thrusts forth his horns again into the world;
Which were inshell'd when Marcius stood for Rome,
And durst not once peep out.
Sic. Come, what talk you
Of Marcius?
Bru. Go see this rumourer whipp'd.—It cannot be
The Volsces dare break with us.
Men. Cannot be!
We have record that very well it can;
And three examples of the like have been
Within my age. But reason[69] with the fellow,
Before you punish him, where he heard this;
Lest you shall chance to whip your information,
And beat the messenger who bids beware
Of what is to be dreaded.
Sic. Tell not me:
I know this cannot be.
Bru. Not possible.

Enter a Messenger.

Mess. The nobles in great earnestness are going
All to the senate-house: some news is come[70]
That turns their countenances.
Sic. 'Tis this slave;—
Go whip him 'fore the people's eyes:—his raising;
Nothing but his report.
Mess. Yes, worthy sir,
The slave's report is seconded; and more,
More fearful, is deliver'd.
Sic. What more fearful?
Mess. It is spoke freely out of many mouths
(How probable I do not know), that Marcius,
Join'd with Aufidius, leads a power 'gainst Rome,
And vows revenge as spacious as between
The young'st and oldest thing.
Sic. This is most likely!
Bru. Rais'd only, that the weaker sort may wish
God Marcius home again.[71]
Sic. The very trick on 't.
Men. This is unlikely:

68. *We should by this . . . . found it so.* Here 'have' is elliptically understood before "found;" affording another example of licence of construction in vaguely-stated conditional time. See the last Note.

69. *Reason.* 'Talk,' 'parley.' See Note 97, Act i., "Richard III."

70. *Some news is come.* The Folio prints 'comming' for "come" here. Rowe's correction.

71. *May wish god Marcius home again.* The Folio prints 'good' here for "god;" but we think that the passage referred to in Note 75, Act i., "Troilus and Cressida," lends testimony that "god" is likely to be the scoffingly applied epithet here. Mr. Collier's MS. corrector made the emendation.

He and Aufidius can no more atone[72]
Than violentest contrariety.

Enter a second Messenger.

Sec. Mess. You are sent for to the senate:
A fearful army, led by Caius Marcius
Associated with Aufidius, rages
Upon our territories; and have already
O'erborne their way, consum'd with fire, and took
What lay before them.

Enter COMINIUS.

Com. Oh, you have made good work!
Men. What news? what news?
Com. You have holp[73] to outrage your own daughters, and
To melt the city leads upon your pates;
To see your wives dishonour'd to your noses,—
Men. What's the news? what's the news?
Com. Your temples burnèd in their cement; and
Your franchises, whereon you stood, confin'd
Into an auger's bore.
Men. Pray now, your news?—
You have made fair work, I fear me.—Pray, your news?—
If Marcius should be join'd with Volscians,—
Com. If!
He is their god: he leads them like a thing
Made by some other deity than nature,
That shapes man better; and they follow him,
Against us brats, with no less confidence
Than boys pursuing summer butterflies,
Or butchers killing flies.
Men. You have made good work,
You and your apron-men; you that stood so much
Upon the voice of occupation[74] and
The breath of garlic-eaters!
Com. He will shake
Your Rome about your ears.
Men. As Hercules
Did shake down mellow fruit.—You have made fair work!
Bru. But is this true, sir?
Com. Ay; and you'll look pale
Before you find it other. All the regions
Do smilingly revolt;[75] and who resist
Are mock'd for valiant ignorance,
And perish constant fools. Who is 't can blame him?
Your enemies and his find something in him.
Men. We are all undone, unless
The noble man have mercy.
Com. Who shall ask it?
The tribunes cannot do 't for shame; the people
Deserve such pity of him as the wolf
Does of the shepherds: for his best friends, if they
Should say, "Be good to Rome," they charg'd him even
As those should do that had deserv'd his hate,
And therein show'd like enemies.[76]
Men. 'Tis true:
If he were putting to my house the brand
That should consume it, I have not the face
To say, "Beseech you, cease."—You have made fair hands,
You and your crafts![77] you have crafted fair!
Com. You have brought
A trembling[78] upon Rome, such as was never
So incapable of help.
Both Tri. Say not, we brought it.
Men. How! Was it we? we lov'd him; but, like beasts
And cowardly nobles, gave way unto your clusters,
Who did hoot him out o' the city.
Com. But I fear
They'll roar him in again. Tullus Aufidius,
The second name of men, obeys his points
As if he were his officer:—desperation
Is all the policy, strength, and defence,
That Rome can make against them.

Enter a troop of Citizens.

Men. Here come the clusters.—
And is Aufidius with him?—You are they
That made the air unwholesome, when you cast
Your stinking greasy caps in hooting at
Coriolanus' exile. Now he's coming;
And not a hair upon a soldier's head
Which will not prove a whip: as many coxcombs

72. *Atone.* Here used in the sense of 'be of one mind,' 'accord,' 'agree.' See Note 42, Act v., "As You Like It."

73. *Holp.* Old form of 'helped.'

74 *Occupation.* Here used to express 'men occupied in mechanical employment,' 'mechanics,' 'operatives,' 'artisans.'

75. *All the regions do smilingly revolt.* "Regions" and "smilingly" have been variously changed here as erroneous: but "regions" is probably used in reference to the districts of the Roman "territories" mentioned in the announcement made by the second messenger on his entrance; while "smilingly" is used in the same sense that "smile" is used, as explained in Note 79, Act v., "Troilus and Cressida," 'derisively,' 'contemptuously.'

76. *They charg'd him . . . . and therein show'd, &c.* "Charg'd" and "show'd" are here used for 'would charge,' and 'would show;' giving another instance of Shakespeare's occasional mode of constructing a sentence where conditional time is indicated. See Notes 67 and 68 of this Act. In the next speech there is a similar kind of construction; "I have not the face" being employed to express 'I should not have the face.'

77. *Crafts.* Here used for 'craftsmen;' and, moreover, affording a punning fleer at the tribunes' former crafty machinations against Coriolanus. Menenius, in this line, is made to keep up his characteristic mode of fabricating words for his own use; "crafted," fashioned from "crafts." See Note 17, Act ii.

78. *A trembling.* Here used for 'that which may well cause trembling,' 'a calamity to tremble at.' See Note 64, Act i., "Henry VIII."



Brutus. But is this true, sir?
Cominius. Ay; and you'll look pale
Before you find it other. *Act IV. Scene VI.*

As you threw caps up will he tumble down,
And pay you for your voices. 'Tis no matter;
If he could burn us all into one coal,
We have deserv'd it.

Citizens. 'Faith, we hear fearful news.

First Cit. For mine own part,
When I said, banish him, I said, 'twas pity.

Sec. Cit. And so did I.

Third Cit. And so did I; and, to say the truth, so did very many of us: that we did, we did for the best; and though we willingly consented to his banishment, yet it was against our will.

Com. You're goodly things, you voices!

Men. You have made
Good work, you and your cry![79]—Shall 's to the Capitol?

Com. Oh, ay, what else?

[*Exeunt* COMINIUS *and* MENENIUS.

Sic. Go, masters, get you home; be not dismay'd:
These are a side that would be glad to have
This true which they so seem to fear. Go home,
And show no sign of fear.

First Cit. The gods be good to us!—Come, masters, let's home. I ever said we were i' the wrong when we banished him.

Sec. Cit. So did we all. But, come, let's home.

[*Exeunt* Citizens.

Bru. I do not like this news.

Sic. Nor I.

Bru. Let's to the Capitol:—would half my wealth
Would buy this for a lie!

Sic. Pray, let us go. [*Exeunt.*

79. *Cry.* 'Pack.' See Note 101, Act iii.

SCENE VII.—*A Camp, at a small distance from* ROME.

Enter AUFIDIUS *and his* Lieutenant.

Auf. Do they still fly to the Roman?

Lieu. I do not know what witchcraft's in him, but
Your soldiers use him as the grace 'fore meat,
Their talk at table, and their thanks at end;
And you are darken'd in this action, sir,
Even by your own.[80]

Auf. I cannot help it now,
Unless, by using means, I lame the foot
Of our design. He bears himself more proudlier,[81]
Even to my person, than I thought he would
When first I did embrace him: yet his nature
In that's no changeling; and I must excuse
What cannot be amended.

Lieu. Yet I wish, sir
(I mean for your particular), you had not
Join'd in commission with him; but either
Had borne the action of yourself,[82] or else
To him had left it solely.

Auf. I understand thee well; and be thou sure,
When he shall come to his account, he knows not
What I can urge against him. Although it seems,
And so he thinks, and is no less apparent
To the vulgar eye, that he bears all things fairly,
And shows good husbandry for the Volscian state,
Fights dragon-like, and does achieve as soon
As draw his sword; yet he hath left undone
That which shall break his neck or hazard mine,
Whene'er we come to our account.

Lieu. Sir, I beseech you, think you he'll carry Rome?

Auf. All places yield to him ere he sits down;[83]
And the nobility of Rome are his:
The senators and patricians love him too:
The tribunes are no soldiers; and their people
Will be as rash in the repeal, as hasty
To expel him thence. I think he'll be to Rome
As is the osprey[84] to the fish, who takes it
By sov'reignty of nature. First he was
A noble servant to them;[85] but he could not
Carry his honours even:[86] whether 'twas pride,
Which out of daily fortune ever taints
The happy man; whether defect of judgment,
To fail in the disposing of those chances
Which he was lord of; or whether nature,
Not to be other than one thing,[87] not moving
From the casque to the cushion, but commanding peace
Even with the same austerity and garb
As he controll'd the war; but one of these
(As he hath spices of them all, not all,
For I dare so far free him,) made him fear'd,
So hated, and so banish'd: but he has a merit,
To choke it in the utterance.[88] So our virtues[89]
Lie in the interpretation of the time:
And power, unto itself most commendable,
Hath not a tomb so evident as a chair

80 *Even by your own.* Here the word "action," in the preceding line, is elliptically understood as repeated after "own;" or rather, it gives 'act' to be understood after "own."

81. *Bears himself more proudlier.* Instance of the double comparative formerly used.

82. *Had borne the action of yourself.* The Folio prints 'haue' for "had" here. Malone's correction. "Of" is here used for 'by.' See Note II, Act I., "Troilus and Cressida."

83. *Ere he sits down.* 'Before them' is elliptically understood after "sits down;" to 'sit down before a place' being a military term for 'prepare to capture it,' 'commence besieging it.'

84. *The osprey.* One of the sea-eagles; called also the bald buzzard, and the fishing-hawk. This bird was formerly supposed to have the power of fascinating its prey; and that the fish yielded themselves its helpless victims.

85. *A noble servant to them.* Here "them" refers to the Romans, as implied in the previous word "Rome." See Note 25, Act II.

86. *Even.* This word is here an adjective, used adverbially; in the sense of 'equably.'

87. *Or whether nature, not to be, &c.* 'Or whether his nature, not to be inconsistent with itself, could not exchange the rigid authority of the military man for the easy dignity of the state official, but commanding in peace even with the same austerity,' &c.

88. *But he has a merit, to choke it in the utterance.* This portion of the speech is so condensedly expressed that it has been suspected of error, and even of omission in the Folio printing. We think the obscure effect is partly attributable to the repeated use of the word "but" in the speech; and partly to the mode in which "it" occurs in this clause of the sentence. In the clauses "but he could not," "but commanding peace," and "but one of these," the word "but" is used as a particle of objection; whereas in this last clause, "but he has a merit," "but" seems to us to be used in the sense of 'however' or 'nevertheless.' After having enumerated the faults of character in Coriolanus, Aufidius ends his sentence by the admission, "Nevertheless, he has a merit," &c. It is this last clause of admission which presents the chief difficulty: and we have to bear well in mind Shakespeare's peculiarities of style, when trying to discover its precise meaning. Remembering these peculiarities,—his very condensed expression and elliptical construction, together with his mode of using "it" either in reference to a just-named antecedent, or to an implied particular,—this clause may bear three different interpretations:—1st: 'However, he has one merit,—that of checking panegyric on it' [his own merit]. 2nd: 'Nevertheless, he has merit sufficient to stifle the decree of his banishment' [implied in the previous words "so banish'd" and "rash in the repeal;" "utterance," in this case, being taken to mean 'carrying out to the uttermost']. 3rd: 'Nevertheless, he has a merit that goes far to quench what I have been uttering as to his faults' [implied in "one of these (as he hath spices of them all, not all, for I dare so far free him) made," &c.]. There is still a fourth interpretation that the clause will bear; which, considering the drift of the argument, as carried out to the end of the speech, seems to be probably meant: 'However, he has a merit, a merit which destroys its own power by striving to assert that power.'

89. *Virtues.* Printed 'vertue' in the first Folio. Corrected in the second Folio.

To extol what it hath done.[90]
One fire drives out one fire; one nail, one nail;
Rights by rights fouler, strengths by strengths do fail.[91]
Come, let's away. When, Caius, Rome is thine,
Thou art poor'st of all; then shortly art thou mine. [*Exeunt.*

ACT V.

SCENE I.—ROME. *A Public Place.*

Enter MENENIUS, COMINIUS, SICINIUS, BRUTUS, *and others.*

Men. No, I'll not go: you hear what he hath said
Which was sometime his general; who lov'd him
In a most dear particular.[1] He call'd me father:[2]
But what o' that? Go, you that banish'd him;
A mile before his tent fall down, and knee
The way into his mercy:[3] nay, if he coy'd[4]
To hear Cominius speak, I'll keep at home.
Com. He would not seem to know me.
Men. Do you hear?
Com. Yet one time he did call me by my name:
I urg'd our old acquaintance, and the drops
That we have bled together. Coriolanus
He would not answer to: forbad all names;
He was a kind of nothing, titleless,
Till he had forg'd himself a name i' the fire
Of burning Rome.
Men. Why, so,—you have made good work
A pair of tribunes that have rack'd for Rome,
To make coals cheap,[5]—a noble memory!
Com. I minded him how royal 'twas to pardon
When it was less expected:[6] he replied,
It was a bare petition of a state[7]
To one whom they had punish'd.
Men. Very well:
Could he say less?
Com. I offer'd to awaken his regard
For his private friends: his answer to me was,
He could not stay to pick them in a pile
Of noisome musty chaff: he said 'twas folly,
For one poor grain or two, to leave unburnt,
And still to nose the offence.
Men. For one poor grain or two!
I am one of those; his mother, wife, his child,
And this brave fellow too, we are the grains:
You are the musty chaff; and you are smelt
Above the moon: we must be burnt for you.
Sic. Nay, pray, be patient: if you refuse your aid

90. *Hath not a tomb so evident as a chair to extol, &c.* This has been variously altered; but we think that the passage, as it stands, means, 'Our virtues lie at the mercy of popular interpretation in our own day; and power, ever anxious to exact commendation, has no tomb so sure as the pulpit of eulogium which extols its deeds.' It must be borne in mind that here "chair" is used for the public rostrum, cathedra, or pulpit, whence orations, laudatory or otherwise, were delivered to the Roman people; and of which pulpit there is more particular mention made by Shakespeare in his play of "Julius Cæsar."

91. *Rights by rights fouler, strengths by strengths do fail.* Here "fouler" has been changed to 'founder,' 'fouled are,' 'foil'd are,' 'falter,' &c., under the idea that a verb is required in this place; but it appears to us that Shakespeare, in this line as elsewhere, makes one verb do double duty in a sentence; and that here the meaning is, 'Rights by rights fouler do fail, strengths by strengths do fail.' See, among numerous other instances, Note 87, Act i., "Henry VIII.," and Note 5, Act iv., "Troilus and Cressida." See also a very similar passage in "Timon of Athens," Act iv., sc. 3—"Thus much of this will make black, white; foul, fair; wrong, right; base, noble; old, young; coward, valiant;" where the verb "make" before "black" gives 'make' to be understood as repeated before "foul," "wrong," "base," "old," and "coward," thus doing multiplied duty in the sentence. In "Julius Cæsar," Act iii., sc. 1, likewise, we find—"As fire drives out fire, so pity pity;" where "drives out" is understood as repeated between "pity" and "pity." In the present passage, the word "fouler" bears the sense of less fair' or 'more unfair;' as Shakespeare more than once uses the common expression "foul play" for 'unfair practice,' and uses the word "foully" for 'unfairly' in "All's Well," Act v., sc. 2—"I am afeard the life of Helen, lady, was *foully* snatch'd."

1. *What he hath said which was sometime his general; who lov'd him, &c.* This passage affords an instance of "which" used for 'who,' and "who" (referring to the same antecedent) in the same sentence.

2. *He call'd me father.* 'He used to call me father.' For a discussion on the custom of adopting titles of relationship, see Note 90, Act ii., "Troilus and Cressida."

3. *And knee the way into his mercy.* 'And crawl the whole way on your knees to beg his mercy.' "Knee," here, is one of Shakespeare's expressive verbs coined from a noun. See Note 49, Act iii., "Taming of the Shrew."

4. *Coy'd.* 'Demurr'd,' 'hesitated coyly.'

5. *Rack'd for Rome, to make, &c.* This has been variously altered and variously explained. Shakespeare elsewhere uses "racked" to express 'strained,' 'stretched' (see Note 35, Act i., "Merchant of Venice"); and "rack," with something of the same signification, in the passage commented upon in Note 14, Act iv., "Measure for Measure." It is probable, therefore, that here he uses "racked" to convey the idea of 'strained every nerve,' 'stretched your authority to the utmost.' The sneer involved in the words "to make coals cheap" refers to "the fire of burning Rome;" which is to bring hot coals of vengeance on them all.

6. *To pardon when it was less expected.* Instance of the comparative used in a sentence where the superlative is generally used; "less" instead of 'least.' See Note 24, Act iv., "Henry V."

7. *It was a bare petition of a state.* "Bare" has been changed to 'base' and to 'rare:' but "bare" is probably here used to express 'bare-faced,' 'unblushing;'[8] of sheer effrontery.'

In this so never-needed help,[8] yet do not
Upbraid 's with our distress. But, sure, if you
Would be your country's pleader, your good tongue,
More than the instant[9] army we can make,
Might stop our countryman.
Men. No, I'll not meddle.
Sic. Pray you, go to him.
Men. What should I do?
Bru. Only make trial what your love can do
For Rome, towards Marcius.[10]
Men. Well, and say that Marcius
Return me, as Cominius is return'd,
Unheard; what then?
But as a discontented friend,[11] grief-shot
With his unkindness? say 't be so?
Sic. Yet your good will
Must have that thanks from Rome, after the measure
As you intended well.[12]
Men. I'll undertake it:
I think he'll hear me. Yet, to bite his lip
And hum at good Cominius, much unhearts me.
He was not taken well; he had not din'd:
The veins unfill'd, our blood is cold, and then
We pout upon the morning, are unapt
To give or to forgive; but when we have stuff'd
These pipes and these conveyances of our blood
With wine and feeding, we have suppler souls
Than in our priest-like fasts: therefore I'll watch him
Till he be dieted to my request,
And then I'll set upon him.
Bru. You know the very road into his kindness,
And cannot lose your way.
Men. Good faith, I'll prove him,
Speed how it will. I shall ere long have knowledge
Of my success.[13] [*Exit.*

Com. He'll never hear him.
Sic. Not?
Com. I tell you, he does sit in gold,[14] his eye
Red as 'twould burn Rome; and his injury
The gaoler to his pity. I kneel'd before him;
'Twas very faintly he said "Rise;" dismiss'd me
Thus, with his speechless hand: what he would do,
He sent in writing after me; what he would not,
Bound with an oath to yield to his conditions:[15]
So that all hope is vain,
Unless his noble mother,[16] and his wife;
Who, as I hear, mean to solicit him
For mercy to his country. Therefore, let's hence,
And with our fair entreaties haste them on.
[*Exeunt.*

SCENE II.—*An advanced post of the* Volscian *Camp before* ROME. *The* Guard *at their stations.*

Enter to them, MENENIUS.

First G. Stay: whence are you?
Sec. G. Stand, and go back.
Men. You guard like men; 'tis well: but, by your leave,
I am an officer of state, and come
To speak with Coriolanus.
First G. From whence?
Men. From Rome.
First G. You may not pass, you must return: our general
Will no more hear from thence.
Sec. G. You'll see your Rome embrac'd with fire, before
You'll speak with Coriolanus.
Men. Good my friends,
If you have heard your general talk of Rome,

8. *This so never-needed help.* Elliptically and transposedly constructed; meaning 'this never so much needed help.'

9. *Instant.* Here used for 'suddenly raised,' 'immediately summoned,' 'instantly levied;' as it is used for 'instantly entered upon,' 'immediately engaged in,' in the passage referred to in Note 66, Act i., "Second Part Henry IV."

10. *What your love can do for Rome, towards Marcius.* The construction here gives a double effect to the sentence: the effect of 'what your love towards Marcius can do for Rome,' and the effect of 'what your love can do for Rome, in your advances made to Marcius.'

11. *But as a discontented friend.* Here "return me" in the last line but one gives 'return me,' or 'if I return' to be understood before "but;" which is used in the sense of 'only' or 'merely.'

12. *After the measure as you intended well.* 'According to the amount of your good intentions,' 'in proportion with your good intentions.'

13. *Success.* Here used for that which succeeds, follows, or happens,—whether good or bad. See Note 122, Act i., "All's Well."

14. *He does sit in gold.* The passage in North's "Plutarch" describes Coriolanus thus—"He was set in his chaire of state, with a marvellous and an unspeakable maiesty;" while Shakespeare, in "Antony and Cleopatra," Act iii., sc. 6, has—"Cleopatra and himself *in chairs of gold* were publicly enthron'd."

15 *Bound with an oath to yield to his conditions.* This passage has been variously altered in some of its words, and has been also suspected of having a line or more omitted. We think that it condensedly expresses the stipulations made by Coriolanus and the proposals made by the Romans, as stated more fully in North's "Plutarch:" and that here "what he would do" refers to what Coriolanus would grant as expressed in the articles "sent in writing after" Cominius; while "what he would not" refers to the proposals made by the Romans, which Coriolanus would not grant unless under certain conditions that he bound himself by oath to make them yield to. In the text, the concise phraseology scarcely makes evident that there are two sets of articles, one drawn up by Coriolanus and sent in writing, the other submitted by the Romans to him, which he vows to grant only upon his own conditions; but that so it is clearly intended we think is shown by the account of the incident in "Plutarch," as well as by the expression "it was a bare *petition of a state*" in the present scene, indicating a proposal made on their part.

16. *Unless his noble mother.* Here 'in' is elliptically understood between "unless" and "his."



Coriolanus. Away!
Menenius. How! away!

Act V. Scene II.

And of his friends there, it is lots to blanks,[17]
My name hath touch'd your ears: it is Menenius.
First G. Be it so; go back: the virtue of your name
Is not here passable.
Men. I tell thee, fellow,
Thy general is my lover:[18] I have been
The book of his good acts, whence men have read
His fame unparallel'd, haply, amplified;
For I have ever verified[19] my friends
(Of whom he's chief) with all the size that verity
Would without lapsing suffer: nay, sometimes,
Like to a bowl upon a subtle[20] ground,
I have tumbled past the throw; and in his praise
Have almost stamp'd the leasing:[21] therefore, fellow,
I must have leave to pass.
First G. Faith, sir, if you had told as many lies in his behalf as you have uttered words in your own, you should not pass here: no, though it were as virtuous to lie as to live chastely. Therefore, go back.
Men. Pr'ythee, fellow, remember my name is Menenius, always factionary[22] on the party of your general.
Sec. G. Howsoever you have been his liar (as you say you have), I am one that, telling true under him, must say, you cannot pass. Therefore, go back.
Men. Has he dined, canst thou tell? for I would not speak with him till after dinner.
First G. You are a Roman, are you?
Men. I am as thy general is.
First G. Then you should hate Rome, as he does. Can you, when you have pushed out your gates[23] the very defender of them, and, in a violent popular ignorance, given your enemy your shield, think to front his revenges with the easy[24] groans of old women, the virginal palms of your daughters, or with the palsied intercession of such a decayed dotant as you seem to be? Can you think to blow out the intended fire your city is ready to flame in, with such weak breath as this? No, you are deceived; therefore, back to Rome, and prepare for your execution: you are condemned, our general has sworn you out of reprieve and pardon.
Men. Sirrah, if thy captain knew I were here, he would use me with estimation.
Sec. G. Come, my captain knows you not.
Men. I mean, thy general.
First G. My general cares not for you. Back, I say, go; lest I let forth your half-pint of blood; —back,—that's the utmost of your having:—back.
Men. Nay, but, fellow, fellow,—

Enter CORIOLANUS *and* AUFIDIUS.

Cor. What's the matter?
Men. Now, you companion,[25] I'll say an errand for you: you shall know now that I am in estimation; you shall perceive that a Jack guardant[26] cannot office me from my son Coriolanus;[27] guess, but by my entertainment[28] with him, if thou stand'st not i' the state of hanging, or of some death more long in spectatorship, and crueller in suffering; behold now presently, and swoon for what's to come upon thee.—The glorious gods sit in hourly synod about thy particular prosperity, and love thee no worse than thy old father Menenius does! Oh, my son, my son! thou art preparing fire for us; look thee, here's water to quench it. I was hardly moved to come to thee; but being assured none but myself could move thee, I have been blown out of your gates with sighs; and conjure thee to pardon Rome, and thy petitionary countrymen. The good gods assuage thy wrath, and turn the dregs of it upon this varlet here,—this, who, like a block, hath denied my access to thee.
Cor. Away!
Men. How! away!
Cor. Wife, mother, child, I know not. My affairs
Are servanted to others: though I owe
My revenge properly,[29] my remission lies
In Volscian breasts. That we have been familiar,

17. *It is lots to blanks.* "Lots," in a lottery, are the chances for prizes, and here used in the sense of prizes; so that the phrase is a mode of saying, 'Tis all to nothing,' or 'I would wager anything.' See Note 43, Act i., "Richard III."
18. *Thy general is my lover.* Instance of "lover" used as a title between men-friends. See Note 71, Act iii., "Merchant of Venice"
19. *Verified.* Here used for 'affirmed the excellence of,' 'asserted the merit of,' 'borne witness to the worth of.' "Verified" has been supposed to be wrong, and has been altered, because of the word "verity" in the same sentence, but even supposing "verified" to bear the sense of 'spoken the truth of,' it is perfectly in Shakespeare's style to imply 'I have always spoken the truth of my friends as largely as truth would allow without ceasing to be truth.'
20. *Subtle.* Here used for 'smooth.'
21. *Almost stamp'd the leasing.* 'Almost set the stamp of truth upon falsehood.' "Leasing" is an old word for 'lying.' See Note 81, Act i., "Twelfth Night."
22. *Factionary.* 'Acting as a partisan,' 'attached to a faction.' Menenius means to say that he is always an active and attached partisan of Coriolanus, on whatever side he may be.
23. *When you have pushed out your gates.* 'Of' is elliptically understood between "out" and "your" here.
24. *Easy.* Here used for 'unimportant,' 'inconsiderable,' 'insignificant,' 'of small consequence.' See Note 20, Act v., "Second Part Henry IV."
25. *Companion.* See Note 33, Act iv.
26. *A Jack guardant.* 'A Jack sentinel;' the familiar term 'a Jack in office' is suggested by the introduction of the word "office" immediately after.
27. *My son Coriolanus.* See Note 2 of this Act.
28. *Guess, but by my entertainment.* "By," omitted in the Folio, was first inserted by Malone.
29. *Properly.* 'Personally,' 'as belonging to myself,' the sentence meaning, 'Though my revenge is peculiarly mine own, my power to forgive lies in the Volscians' ultimate decision.'

Ingrate forgetfulness shall poison, rather
Than pity note how much. Therefore, be gone.
Mine ears against your suits are stronger than
Your gates against my force. Yet, for I lov'd thee,[30]
Take this along; I writ it for thy sake,
[*Gives a letter.*
And would have sent it. Another word, Menenius,
I will not hear thee speak.—This man, Aufidius,
Was my belov'd in Rome: yet thou behold'st!

Auf. You keep a constant temper.

[*Exeunt* CORIOLANUS *and* AUFIDIUS.

First G. Now, sir, is your name Menenius?

Sec. G. 'Tis a spell, you see, of much power: you know the way home again.

First G. Do you hear how we are shent[31] for keeping your greatness back?

Sec. G. What cause, do you think, I have to swoon?

Men. I neither care for the world nor your general: for such things as you, I can scarce think there's any, you are so slight. He that hath a will to die by himself[32] fears it not from another: let your general do his worst. For you, be that you are, long; and your misery increase with your age! I say to you, as I was said to, Away! [*Exit.*

First G. A noble fellow, I warrant him.

Sec. G. The worthy fellow is our general: he's the rock, the oak not to be wind-shaken.

[*Exeunt.*

SCENE III.—*The Tent of* CORIOLANUS.

Enter CORIOLANUS, AUFIDIUS, *and others.*

Cor. We will before the walls of Rome tomorrow
Set down our host.—My partner in this action,
You must report to the Volscian lords, how plainly
I have borne this business.

Auf. Only their ends
You have respected; stopp'd your ears against
The general suit of Rome; never admitted
A private whisper, no, not with such friends
That thought them sure of you.

Cor. This last old man,
Whom with a crack'd heart I have sent to Rome,
Lov'd me above the measure of a father;
Nay, godded me, indeed. Their latest refuge
Was to send him; for whose old love I have
(Though I show'd sourly to him) once more offer'd
The first conditions, which they did refuse,
And cannot now accept; to grace him only
That thought he could do more, a very little
I have yielded to: fresh embassies and suits,
Nor from the state nor private friends, hereafter
Will I lend ear to.—[*Shout within.*] Ha! what shout is this?
Shall I be tempted to infringe my vow
In the same time 'tis made? I will not.

Enter, in mourning habits, VIRGILIA, VOLUMNIA, *leading young* MARCIUS, VALERIA, *and* Attendants.

My wife comes foremost; then the honour'd mould
Wherein this trunk was fram'd, and in her hand
The grandchild to her blood. But, out, affection!
All bond and privilege of nature, break!
Let it be virtuous to be obstinate.—
What is that court'sy worth? or those doves' eyes,
Which can make gods forsworn?—I melt, and am not
Of stronger earth than others.—My mother bows;
As if Olympus to a molehill should
In supplication nod: and my young boy
Hath an aspect of intercession, which
Great nature cries, "Deny not."—Let the Volsces
Plough Rome, and harrow Italy: I'll never
Be such a gosling to obey instinct;[33] but stand,
As if a man were author of himself,
And knew no other kin.

Vir. My lord and husband!

Cor. These eyes are not the same I wore in Rome.

Vir. The sorrow that delivers us thus chang'd
Makes you think so.

Cor. Like a dull actor now,
I have forgot my part, and I am out,
Even to a full disgrace.—Best of my flesh,
Forgive my tyranny; but do not say,
For that, "Forgive our Romans." Oh, a kiss
Long as my exile, sweet as my revenge!
Now, by the jealous queen of heaven,[34] that kiss
I carried from thee, dear; and my true lip
Hath virgin'd it e'er since.—You gods! I prate,[35]
And the most noble mother of the world
Leave unsaluted: sink, my knee, i' the earth;
[*Kneels.*
Of thy deep duty more impression show
Than that of common sons.[36]

Vol. Oh, stand up bless'd!
Whilst, with no softer cushion than the flint,

---

30. *For I lov'd thee.* 'Because I loved thee.'

31. *Shent.* 'Rebuked,' 'scolded,' 'rated.' See Note 66, Act ii., "Troilus and Cressida."

32. *To die by himself.* 'To die by his own hands.'

33. *I'll never be such a gosling to obey instinct.* 'As' is elliptically understood between "gosling" and "to." See Note 27, Act ii., "Henry VIII."

34. *The jealous queen of heaven.* Juno; who presided over marriage, and punished conjugal infidelity.

35. *Prate.* The Folio misprints 'pray.' Theobald's correction.

36. *Than that of common sons.* Here 'of' is elliptically understood between "than" and "that." See Note 75, Act i. of this play.

I kneel before thee; and unproperly
Show duty, as mistaken all this while
Between the child and parent. [*Kneels.*
Cor. What is this?
Your knees to me? to your corrected son?
Then let the pebbles on the hungry beach [37]
Fillip the stars; then let the mutinous winds
Strike the proud cedars 'gainst the fiery sun;
Murd'ring impossibility, to make
What cannot be, slight work.
Vol. Thou art my warrior;
I holp [38] to frame thee.—Do you know this lady?
Cor. The noble sister of Publicola,
The moon of Rome; chaste as the icicle,
That's curded by the frost from purest snow,
And hangs on Dian's temple:—dear Valeria!
Vol. This is a poor epitome of yours,
Which by the interpretation of full time
May show like all yourself.
Cor. The god of soldiers,
With the consent of supreme Jove, inform
Thy thoughts with nobleness; that thou mayst prove
To shame unvulnerable, and stick i' the wars
Like a great sea-mark, standing every flaw, [39]
And saving those that eye thee!
Vol. Your knee, sirrah.
Cor. That's my brave boy!
Vol. Even he, your wife, this lady, and myself,
Are suitors to you.
Cor. I beseech you, peace:
Or, if you'd ask, remember this before,—
The things [40] I have forsworn to grant may never
Be held by you denials. Do not bid me
Dismiss my soldiers, or capitulate
Again with Rome's mechanics:—tell me not
Wherein I seem unnatural: desire not
To allay my rages and revenges with
Your colder reasons.
Vol. Oh, no more, no more!
You have said you will not grant us anything;
For we have nothing else to ask, but that
Which you deny already: yet we will ask;
That, if you fail in our request, [41] the blame
May hang upon your hardness: therefore hear us.
Cor. Aufidius, and you Volsces, mark; for we'll
Hear naught from Rome in private.—Your request?
Vol. Should we be silent and not speak, our raiment
And state of bodies would bewray what life
We have led since thy exile. Think with thyself
How more unfortunate than all living women
Are we come hither: since that thy sight, which should
Make our eyes flow with joy, hearts dance with comforts,
Constrains them weep, and shake [42] with fear and sorrow;
Making the mother, wife, and child, to see
The son, the husband, and the father, tearing
His country's bowels out. And to poor we
Thine enmity's most capital: [43] thou barr'st us
Our prayers to the gods, which is a comfort
That all but we enjoy; for how can we,
Alas! how can we for our country pray,
Whereto we are bound,—together with thy victory,
Whereto we are bound? Alack, or we must lose
The country, our dear nurse; or else thy person,
Our comfort in the country. We must find
An evident [44] calamity, though we had
Our wish, which side should win; for either thou
Must, as a foreign recreant, be led
With manacles through our streets, or else
Triumphantly tread on thy country's ruin,
And bear the palm for having bravely shed
Thy wife and children's blood. For myself, son,
I purpose not to wait on fortune till
These wars determine: [45] if I cannot persuade thee
Rather to show a noble grace to both parts
Than seek the end of one, thou shalt no sooner
March to assault thy country than to tread
(Trust to't, thou shalt not,) on thy mother's womb,
That brought thee to this world.
Vir. Ay, and mine,
That brought you forth this boy, to keep your name
Living to time.

37. *The hungry beach.* The epithet "hungry" has been explained to mean 'sterile,' 'unprolific,' as when 'a hungry soil' is spoken of; and it has been suggested to mean 'eager for shipwrecks,' like the classical phrase, *littus avarum*. In "Twelfth Night," Act ii., sc. 4, we find the expression, "As *hungry* as the sea;" and in "Romeo and Juliet," Act v, sc. 3, "Strew this *hungry* churchyard."

38. *Holp.* An old form of 'helped,' used several times in this play. See Note 73, Act iv. Here the Folio misprints 'hope.' Pope's correction.

39. *Flaw.* 'Tempestuous gust,' 'stormy wind.' See Note 74, Act iv., "Second Part Henry IV."

40. *Things.* The Folio prints 'thing' here for "things." Capell's correction.

41. *If you fail in our request.* Rowe altered "you" to 'we' here; but the sentence means 'if you fail to grant our request.' "Fail in" is an ellipsis for 'fail in granting,' or 'fail us in.'

42. *Constrains them weep, and shake.* Elliptically expressed:—'Constrains our eyes to weep, and our hearts to shake.'

43. *To poor we thine enmity's most capital.* "We" is here used instead of 'us,' by a grammatical licence permitted in Shakespeare's time. See Note 27, Act i., "As You Like It." "Capital," which is now-a-days generally used in familiar speech to express 'super-excellent,' formerly, as here, was occasionally used in its sense of 'chiefly affecting life,' 'mainly injurious.' We have still the word in this sense in the phrase 'capital punishment.'

44. *Evident.* Here used to express 'sure,' 'certain,' 'inevitable;' as it is in the passage discussed in Note 90, Act iv.

45. *Determine.* Here used, with Shakespeare's skill in employing a word that includes large meaning, in its sense of 'end,' 'conclude,' 'terminate,' and in its sense of 'decide,' 'resolve the point at issue.'



Virgilia. My lord and husband!
Coriolanus. These eyes are not the same I wore in Rome.

Act V. Scene III.



Menenius. Hark, how they joy! *Act V. Scene IV.*

Boy. He shall not tread on me;
I'll run away till I am bigger, but then I'll fight.[46]
Cor. Not of a woman's tenderness to be,
Requires nor child nor woman's face to see.
I have sat too long. [*Rising.*
Vol. Nay, go not from us thus.
If it were so that our request did tend
To save the Romans, thereby to destroy
The Volsces whom you serve, you might condemn us,
As poisonous of your honour: no; our suit
Is, that you reconcile them: while the Volsces
May say, "This mercy we have show'd;" the Romans,
"This we receiv'd;" and each in either side
Give the all-hail to thee, and cry, "Be bless'd
For making up this peace!" Thou know'st, great son,
The end of war's uncertain; but this certain,
That, if thou conquer Rome, the benefit
Which thou shalt thereby reap is such a name,
Whose repetition will be dogg'd with curses;
Whose chronicle thus writ,[47]—"The man was noble,
But with his last attempt he wip'd it out;
Destroy'd his country; and his name remains
To the ensuing age abhorr'd." Speak to me, son:
Thou hast affected the fine strains of honour,[48]
To imitate the graces of the gods;
To tear with thunder the wide cheeks o' the air,

46. *Then I'll fight.* The spice of proud resistance, with consciousness of present inability and resolution for future self-defence, finely condensed into this characteristic speech, are most natural in the son of Coriolanus, and most calculated to precisely touch the father's heart.

47. *Whose chronicle thus writ.* Here the "will be" in the previous line is elliptically understood as repeated between "chronicle" and "thus."

48. *The fine strains of honour.* Here the Folio misprints 'fiue' for "fine;" and "strains" is used in the sense of 'aspirations,' 'high reachings,' 'lofty attempts.'

And yet to charge thy sulphur[49] with a bolt
That should but rive an oak. Why dost not speak?
Think'st thou it honourable for a noble man
Still to remember wrongs?—Daughter, speak you:
He cares not for your weeping.[50]—Speak thou, boy:
Perhaps thy childishness will move him more
Than can our reasons.—There's no man in the world
More bound to 's mother; yet here he lets me prate
Like one i' the stocks.—Thou hast never in thy life
Show'd thy dear mother any courtesy;
When she (poor hen), fond of no second brood,
Has cluck'd thee to the wars, and safely home,
Loaden with honour. Say my request's unjust,
And spurn me back: but if it be not so,
Thou art not honest; and the gods will plague thee,
That thou restrain'st from me the duty which
To a mother's part belongs.—He turns away:
Down, ladies; let us shame him with our knees.
To his surname Coriolanus 'longs more pride
Than pity to our prayers. Down: an end;
This is the last:—so we will home to Rome,
And die among our neighbours.—Nay, behold us:
This boy, that cannot tell what he would have,
But kneels and holds up hands for fellowship,
Does reason our petition with more strength
Than thou hast to deny 't.—Come, let us go:
This fellow had a Volscian to his mother;
His wife is in Corioli, and his child
Like him by chance.—Yet give us our despatch;
I am hush'd until our city be a-fire,
And then I'll speak a little.

Cor. [*After holding* VOLUMNIA *by the hand in silence.*] Oh, mother, mother!
What have you done? Behold, the heavens do ope,
The gods look down, and this unnatural scene
They laugh at. Oh, my mother, mother! Oh!
You have won a happy victory to Rome;
But, for your son,—believe it, oh, believe it,—
Most dangerously you have with him prevail'd,
If not most mortal to him. But, let it come.—[51]
Aufidius, though I cannot make true wars,
I'll frame convenient peace. Now, good Aufidius,
Were you in my stead, would you have heard
A mother less? or granted less, Aufidius?

Auf. I was mov'd withal.

Cor. I dare be sworn you were:
And, sir, it is no little thing to make
Mine eyes to sweat compassion. But, good sir,
What peace you'll make, advise me: for my part,
I'll not to Rome, I'll back with you; and pray you,
Stand to me in this cause.—Oh, mother! wife!

Auf. [*Aside.*] I am glad thou hast set thy mercy and thy honour
At difference in thee: out of that I'll work
Myself a former fortune.[52]

[*The* Ladies *make signs to* CORIOLANUS.

Cor. [*To* VOLUMNIA, VIRGILIA, *&c.*] Ay, by-and-by;
But we will drink together; and you shall bear
A better witness back[53] than words, which we,
On like conditions, will have counter-seal'd.
Come, enter with us. Ladies, you deserve
To have a temple built you:[54] all the swords
In Italy, and her confederate arms,
Could not have made this peace. [*Exeunt.*

SCENE IV.—ROME. *A Public Place.*

Enter MENENIUS *and* SICINIUS.

Men. See you yond' coign o' the Capitol,—yond' corner-stone?

Sic. Why, what of that?

Men. If it be possible for you to displace it with your little finger, there is some hope the ladies of Rome, especially his mother, may prevail with him. But I say there is no hope in 't: our throats are sentenced, and stay upon[55] execution.

Sic. Is 't possible that so short a time can alter the condition of a man?

Men. There is difference between a grub and a butterfly; yet your butterfly[56] was a grub. This Marcius is grown from man to dragon: he has wings; he's more than a creeping thing.

---

49. *To charge thy sulphur.* The Folio prints 'change' for "charge" here. Warburton's correction.

50. *Daughter, speak you: he cares not for your weeping.* With what exquisitely artistic touches Shakespeare finishes his character-portraits! Here, in two half lines, he paints Virgilia's habitual silence, and Volumnia's as habitual torrent of words. She bids her daughter-in-law plead, yet waits not for her to speak. See Note 20, Act iv. And then how consistently has he depicted Volumnia's mode of appeal to her son throughout, in Act iii., sc. 2, and here; beginning with remonstrance, and ending with reproach: her fiery nature so like his own, and so thoroughly accounting for his inherited disposition.

51. *If not most mortal to him. But, let it come.* "Mortal" here bears the sense of 'deadly,' and is used as an adverb, consistently with the previous word "dangerously." "It" refers to 'death,' as implied in "mortal."

52. *A former fortune.* It has been proposed to alter "former" to 'firmer' here; but Aufidius alludes to the time when he was sole in command, having since shared it with Coriolanus and given him "half" his "commission."

53. *We will drink together; and you shall bear a better witness back.* Farmer opined that we should read 'think' here instead of "drink;" but the following passage from "Second Part Henry IV.," Act iv., sc. 2, shows that "drink" here is right:—

> "Here, between the armies,
> Let's *drink together* friendly and embrace,
> That all their eyes may *bear those tokens home*
> Of our restored love and amity."

54. *Ladies, you deserve to have a temple built you.* Plutarch records that a Temple of Fortune was built by order of the senate, to do honour to the Roman ladies upon this occasion.

55. *Stay upon.* An idiom, signifying 'wait but for.'

56. *Yet your butterfly.* "Your" is here used as in the passage explained in Note 26, Act ii.

Sic. He loved his mother dearly.

Men. So did he me: and he no more remembers his mother now, than an eight year old horse.[57] The tartness of his face sours ripe grapes: when he walks, he moves like an engine, and the ground shrinks before his treading: he is able to pierce a corslet with his eye; talks like a knell, and his hum is a battery. He sits in his state, as a thing made for Alexander.[58] What he bids be done, is finished with his bidding. He wants nothing of a god but eternity,[59] and a heaven to throne in.

Sic. Yes, mercy, if you report him truly.

Men. I paint him in the character.[60] Mark what mercy his mother shall bring from him: there is no more mercy in him than there is milk in a male tiger; that shall our poor city find: and all this is 'long of you.

Sic. The gods be good unto us!

Men. No, in such a case the gods will not be good unto us. When we banished him, we respected not them; and, he returning to break our necks, they respect not us.

Enter a Messenger.

Mess. Sir, if you'd save your life, fly to your house:
The plebeians have got your fellow-tribune,
And hale him up and down; all swearing, if
The Roman ladies bring not comfort home,
They'll give him death by inches.

Enter a second Messenger.

Sic. What's the news?

Sec. Mess. Good news, good news;—the ladies have prevail'd,
The Volscians are dislodg'd, and Marcius gone:
A merrier day did never yet greet Rome,
No, not the expulsion of the Tarquins.[61]

Sic. Friend,
Art thou certain this is true? is it most certain

Sec. Mess. As certain as I know the sun is fire: Where have you lurk'd, that you make doubt of it? Ne'er through an arch so hurried the blown[62] tide, As the recomforted through the gates. Why, hark you!

[*Trumpets and hautboys sounded, and drums beaten, all together. Shouting also within.*

The trumpets, sackbuts, psalteries, and fifes,
Tabors, and cymbals, and the shouting Romans,
Make the sun dance. [*Shouting again.*] Hark you!

Men. This is good news:
I will go meet the ladies. This Volumnia
Is worth of consuls, senators, patricians,
A city full; of tribunes, such as you,
A sea and land full. You have pray'd well to-day:
This morning for ten thousand of your throats
I'd not have given a doit.—[*Shouting and music.*] Hark, how they joy!

Sic. First, the gods bless you for your tidings; next,
Accept my thankfulness.

Sec. Mess. Sir, we have all
Great cause to give great thanks.

Sic. They are near the city?

Sec. Mess. Almost at point to enter.

Sic. We will meet them,
And help the joy. [*Going.*

Enter the Ladies, *accompanied by* Senators, Patricians, *and* People. *They pass.*

First Sen. Behold our patroness, the life of Rome!
Call all your tribes together, praise the gods,
And make triumphant fires; strew flowers before them:
Unshout the noise that banish'd Marcius,
Repeal him with the welcome of his mother;
Cry, "Welcome, ladies, welcome!"

All. Welcome, ladies,
Welcome!

[*A flourish with drums and trumpets. Exeunt.*

SCENE V.—ANTIUM.[63] *A Public Place.*

Enter TULLUS AUFIDIUS, *with* Attendants.

Auf. Go tell the lords of the city I am here:
Deliver them this paper: having read it,
Bid them repair to the market-place; where I,
Even in theirs and in the commons' ears,
Will vouch the truth of it. Him I accuse

57. *He no more remembers his mother now, than an eight year old horse.* 'Remembers its mare mother' is understood after "horse." We have frequently had occasion to point out the very elliptical construction used by Shakespeare in phrases of comparison. See Note 37, Act ii.

58. *He sits in his state, as a thing made for Alexander.* 'He sits in his chair of state, as if he were an image made to resemble Alexander.'

59. *Eternity.* Here used for 'immortality.' See Note 40, Act v., "Winter's Tale."

60. *I paint him in the character.* According to modern phraseology "the" is here used redundantly; the sentence meaning, 'I paint him as his character is,' 'I paint him to the life.'

61. *No, not the expulsion, &c.* 'The day of' is elliptically understood after "not."

62. *Blown.* Here used in the sense of 'swoln;' and probably including that of 'driven violently by wind.' See Note 43, Act iv., "First Part Henry IV."

63. *Antium.* In the Folio there is no place marked for this scene. Rowe laid it in Antium; and he was followed by all subsequent editors, until Mr. Singer changed Antium to Corioli, on account of what Aufidius says, "Dost thou think I'll grace thee with that robbery, thy stolen name Coriolanus in Corioli?"

The city ports[64] by this hath enter'd, and
Intends to appear before the people, hoping
To purge himself with words: despatch.
[*Exeunt Attendants.*

Enter three or four Conspirators *of* AUFIDIUS' *faction.*

Most welcome!

First Con. How is it with our general?

Auf. Even so
As with a man by his own alms empoison'd,
And with his charity slain.

Sec. Con. Most noble sir,
If you do hold the same intent wherein
You wish'd us parties, we'll deliver you
Of your great danger.

Auf. Sir, I cannot tell:
We must proceed as we do find the people.

Third Con. The people will remain uncertain whilst
'Twixt you there's difference; but the fall of either
Makes the survivor heir of all.

Auf. I know it;
And my pretext to strike at him admits
A good construction. I rais'd him, and I pawn'd
Mine honour for his truth: who being so heighten'd,
He water'd his new plants with dews of flattery,
Seducing so my friends; and, to this end,
He bow'd his nature, never known before
But to be rough, unswayable, and free.

Third Con. Sir, his stoutness
When he did stand for consul, which he lost
By lack of stooping,—

Auf. That I would have spoke of:
Being banish'd for 't, he came unto my hearth;
Presented to my knife his throat: I took him;
Made him joint-servant with me; gave him way
In all his own desires; nay, let him choose
Out of my files, his projects to accomplish,
My best and freshest men; serv'd his designments
In mine own person; holp to reap the fame
Which he did end all his:[65] and took some pride
To do myself this wrong: till, at the last,
I seem'd his follower, not partner; and
He waged me with his countenance,[66] as if
I had been mercenary.

First Con. So he did, my lord,—
The army marvell'd at it; and, in the last,
When he had carried Rome, and that we look'd
For no less spoil than glory,—

Auf. There was it;—
For which my sinews shall be stretch'd upon him.
At a few drops of women's rheum, which are
As cheap as lies, he sold the blood and labour
Of our great action: therefore shall he die,
And I'll renew me in his fall.—But, hark!
[*Drums and trumpets sound, with great shouts of the* People.

First Con. Your native town you enter'd like a post,
And had no welcomes home; but he returns,
Splitting the air with noise.

Sec. Con. And patient fools,
Whose children he hath slain, their base throats tear
With giving him glory.

Third Con. Therefore, at your vantage,
Ere he express himself, or move the people
With what he would say, let him feel your sword,
Which we will second. When he lies along,
After your way his tale pronounc'd shall bury
His reasons with his body.

Auf. Say no more:
Here come the lords.

Enter the Lords *of the City.*

Lords. You are most welcome home.

Auf. I have not deserv'd it.
But, worthy lords, have you with heed perus'd
What I have written to you?

Lords. We have.

First Lord. And grieve to hear it.
What faults he made before the last, I think

But we believe,—judging from other points in the scene,—that these words do not mean 'Dost thou think I'll grace thee in Corioli with that robbery, thy stolen name of Coriolanus?' we believe that they mean "Dost thou think *I'll* grace thee with that robbery, thy name of Coriolanus stolen in Corioli?" If the emphasis be thrown on *I*, we think the author's intention in the sentence will be clear. The points in the scene which make us believe that Shakespeare intended it to be laid in Antium are these:—In the first place, Antium was the *capital* of the Volscian territory, Corioli only one of the towns on its borders; therefore it was likely that the capital was the place to which Coriolanus and Aufidius would return to render an account of their expedition to Rome; and, accordingly, the latter begins by sending to "tell the lords of the city," &c. When they enter they bid him "welcome *home*:" and we know that Aufidius's residence was at Antium. The first conspirator says, "*Your native town* you enter'd like a post, and had no welcomes *home*." Coriolanus tells the lords of the city, "We have made peace, with no less honour to the *Antiates* than shame to the Romans;" and these very lords of the city are also here styled "heads of the state," which shows that they were chief rulers, rulers of the Volsces generally, and not merely city authorities belonging to any one of the Volscian towns. Finally,—and which we think conclusive, because North's "Plutarch" was the authority that Shakespeare evidently followed throughout most closely,—Plutarch distinctly states that Marcius and Aufidius returned to ANTIUM when they came back from Rome.

64. *Ports.* 'Gates.'

65. *Which he did end all his* The word "end" has been variously altered; but we take the sentence to be an elliptical form of a usual idiom, 'which he did end by making all his,' signifying 'which he, in the end, did make all his.'

66. *He waged me with his countenance.* To "wage" was a verb formerly in use to express 'to give wages;' and "countenance" is here used partly in its sense of 'entertainment' (see Note 19, Act iv., "Taming of the Shrew"), partly in that of 'approving looks,' 'patronising aspect,' 'sanction,' 'encouragement.' The effect given is of magnificent condescension.



Aufidius. Insolent villain!
Conspirators. Kill, kill, kill, kill, kill him! *Act V. Scene V.*

Might have found easy fines:[67] but there to end
Where he was to begin, and give away
The benefit of our levies, answering us
With our own charge,[68] making a treaty where
There was a yielding,—this admits no excuse.
Auf. He approaches: you shall hear him.

Enter CORIOLANUS, *with drums and colours; a crowd of* Citizens *with him.*

Cor. Hail, lords! I am return'd your soldier;
No more infected with my country's love
Than when I parted hence, but still subsisting
Under your great command. You are to know,
That prosperously I have attempted, and,
With bloody passage, led your wars even to
The gates of Rome. Our spoils we have brought home
Do more than counterpoise, a full third part,
The charges of the action.[69] We have made peace,
With no less honour to the Antiates
Than shame to the Romans; and we here deliver,
Subscrib'd by the consuls and patricians,
Together with the seal o' the senate, what
We have compounded on.
Auf. Read it not, noble lords;
But tell the traitor, in the highest degree
He hath abus'd your powers.
Cor. Traitor!—how now!
Auf. Ay, traitor, Marcius!

67. *Easy fines.* 'Easily paid fines;' 'slight' or 'inconsiderable fines.' See Note 24 of the present Act.

68. *Answering us with our own charge.* 'Repaying our outlay with our own gain,' 'letting the booty gained in war pay the cost of the war.'

69. *Do more than counterpoise, a full third part, the charges of the action.* 'By' is elliptically understood before "a full third part."

Cor. Marcius!
Auf. Ay, Marcius, Caius Marcius: dost thou think
I'll grace thee with that robbery, thy stol'n name
Coriolanus in Corioli?—
You lords and heads of the state, perfidiously
He has betray'd your business, and given up,
For certain drops of salt, your city Rome
(I say, your city) to his wife and mother;
Breaking his oath and resolution, like
A twist of rotten silk; never admitting
Counsel o' the war; but at his nurse's tears
He whin'd and roar'd away your victory;
That pages blush'd at him, and men of heart
Look'd wondering each at other.
Cor. Hear'st thou, Mars?
Auf. Name not the god, thou boy of tears!
Cor. Ha!
Auf. No more.[70]
Cor. Measureless liar, thou hast made my heart
Too great for what contains it. Boy! oh, slave!—
Pardon me, lords, 'tis the first time that ever
I was forc'd to scold. Your judgments, my grave lords,
Must give this cur the lie: and his own notion
(Who wears my stripes impress'd upon him; that
Must bear my beating to his grave) shall join
To thrust the lie unto him.
First Lord. Peace, both, and hear me speak.
Cor. Cut me to pieces, Volsces; men and lads,
Stain all your edges on me.—Boy! false hound!
If you have writ your annals true, 'tis there,
That, like an eagle in a dove-cote, I
Flutter'd[71] your Volscians in Corioli:
Alone I did it.—Boy!
Auf. Why, noble lords,
Will you be put in mind of his blind fortune,
Which was your shame, by this unholy braggart,
'Fore your own eyes and ears?
Conspirators. Let him die for 't.
Citizens. [*Speaking promiscuously.*] Tear him to pieces, do it presently:—he killed my son;—my daughter;—he killed my cousin Marcus;—he killed my father,—
Sec. Lord. Peace, ho!—no outrage:—peace!
The man is noble, and his fame folds in
This orb o' the earth. His last offences to us
Shall have judicious hearing.[72]—Stand, Aufidius,
And trouble not the peace.
Cor. Oh, that I had him,
With six Aufidiuses, or more, his tribe,
To use my lawful sword![73]
Auf. Insolent villain!
Conspirators. Kill, kill, kill, kill, kill him!
[AUFIDIUS *and the* Conspirators *draw, and kill* CORIOLANUS, *who falls:* AUFIDIUS *stands on him.*
Lords. Hold, hold, hold, hold!
Auf. My noble masters, hear me speak.
First Lord. O Tullus,—
Sec. Lord. Thou hast done a deed whereat valour will weep.
Third Lord. Tread not upon him.—Masters all, be quiet;
Put up your swords.
Auf. My lords, when you shall know (as in this rage,
Provok'd by him, you cannot,) the great danger
Which this man's life did owe you, you'll rejoice
That he is thus cut off. Please it your honours
To call me to your senate, I'll deliver
Myself your loyal servant, or endure
Your heaviest censure.
First Lord. Bear from hence his body,—
And mourn you for him:—let him be regarded
As the most noble corse that ever herald
Did follow to his urn.[74]
Sec. Lord. His own impatience
Takes from Aufidius a great part of blame.
Let's make the best of it.
Auf. My rage is gone;
And I am struck with sorrow.—Take him up:—
Help, three o' the chiefest soldiers; I'll be one.—
Beat thou the drum, that it speak mournfully:
Trail your steel pikes.—Though in this city he
Hath widow'd and unchilded many a one,
Which to this hour bewail the injury,
Yet he shall have a noble memory.[75]—
Assist. [*Exeunt, bearing the body of* CORIOLANUS.
A dead march sounded.

70. *No more.* It has been suggested that these words signify 'say no more,' and should be assigned to the first lord, as desiring to stop the altercation; other authorities interpret them to mean 'no more than a boy of tears;' while perhaps they are intended to express 'name the god Mars no more.' But we believe the second interpretation to be the right one.

71. *Flutter'd.* The first Folio misprints this 'flatter'd.' Corrected in the third Folio.

72. *Shall have judicious hearing.* "Judicious" here includes the sense of 'judicial;' these two words having been formerly sometimes used the one for the other.

73. *To use my lawful sword.* 'On' is here elliptically understood after "sword." For instances of similar construction, see Note 8, Act i., "Richard II."

74. *That ever herald did follow to his urn.* It was the custom at public funerals of English princes to have a herald following in the train, who, after the burial was performed, proclaimed the style and honours of the deceased. The passage alludes to this custom, as one well known to the author's audience, though perhaps unpractised among the ancients.

75. *Memory.* Here, as elsewhere, used for 'memorial.' See Note 36, Act iv.

ANNOUNCEMENT

RELATIVE TO

"TITUS ANDRONICUS."

On coming to the conclusion of the magnificent play of "Coriolanus" we may here take occasion to state that it is followed in the Folio by one which bears for title, "The Lamentable Tragedy of Titus Andronicus;" and which, because it thus appears in the first printed collection of Shakespeare's dramatic works, has always been accepted as one of his productions.

Another point that led to this acceptance is, that Francis Meres, in his "Palladis Tamia," 1598, alluding to Shakespeare's excellence in tragedy, includes "Titus Andronicus" among six tragedies which he cites in proof thereof. That Meres should have mentioned this play as an evidence of merit in tragic composition, goes far to shake his credit as a critic; while the internal testimony afforded by the work itself goes still farther to evince that he wholly erred in ascribing it to Shakespeare. This was probably not a wilful error; that it passed for Shakespeare's is countenanced by the fact (a fact altogether strange and unaccountable) that Heming and Condell, his friends and fellow-actors, gave it a place among his collected dramas.

Nevertheless, in the two Quarto copies that were published during Shakespeare's lifetime, there is no author's name on the title; and this is a particular of some significance, because his name as a popular author would have been willingly appended by a publisher as a means of selling the production. Moreover, in an entry made at Stationers' Hall by John Danter of "A Booke entitled A Noble Roman Historie of Titus Andronicus," and supposed to be the same play as the one here discussed, there is likewise no name mentioned. In Ravenscroft's preface to an alteration of this play, published in 1687, he says, "I have been told, by some anciently conversant with the stage, that it was not originally his [Shakespeare's], but brought by a private author to be acted, and he only gave some master touches to one or two of the principal parts." But to our mind, in vain will these said "master touches" be sought. Not even a single touch of

the master hand can we discover; not one of those indicative beauties which, in even his earliest productions, suggest the master mind that, when mature, produced "Othello," "Lear," "Macbeth," "Hamlet," &c. The diction is not his, the character-drawing is not his, the action is not his, the sequence of incident is not his, the development of plot is not his, and certainly the revolting subject is not his. A sickening story, disgusting details, repulsive persons, nauseous and bloated dialogue; none of these are his.

Years ago, when Mons. Guizot published his admirable "Shakespeare and his Times," we cordially subscribed to his words: "If it be true that genius, even in its lowest abasement, gives forth some luminous rays to betray its presence; if Shakespeare, in particular, bore that distinctive mark which, in one of his sonnets, makes him say, in reference to his writings, 'That every word doth almost tell my name,' assuredly he had not to reproach himself with the production of that execrable accumulation of horrors which, under the name of 'Titus Andronicus,' has been foisted upon the English people as a dramatic work, and in which, Heaven be thanked! there is not a single spark of truth, or scintillation of genius, which can give evidence against him."

No less cordially now (1867) do we echo what Mr. Gerald Massey says in his lately published book (a book written in the noblest spirit, entitled, "Shakespeare's Sonnets and his Private Friends") on this subject:—"It is impossible to find any proof of Shakespeare's presence from beginning to end of the 'Titus Andronicus.' . . . . . This play is a perfect slaughter-house, and the blood makes appeal to all the senses. The murder is committed in the very gateways of the sense. It reeks blood, it smells of blood, we almost feel that we have handled blood, it is so gross. The mental stain is not whitened by Shakespeare's sweet springs of pity; the horror is not hallowed by that appalling sublimity with which he invested his chosen ministers of death. . . . As for Meres, it is far easier to believe that he made one mistake in his list of an unpublished literature than it is to accept 'Titus Andronicus' as Shakespeare's work in any sense."

With this conviction—that in no sense can it be accepted as Shakespeare's composition—we have no hesitation in omitting it from the present edition of his plays; we even gladly do so, as we think that by so doing we not only preserve these pages from being sullied by the presence of a loathsome blemish, but we also leave our poet's productions undisgraced by consociation with one unworthy to take its place beside them, and one that we have fullest faith in his having never written.


ROMEO & JULIET

DRAMATIS PERSONÆ.

ESCALUS, Prince of Verona.
PARIS, a young Nobleman, Kinsman to the Prince.
MONTAGUE, } Heads of two Houses at variance with each other.
CAPULET, }
An Old Man, Kinsman to Capulet.
ROMEO, Son to Montague.
MERCUTIO, Kinsman to the Prince, and Friend to Romeo.
BENVOLIO, Nephew to Montague, and Friend to Romeo.
TYBALT, Nephew to Lady Capulet.
Friar LAWRENCE, a Franciscan.
Friar JOHN, of the same order.
BALTHASAR, Servant to Romeo.
SAMPSON, } Servants to Capulet.
GREGORY, }
PETER, another Servant to Capulet.
ABRAHAM, Servant to Montague.
An Apothecary.
Three Musicians.
Page to Paris; Page to Mercutio; an Officer.

LADY MONTAGUE, Wife to Montague.
LADY CAPULET, Wife to Capulet.
JULIET, Daughter to Capulet.
Nurse to Juliet.

Citizens of Verona; Male and Female Relations to both Houses; Maskers, Guards, Watchmen, and Attendants.

Chorus.

SCENE—*During the greater part of the Play, in* VERONA: *once (in the Fifth Act) at* MANTUA.

ROMEO AND JULIET.[1]

PROLOGUE.[2]

CHORUS.[3]

Two households, both alike in dignity,
In fair Verona,[4] where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.

1. In the year 1597 a Quarto copy of this play was published, bearing for its title, "An excellent conceited Tragedie of Romeo and Juliet. As it hath been often (with great applause) plaid publiquely, by the Right Honourable the Lord of Hunsdon his servants." A second Quarto copy appeared in 1599, with the title, "The most excellent and lamentable Tragedie of Romeo and Juliet. Newly corrected, augmented, and amended. As it hath been sundry times publiquely acted, by the Right Honourable the Lord Chamberlaine his servants." Of Quarto copies there followed two others previously to the version given in the Folio 1623. The 1597 Quarto copy is supposed by some authorities to have been printed from an early manuscript of the author; by others, to have been made up from a version obtained by surreptitious means, either through separate scraps of playhouse written parts, or through notes taken down during representation, or, perhaps, through a mixture of both these methods. The chief value of the 1597 Quarto lies in its enabling editors, by collation, to correct some typographical errors that have crept into the later editions. The Quarto of 1599, having in all probability been "corrected, augmented, and amended" by the author himself, is entitled to the highest consideration; and having, moreover, evidently been the version upon which that in the first Folio is founded. From internal evidences of style, we believe this play to have been originally written at an early period of Shakespeare's career; at the period when he composed the "Midsummer Night's Dream" (see our opening Note to that drama), and was in the first glow of poetical dramatic composition. The selection of the story as well as the peculiarities of diction make for the probability of this conjecture. The story was of world-wide celebrity and popularity; it was well known in England through translated Italian novels, and through Arthur Brooke's poem on this subject, published in 1562; and was precisely the one to fascinate the attention, excite the imagination, and inspire the pen, of a young dramatist commencing his career. From a line in the Nurse's speech in Act i., sc. 3, "'Tis since the earthquake now eleven years," it has been surmised that Shakespeare there alludes to the memorable earthquake that took place in England in the year 1580; and that the date of the play's composition is thus to be traced to 1591. This may possibly be a well-founded theory; but we should be inclined to assign an even still prior year as the one wherein Shakespeare originally conceived and wrote this play. Youth thrills in its every utterance; the impetuosity of youth, the faith of youth, the warmth and passionate impulse of youth, vibrate through its every scene and speech. Even the old personages in the play express themselves with a vigour and animation, and conduct themselves with a vivacity and precipitancy, that are more those of youth than of age. Old Capulet indulges in young-man reminiscences with a zest, and acts with a headlong vehemency, that savour more of early life than middle age; old Montague cherishes family animosities and factious rancours with a heat that partakes more of juvenile rashness than senile staidness; while even the good and grave Friar Lawrence enters warmly into the lovers' plans, and forms rapidly his own scheme for reconciling the two rival houses through the union of their children. All breathes the voluptuous intensity and childlike innocence of the spring of existence; the lovers themselves are embodiments of youthful ardour and of youthful purity. No writer ever so beautifully vindicated and so truthfully demonstrated Nature's divine blending of the spirit of chastity with the essence of passion in young love as our Shakespeare. Let any one read Juliet's words from first to last, and compare them with those uttered by others of his women, characters more formed, more thoughtful, more educated than she is, and see how wonderfully he has preserved the *girl-woman* throughout. Not a phrase does she utter that is not perfectly consistent with the girl of fourteen,—with the Italian girl of fourteen; brought up in social retirement, seeing even her own parents but at stated intervals and set times, chiefly associating with her old nurse, and having intercourse with none out of the family and the house save with her father-confessor. Not a sentence does she speak containing an idea beyond those natural to her years and position, not a thought does she express too mature or too experienced for her girl-character. When we think of all the wisdom in embryo, the knowledge in germ, which even at that early period lay within the young poet's brain and heart, ready for blossoming forth in his written productions, we cannot but wonder at his marvellous judgment in refraining from putting any bud of them into the mouth of his young-girl heroine, and at his perfect tact in permitting her to speak out of the simple fulness of her and his own youthfulness only. It is the same with Romeo; he is completely the very young—even boy—man. His stripling fancy for Rosaline; his sudden passion for Juliet; his rapturous joy in its blissful mutuality; his impromptu marriage; his short-lived self-restraint in the contention with Tybalt, and his as eager flinging himself into it; his desperation at his sentence of banishment, and his springing-up of revived hope at the Friar's proposed plan; his defiance of death even in his bride's arms if she will have him stay with her; his cheery trust in "time to come" at the very instant of tearing himself away; his happy dreams when absent from her; his anguished resolve to destroy himself when he hears of her death; "his betossed soul" as he rides back to die beside her; and his imagination suffering itself to revel in picturings of her beauty as she lies stretched on her death-bier before him in the moment he is about to rejoin her for ever,—are all most true to youthful nature. The author's own young spirit imbues the play; it is the delight of all young readers; and it makes those who are old feel young again as they re-peruse it.

2. *Prologue.* Strange to say, this Prologue is omitted in the first Folio. It appears in all the Quarto copies; but with considerable variations in that of 1597.

3. *Chorus.* This word is placed after the word "Prologue" in the 1599 Quarto; probably indicating that it was to be spoken by the same person as the one entrusted to speak the Chorus at the end of Act i.

4. *Verona.* The Veronese claim for their city the interest of

From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventur'd piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end,[5] naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

ACT I.

SCENE I.—*A Public Place.*

Enter SAMPSON *and* GREGORY, *armed with swords and bucklers.*

Sam. Gregory, o' my word, we'll not carry coals.[1]

Gre. No, for then we should be colliers.

Sam. I mean, an we be in choler, we'll draw.

Gre. Ay, while you live, draw your neck out o' the collar.

Sam. I strike quickly, being moved.

Gre. But thou art not quickly moved to strike.

Sam. A dog of the house of Montague moves me.

Gre. To move is to stir; and to be valiant is to stand: therefore, if thou art moved, thou runn'st away.

Sam. A dog of that house shall move me to stand: I will take the wall of any man or maid of Montague's.

Gre. That shows thee a weak slave; for the weakest goes to the wall.

Sam. True; and therefore women, being the weaker vessels, are ever thrust to the wall.

Gre. The quarrel is between our masters, and us their men.

Sam. 'Tis all one, I will show myself a tyrant: and 'tis known I am a pretty piece of flesh.

Gre. 'Tis well thou art not fish; if thou hadst, thou hadst been poor-John.[2] Draw thy tool; here comes two of the house of the Montagues.[3]

Sam. My naked weapon is out: quarrel, I will back thee.

Gre. How! turn thy back and run?

Sam. Fear me not.[4]

Gre. No, marry; I fear thee!

Sam. Let us take the law of our sides; let them begin.

Gre. I will frown as I pass by; and let them take it as they list.

Sam. Nay, as they dare. I will bite my thumb at them;[5] which is a disgrace to them, if they bear it.

Enter ABRAHAM *and* BALTHASAR.

Abr. Do you bite your thumb at us, sir?

Sam. I do bite my thumb, sir.

Abr. Do you bite your thumb at us, sir?

Sam. [*Aside to* GRE.] Is the law of our side, if I say ay?

Gre. [*Aside to* SAM.] No.

Sam. No, sir, I do not bite my thumb at you, sir; but I bite my thumb, sir.

Gre. Do you quarrel, sir?

Abr. Quarrel, sir! no, sir.

---

having been the locality where the world-famed love-story of Romeo and Juliet actually occurred. They show the traditional tomb of Juliet; and give the date 1303 as that wherein the event occurred.

5. *But their children's end.* "But" used in the sense of 'except.'

---

1. *We'll not carry coals.* 'We'll not submit to indignities.' Equivalent to the modern elegant phrase, 'We'll stand no nonsense.' See Note 32, Act iii., "Henry V."

2. *Poor-John.* Hake, salted and dried. See Note 36, Act ii., "Tempest."

3. *Here comes two of the house of the Montagues.* The false concord in this sentence is characteristic of the common speaker; while the sentence itself serves to show that Shakespeare was acquainted with, and made dramatic use of, the circumstance that the partisans of the Montague faction wore a token in their hats which distinguished them from their rivals, the Capulets; for, throughout the play, they are recognised at a distance. A passage from Gascoigne's "Masque," written for Viscount Montacute in 1575, records this circumstance:—

> "And for a further proofe, he showèd in hys hat
> Thys token, wh. the *Montacutes* did beare always, for that
> They covet to be knowne from *Capels*, where they pass."

4. *Fear me not.* 'Fear not but that I will stand fast.' A similar idiom is pointed out in Note 83, Act i., "Coriolanus." Samson says "Fear me not" in this sense; but the waggish Gregory chooses to take it in the sense of 'do not be afraid of me.'

5. *I will bite my thumb at them.* A contemptuous gesture, made by way of insult, and as a mode of beginning a quarrel. Cotgrave describes the mode in which this scoffing action was performed:—"To threaten or defie, by putting the thumbe naile into the mouth, and with a jerke (from the upper teeth) make it to knacke." Decker, in his "Dead Term," 1608, speaking of the various groups that daily frequented St. Paul's Church, says, "What swearing is there, what shouldering, what justling, what jeering, what *byting of thumbs* to beget quarrels!"



Gregory. [*Aside to* SAMPSON.] Say—better: here comes one of my master's kinsmen.

Sampson. Yes, better, sir.

Abraham. You lie.

Act I. Scene I.

Sam. If you do, sir, I am for you: I serve as good a man as you.

Abr. No better.

Sam. Well, sir.

Gre. [*Aside to* SAM.] Say—better: here comes one of my master's kinsmen.[6]

Sam. Yes, better, sir.

Abr. You lie.

Sam. Draw, if you be men.—Gregory, remember thy swashing blow.[7] [*They fight.*

Enter BENVOLIO.

Ben. Part, fools!
Put up your swords; you know not what you do.
[*Beats down their swords.*

Enter TYBALT.

Tyb. What! art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.

Ben. I do but keep the peace: put up thy sword,
Or manage it to part these men with me.

Tyb. What! drawn, and talk of peace! I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee, coward! [*They fight.*

Enter several of both Houses, who join the fray; then enter Citizens, *with clubs and partisans.*

Citizens. Clubs, bills, and partisans![8] strike! beat them down!
Down with the Capulets! down with the Montagues!

Enter CAPULET *in his gown, and* Lady CAPULET.

Cap. What noise is this?—Give me my long sword,[9] ho!

La. Cap. A crutch, a crutch!—why call you for a sword?

Cap. My sword, I say!—Old Montague is come,
And flourishes his blade in spite of me.

Enter MONTAGUE *and* Lady MONTAGUE.

Mon. Thou villain Capulet,—Hold me not, let me go.

La. Mon. Thou shalt not stir one foot to seek a foe.

Enter PRINCE, *with* Attendants.

Prin. Rebellious subjects, enemies to peace,
Profaners of this neighbour-stainèd steel,—
Will they not hear?—what, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,—
On pain of torture, from those bloody hands
Throw your mistemper'd[10] weapons to the ground,
And hear the sentence of your movèd prince.—
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets;
And made Verona's ancient citizens
Cast by their grave beseeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away:—
You, Capulet, shall go along with me;—
And, Montague, come you this afternoon,
To know our farther pleasure in this case,
To old Free-town,[11] our common judgment-place.—
Once more, on pain of death, all men depart.
[*Exeunt* PRINCE *and* Attendants; CAPULET, Lady CAPULET, TYBALT, Citizens, *and* Servants.

Mon. Who set this ancient quarrel new abroach?—
Speak, nephew, were you by when it began?

Ben. Here were the servants of your adversary,
And yours, close fighting ere I did approach:
I drew to part them: in the instant came
The fiery Tybalt, with his sword prepar'd;
Which, as he breath'd defiance to my ears,
He swung about his head, and cut the winds,
Who, nothing hurt withal, hiss'd him in scorn:
While we were interchanging thrusts and blows,
Came more and more, and fought on part and part,

6. *Here comes one of my master's kinsmen.* We must suppose Gregory to be looking towards the quarter whence Tybalt approaches.

7. *Thy swashing blow.* "Swashing" here means 'dashing,' 'smashing.' See Note 72, Act i., "As You Like It."

8. *Clubs, bills, and partisans!* This speech, in the Folio, has the prefix '*Offi.*,' although no entrance of officer or officers is indicated. In most modern editions the prefix is given '*1 Cit.*;' but one speaker would not wish *both* houses to be put down. It appears to us to be one of those speeches intended to be divided among many speakers, according to a mode not unfrequently used by Shakespeare. See, for instance, the last scene in "Coriolanus;" where we find—"*Citizens.* [or, in the Folio, '*All People.*'] Tear him to pieces; do it presently; he killed," &c. Here, the citizens of Verona are made to use the well-known rallying cry of the London citizens. See Note 72, Act v., "Henry VIII." "Partisans" were pikes or halberds: old French, *pertuisans.*

9. *My long sword.* Capulet calls for his "long sword," as being the weapon used in warfare, and as contrary to the small sword or dress sword worn on peaceful occasions. See Note 23, Act ii., "Merry Wives," and Note 9, Act ii., "All's Well."

10. *Mistemper'd.* Here used for 'ill tempered;' in the sense of 'steel tempered, but to be used in a bad cause,' and in the sense of irate,' 'wrathful.' Shakespeare employs the word in "King John," Act v., sc. 1, to express both 'ill-compounded' and 'ill-disposed' or 'angry:'—

"This inundation of *mistemper'd* humour
Rests by you only to be qualified."

11. *Free-town.* In Brooke's poem, alluded to in the opening Note of this play, "Free-town" is given as the name of a castle belonging to the Capulets.

Till the prince came, who parted either part.
La. Mon. Oh, where is Romeo?—saw you him to day?—
Right glad I am he was not at this fray.
Ben. Madam, an hour before the worshipp'd sun
Peer'd forth the golden window of the east,
A troubled mind drave[12] me to walk abroad;
Where,—underneath the grove of sycamore,
That westward rooteth from the city's side,—
So early walking did I see your son:
Towards him I made; but he was 'ware of me,
And stole into the covert of the wood:
I, measuring his affections by my own,—
That most are busied when they're most alone,[13]—
Pursu'd my humour, not pursuing his,
And gladly shunn'd who gladly fled from me.
Mon. Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs:
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's bed,
Away from light steals home my heavy son,
And private in his chamber pens himself;
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night:
Black and portentous must this humour prove,
Unless good counsel may the cause remove.
Ben. My noble uncle, do you know the cause?
Mon. I neither know it nor can learn of him.
Ben. Have you importun'd him by any means?
Mon. Both by myself and many other friends:
But he, his own affections' counsellor,
Is to himself,—I will not say how true,—
But to himself so secret and so close,
So far from sounding and discovery,
As is the bud bit with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the sun.[14]
Could we but learn from whence his sorrows grow,
We would as willingly give cure as know.
Ben. See, where he comes: so please you, step aside;
I'll know his grievance, or be much denied.
Mon. I would thou wert so happy by thy stay,
To hear true shrift.[15]—Come, madam, let's away.
[*Exeunt* MONTAGUE *and* Lady.

Enter ROMEO.

Ben. Good morrow, cousin.
Rom. Is the day so young?
Ben. But new struck nine.
Rom. Ah me! sad hours seem long.
Was that my father that went hence so fast?
Ben. It was.—What sadness lengthens Romeo's hours?
Rom. Not having that, which, having, makes them short.
Ben. In love?
Rom. Out—
Ben. Of love?
Rom. Out of her favour, where I am in love.
Ben. Alas! that love, so gentle in his view,[16]
Should be so tyrannous and rough in proof!
Rom. Alas! that love, whose view is muffled still,
Should, without eyes, see pathways to his will![17]—
Where shall we dine?—Oh, me!—What fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love:[18]—
Why, then, oh, brawling love! oh, loving hate![19]
Oh, anything, of nothing first create!
Oh, heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming forms!

12. *Drave.* An old form of 'drove;' used four several times by Shakespeare.

13. *That most are busied when they're most alone.* This is the 1597 Quarto reading, while all the other Quartos and the Folio substitute for this one line the following two lines:—

"Which then most sought where most might not be found,
Being one too many by my weary self."

The reading we have adopted appears to us to be the truer to Shakespearian style in its condensed expression, and its omission of the uncharacteristic phrase, "my weary self," as coming from Benvolio.

14. *To the sun.* The old copies all print 'same' instead of 'sun' here. Theobald's correction.

15. *So happy by thy stay, to hear true shrift.* "To" is here, as often elsewhere by Shakespeare, used for 'as to.' "Shrift" signifies 'confession.' See Note 44, Act iv., "Measure for Measure."

16. *In his view.* 'In appearance.'

17. *See pathways to his will!* This sentence has been pronounced to be obscure. We think it comprises double meaning; and signifies not only 'Alas! that the blind god should be able to shoot so surely!' but also, 'Alas! that love, notwithstanding its muffled sight, should be able blindfold to find its way to its object!' Romeo deplores his being able to see clearly that he loves Rosaline, while seeing equally clearly that he cannot obtain her favour in return.

18. *Here's much to do with hate, but more with love.* Romeo is speaking in the riddling mood now upon him. He means that the fray has much to do with the hate between the rival houses, yet affects him more, inasmuch as his Rosaline is a member of the Capulet family (see Note 39 of this Act); that what has just passed has had reference to the animosity which divides the two factions, and has also shown him the anxious affection felt on his account by his father and the friend now speaking to him, Benvolio. To the latter he refers, in the speech a little farther on, where he says, "This love, that thou hast shown, doth add," &c.

19. *Oh, brawling love! oh, loving hate!* Romeo is indulging in some of the fantastic love-flights and antithetical rhapsodies that have been affected by young gentlemen from time immemorial when fancying themselves enamoured. See Note 3, Act iii., "Troilus and Cressida." This is one of the subtle indications given by Shakespeare that Romeo is not really in love with Rosaline; contrasting his fanciful diction while he believes himself attached to her, with his earnest diction when truly attached to Juliet.

Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!—
This love feel I, that feel no love in this.
Dost thou not laugh?

Ben. No, coz, I rather weep.

Rom. Good heart, at what?

Ben. At thy good heart's oppression.

Rom. Why, such is love's transgression.—
Griefs of mine own lie heavy in my breast;
Which thou wilt propagate, to have it press'd
With more of thine: this love, that thou hast shown,
Doth add more grief to too much of mine own.
Love is a smoke rais'd with the fume of sighs;
Being purg'd, a fire sparkling in lovers' eyes;
Being vex'd,[20] a sea nourish'd with lovers' tears:
What is it else? a madness most discreet,
A choking gall, and a preserving sweet.—
Farewell, my coz. [*Going.*

Ben. Soft! I will go along:
An if you leave me so, you do me wrong.

Rom. Tut, I have lost myself; I am not here;
This is not Romeo, he's some other where.

Ben. Tell me in sadness, who is that you love.[21]

Rom. What! shall I groan, and tell thee?

Ben. Groan! why, no;
But sadly[22] tell me who.

Rom. Bid a sick man in sadness make his will,—
Ah! word ill urg'd to one that is so ill!—
In sadness, cousin, I do love a woman.

Ben. I aim'd so near, when I suppos'd you lov'd.

Rom. A right good mark-man!—And she's fair I love.

Ben. A right fair mark, fair coz, is soonest hit.

Rom. Well, in that hit you miss: she'll not be hit
With Cupid's arrow,—she hath Dian's wit;
And, in strong proof of chastity well arm'd,
From love's weak childish bow she lives unharm'd.
She will not stay the siege of loving terms,
Nor bide the encounter of assailing eyes,
Nor ope her lap to saint-seducing gold:
Oh, she is rich in beauty; only poor,
That, when she dies, with beauty dies her store.[23]

Ben. Then she hath sworn that she will still live chaste?

Rom. She hath, and in that sparing makes huge waste;
For beauty, starv'd with her severity,
Cuts beauty off from all posterity.
She is too fair, too wise; wisely too fair,
To merit bliss by making me despair:
She hath forsworn to love; and in that vow
Do I live dead, that live to tell it now.

Ben. Be rul'd by me, forget to think of her.

Rom. Oh, teach me how I should forget to think.

Ben. By giving liberty unto thine eyes;
Examine other beauties.

Rom. 'Tis the way
To call hers, exquisite, in question more:[24]
These happy masks[25] that kiss fair ladies' brows,
Being black, put us in mind they hide the fair;
He that is strucken blind cannot forget
The precious treasure of his eyesight lost:
Show me a mistress that is passing[26] fair,
What doth her beauty serve,[27] but as a note
Where I may read who pass'd that passing fair?
Farewell: thou canst not teach me to forget.

Ben. I'll pay that doctrine, or else die in debt.
[*Exeunt.*

SCENE II.—*A Street.*

Enter CAPULET, PARIS, *and* Servant.

Cap. But Montague is bound as well as I,
In penalty alike; and 'tis not hard, I think,
For men so old as we to keep the peace.

Par. Of honourable reckoning are you both;
And pity 'tis you liv'd at odds so long.
But now, my lord, what say you to my suit?

Cap. But saying o'er what I have said before:
My child is yet a stranger in the world,
She hath not seen the change of fourteen years;
Let two more summers wither in their pride,
Ere we may think her ripe to be a bride.

Par. Younger than she are happy mothers made.

Cap. And too soon marr'd are those so early made.
Earth hath swallow'd all my hopes but she,[28]

---

20. *Being purg'd . . . . being vex'd.* "Purg'd" is here used for 'made clear,' 'made bright;' and "vex'd" is used for 'troubled,' 'made turbid.'

21. *Who is that you love.* 'It,' or 't,' is elliptically understood after "is" here. See Note 52, Act iv., "Coriolanus."

22. *Sadly.* 'Seriously,' 'sedately.' See Note 70, Act ii., "Much Ado."

23. *With beauty dies her store.* This has been changed by Theobald to 'with her dies beauty's store,' but the passage means 'with her individual beauty dies so large a store of beauty.'

24 *To call hers, exquisite, in question more.*: 'To make her beauty, which is so exquisite, the more a subject of admiration to me.'

25. *These happy masks.* The masks usually worn; and happy in being privileged to touch the sweet countenances beneath. "These" is here used to instance a general observation. See Note 69, Act ii., "Measure for Measure."

26. *Passing.* 'Surpassingly,' 'supremely.'

27. *What doth her beauty serve.* 'For' is elliptically understood after "serve."

28. *Earth hath swallow'd all my hopes but she.* This line conveys the idea that Capulet had other children who died early.



Romeo. A fair assembly: whither should they come? *Act I. Scene II.*

She is the hopeful lady of my earth:[29]
But woo her, gentle Paris, get her heart,
My will to her consent is but a part;
An she agree, within her scope of choice
Lies my consent and fair according voice.
This night I hold an old accustom'd feast,
Whereto I have invited many a guest,
Such as I love; and you, among the store,
One more, most welcome, makes my number more.
At my poor house look to behold this night
Earth-treading stars that make dark heaven light:[30]
Such comfort as do lusty young men feel
When well-apparell'd April on the heel
Of limping winter treads, even such delight
Among fresh female buds shall you this night
Inherit[31] at my house; hear all, all see,
And like her most whose merit most shall be:
Such, amongst view of many, mine being one,[32]

29. *She is the hopeful lady of my earth.* Inasmuch as *Fille de terre* is an old French term for an heiress, and as Shakespeare occasionally uses "earth" for 'land' or 'landed possessions,' he probably uses the expression in the text to signify 'she is the hopeful inheritrix of my landed estates;' but inasmuch as he employs the word "earth" in this very play (see Note 1, Act ii) to express corporeal part, material part, the earthly portion of man, it is most likely that Capulet is intended to include the sense of 'she is my sole surviving offspring, in whom I have centred all my hopes.'

30. *Earth-treading stars that make dark heaven light.* One of the commentators pronounces this to be "nonsense," while another observes that he will "not say it is absolute nonsense," but thinks it "very absurd." As a poetical hyperbole may it not bear the excellent sense of 'mortal ladies, brilliant as stars, that make night as bright as day?'

31. *Inherit.* Here used in the sense of 'possess,' 'have.' See Note 18, Act iv., "Tempest."

32. *Such, amongst view of many, mine, &c.* This is the reading of the 1597 Quarto; which we have adopted as being less obscure than that of the Folio and the other Quartos. Our interpretation of the passage is—'My daughter being one among many such ["earth-treading stars" and "fresh female buds," as I have described, and whom you will see there], she may stand in the number of them, though she may not be counted by you as "her whose merit most shall be."'

May stand in number, though in reckoning none.
Come, go with me.—Go, sirrah, trudge about
Through fair Verona; find those persons out
Whose names are written there [*gives a paper*], and to them say,
My house and welcome on their pleasure stay.
[*Exeunt* CAPULET *and* PARIS.

Serv. Find out whose names are written here! It is written, that the shoemaker should meddle with his yard, and the tailor with his last,[33] the fisher with his pencil, and the painter with his nets; but I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned:—in good time.[34]

Enter BENVOLIO *and* ROMEO.

Ben. Tut, man, one fire burns out another's burning,
One pain is lessen'd by another's anguish;
Turn giddy, and be holp by backward turning;
One desperate grief cures with another's languish:
Take thou some new infection to thy eye,
And the rank poison of the old will die.

Rom. Your plantain leaf[35] is excellent for that.

Ben. For what, I pray thee?

Rom. For your broken shin.[36]

Ben. Why, Romeo, art thou mad?

Rom. Not mad, but bound more than a madman is;[37]
Shut up in prison, kept without my food,
Whipp'd and tormented, and—Good-den, good fellow.

Serv. God gi' good-den. I pray, sir, can you read?

Rom. Ay, mine own fortune in my misery.

Serv. Perhaps you have learned it without book: but, I pray, can you read anything you see?

Rom. Ay, if I know the letters and the language.

Serv. Ye say honestly: rest you merry!
[*Going.*

Rom. Stay, fellow; I can read. [*Reads.*

Signior Martino and his wife and daughters; County Anselme and his beauteous sisters; the lady widow of Vitruvio; Signior Placentio and his lovely nieces; Mercutio and his brother Valentine;[38] mine uncle Capulet, his wife, and daughters; my fair niece Rosaline;[39] Livia; Signior Valentio and his cousin Tybalt; Lucio and the lively Helena. [*Gives back the paper.*

A fair assembly: whither should they come?

Serv. Up.

Rom. Whither?

Serv. To supper;[40] to our house.

Rom. Whose house?

Serv. My master's.

Rom. Indeed, I should have ask'd you that before.

Serv. Now I'll tell you without asking: my master is the great rich Capulet; and if you be not of the house of Montagues, I pray, come and crush a cup of wine.[41] Rest you merry! [*Exit.*

Ben. At this same ancient feast of Capulet's
Sups the fair Rosaline whom thou so lov'st;
With all the admirèd beauties of Verona:
Go thither; and, with unattainted eye,
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

Rom. When the devout religion of mine eye
Maintains such falsehood, then turn tears to fires;
And these,—who, often drown'd,[42] could never die,—
Transparent heretics, be burnt for liars!
One fairer than my love! the all-seeing sun
Ne'er saw her match since first the world begun.

Ben. Tut, you saw her fair, none else being by,
Herself pois'd with herself in either eye:
But in that crystal scales[43] let there be weigh'd
Your lady's love[44] against some other maid

33. *The shoemaker should meddle with his yard, and the tailor with his last.* "Yard" means 'yard-wand,' 'yard-measure.' See Note 104, Act ii., "First Part Henry IV." The present passage affords a specimen of that kind of blundering joke which Shakespeare amuses himself with putting into the mouths of his clown-characters. See Note 36, Act iv., "Midsummer Night's Dream." The servant of the present scene is styled 'the clown' in the old copies.

34. *In good time.* 'Opportunely,' 'appositely.' See Note 31, Act i., "Two Gentlemen of Verona."

35. *Your plantain leaf, &c.* An example of the irrelevant jesting which was a favourite kind of fun with Shakespeare. See Note 30, Act i., "First Part Henry IV."

36. *For your broken shin.* See Note 16, Act iii., "Love's Labour's Lost."

37. *Bound more than a madman is.* See Note 64, Act iii., "Twelfth Night."

38. *Mercutio and his brother Valentine.* It is noteworthy that Mercutio here figures among the invited guests in Capulet's list for his feast, although we find him always associating with the young men of the Montague family. He is the prince's "kinsman;" and in this capacity it may be supposed that he is on terms of acquaintance with both the rival houses, although evidently having greater intimacy with and more liking for the Montagues than the Capulets. See, in Note 63 of this Act, the quotation from Painter's "Palace of Pleasure;" where Mercutio is described as "wel beloved of al men and in al companies wel intertained."

39. *My fair niece Rosaline.* This is the point in the play which testifies that Romeo's first fancy, Rosaline, is a member of the Capulet family.

40. *To supper.* These words, in the old copies, are made to form part of the previous speech; but they seem to belong to the servant rather than to Romeo. Theobald made the correction.

41. *Crush a cup of wine.* A convivial phrase in familiar use formerly, equivalent to the modern one of 'crack a bottle.'

42. *And these,—who, often drown'd.* "Who," is here used for 'which,' in reference to 'eyes' as implied in "eye."

43. *That crystal scales.* Here "scales" is used as a noun singular; as if it were 'a pair of scales' or a 'balance.'

44. *Your lady's love.* It has been plausibly suggested that this is a misprint for 'your lady-love;' but it is possible that "your lady's love" may mean 'the small amount of love borne you by your lady.' Romeo has before told Benvolio that "she hath forsworn to love;" and it may be that, in Shakespeare's elliptical style, the passage means 'let there be weighed the little love your lady bears you against the charms of some other maid,' &c.

That I will show you shining at this feast,
And she shall scant show well that now shows best.
Rom. I'll go along, no such sight to be shown,
But to rejoice in splendour of mine own.
[*Exeunt.*

SCENE III.—*A Room in* CAPULET'S *House.*

Enter Lady CAPULET *and* Nurse.

La. Cap. Nurse, where's my daughter? call her forth to me.
Nurse. Now, by my maidenhood,—at twelve year old,—
I bade her come.—What, lamb! what, lady-bird!—
Heaven forbid!—where's this girl?—What, Juliet!

Enter JULIET.

Jul. How now! who calls?
Nurse. Your mother.
Jul. Madam, I am here.
What is your will?
La. Cap. This is the matter,—Nurse, give leave awhile,
We must talk in secret:—nurse, come back again;
I have remember'd me,[45] thou shalt hear our counsel.
Thou know'st my daughter's of a pretty age.
Nurse. Faith, I can tell her age unto an hour.
La. Cap. She's not fourteen.
Nurse. I'll lay fourteen of my teeth,—
And yet, to my teen be it spoken,[46] I have but four,—
She is not fourteen. How long is it now
To Lammas-tide?[47]
La. Cap. A fortnight and odd days.
Nurse. Even or odd, of all days in the year,
Come Lammas-eve at night shall she be fourteen.
Susan and she,—God rest all Christian souls!—
Were of an age: well, Susan is with God;
She was too good for me:—but, as I said,
On Lammas-eve at night shall she be fourteen;
That shall she, marry; I remember it well.
'Tis since the earthquake now eleven years;[48]
And she was wean'd,—I never shall forget it,—
Of all the days of the year, upon that day:
For I had then laid wormwood to my dug,
Sitting in the sun under the dove-house wall;
My lord and you were then at Mantua:—
Nay, I do bear a brain:[49]—but, as I said,
When it did taste the wormwood on the nipple
Of my dug, and felt it bitter, pretty fool,[50]
To see it tetchy, and fall out with the dug!
Shake, quoth the dove-house: 'twas no need, I trow,
To bid me trudge.
And since that time it is eleven years;
For then she could stand alone; nay, by the rood,[51]
She could have run and waddled all about;
For even the day before, she broke her brow:
And then my husband,—God be with his soul!
'A was a merry man,—took up the child:
"Yea," quoth he, "dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit;
Wilt thou not, Jule?" and, by my holy-dame,
The pretty wretch[52] left crying, and said "Ay:"
To see, now, how a jest shall come about!
I warrant, an I should live a thousand years,
I never should forget it: "Wilt thou not, Jule?" quoth he;
And, pretty fool, it stinted,[53] and said "Ay."

---

45. *I have remember'd me.* An idiomatic form of 'now I think of it,' 'upon second thoughts.' See Note 34, Act ii., "Richard III."

46. *To my teen be it spoken.* "Teen" is 'sorrow,' 'grief,' 'trouble.' See Note 19, Act i., "Tempest." The word is here used to afford the verbal play upon "four" and "teen," and upon "fourteen."

47. *Lammas-tide.* Lammas-day is the 1st of August.

48. *'Tis since the earthquake now eleven years.* This is the line which suggested to Tyrrwhitt his surmise respecting the date when Shakespeare's "Romeo and Juliet" was written; a surmise that we mentioned in our opening Note of the present play. That our author alluded to an event so noted in popular remembrance as the earthquake of 1580 we think most probable; but that the allusion contains precise particularisation of period when the event occurred in connection with the writing of the play, we doubt. A dramatist so skilled as Shakespeare would not, we think, thus register a particular so subject to fluctuation as a date; for what would be an eleven years' interval when he wrote might become a twelve years' interval when the play was put upon the stage, and would certainly become an altogether inaccurate interval by the time the play had been performed during many seasons. Thus, what was intended as a telling point would in the course of a few months lose all meaning. It appears to us that the "eleven years" in this line is simply a step by which the old nurse helps herself to retrace the age of her foster-child; she recalls the date of its birth, by recalling that of its weaning; and it must be remembered,—as a proof of Shakespeare's fidelity to truth even in such nursery matters as these,—that weaning among Italians takes place at a much later epoch in a child's life than it does among English children. It is no uncommon thing in Italy, even at the present day, to see a child of two or three years old running after its mother and tugging at her skirts to claim its wonted refection. It suited Shakespeare, in the string of characteristic pottering garrulity which he has put into the nurse's mouth here, that the nursling should be able to "stand alone" and toddle about; and therefore he availed himself of the Italian custom to give a more vividly local colouring, as well as to depict the mode in which such minds as the nurse's usually contrive to record facts and epochs.

49. *I do bear a brain.* An idiomatic phrase formerly in use, equivalent to 'I have my wits about me,' 'I have a memory.'

50. *Pretty fool.* Example of the word "fool" used as an expression of fondling and tenderness. See Note 63, Act v., "Twelfth Night."

51. *By the rood.* See Note 16, Act iii., "Second Part Henry IV."

52. *Wretch.* Sometimes, as here, used as a term of affection. See Note 8, Act iii., "Third Part Henry VI."

53. *Stinted.* 'Stopped,' 'desisted.' Chaucer uses the word in one of his loveliest passages, describing the nightingale "that *stinteth* first, when she beginneth sing," if she hear any noise near.

La. Cap. Enough of this; I pray thee, hold thy peace.

Nurse. Peace, I have done. God mark thee to his grace!

Thou wast the prettiest babe that e'er I nurs'd:
An I might live to see thee married once,
I have my wish.

La. Cap. Marry, that marry is the very theme
I came to talk of:—tell me, daughter Juliet,
How stands your disposition to be married?

Jul. It is an honour that I dream not of.

Nurse. An honour! were not I thine only nurse,
I would say thou hadst suck'd wisdom from thy teat.

La. Cap. Well, think of marriage now; younger than you,
Here in Verona, ladies of esteem,[54]
Are made already mothers: by my count,
I was your mother much upon these years
That you are now a maid. Thus, then, in brief;—
The valiant Paris seeks you for his love.

Nurse. A man, young lady! lady, such a man
As all the world[55]—why, he's a man of wax.[56]

La. Cap. Verona's summer hath not such a flower.

Nurse. Nay, he's a flower; in faith, a very flower.

La. Cap. What say you? can you love the gentleman?
This night you shall behold him at our feast;
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,
And see how one another lends content;
And what obscur'd in this fair volume lies
Find written in the margin[57] of his eyes.
This precious book of love, this unbound lover,[58]
To beautify him, only lacks a cover:[59]
The fish lives in the sea;[60] and 'tis much pride
For fair without the fair within to hide:
That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story;
So shall you share all that he doth possess,
By having him, making yourself no less.
Speak briefly, can you like of Paris' love?[61]

Jul. I'll look to like, if looking liking move:
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

Enter a Servant.

Serv. Madam, the guests are come, supper served up, you called, my young lady asked for, the nurse cursed in the pantry, and everything in extremity. I must hence to wait; I beseech you, follow straight.

La. Cap. We follow thee. [*Exit* Servant.]—Juliet, the county stays.[62]

Nurse. Go, girl, seek happy nights to happy days. [*Exeunt.*

SCENE IV.—*A Street.*

Enter ROMEO, MERCUTIO,[63] BENVOLIO, *with five or six* Maskers, Torch-bearers, *and others.*

Rom. What! shall this speech be spoke for our excuse?
Or shall we on without apology?

Ben. The date is out of such prolixity:[64]

---

54. *Younger than you, here in Verona, &c.* This is again a touch of truth to national habits. In Italy it is no very uncommon event for girls of fourteen and fifteen to become matrons.

55. *Such a man as all the world.* Example of the inconsecutive construction by which Shakespeare sometimes gives characteristic effect to his speeches. See Note 81, Act ii., "Henry V."

56. *A man of wax.* 'A man as shapely and well-made as if he had been modelled in wax.' It has been pointed out that Shakespeare had classical warrant for this expression; inasmuch as Horace uses the term, "*Cerea brachia*," waxen arms, to denote well-moulded or well-shaped arms.

57. *Find written in the margin.* Comments, and abstract explanations of the arguments in the text, were printed in the margin of ancient books.

58. *This unbound lover.* The epithet "unbound" affords a play on the book without a binding and the young man without a marriage tie.

59. *A cover.* In double reference to the cover of a book and to the technical legal term 'coverture,' which signifies marriage subsistent. The term is legally applied to a woman's marriage; from the old French law term, *femme couverte*, meaning a woman sheltered by marriage under her husband.

60. *The fish lives in the sea.* The speaker means to say, the fish is not yet caught which is to supply this "cover" or 'coverture.' Formerly fish-skin was occasionally used for bindings to books; and the bride who is to be bound in marriage with Paris has not yet been won. Lady Capulet proceeds to urge that it would be a pride for some fair girl to form the ornament of so fair a youth; since many a book richly ornamented obtains double admiration, for the sake of its golden clasps as well as for the golden beauties of its contents. We give this interpretation as it strikes us, because the passage has been otherwise explained by other editors.

61. *Can you like of Paris' love?* 'Can you approve of Paris's love?' 'Can you take pleasure in Paris's love?' See Note 70, Act iv., "Richard III."

62. *The county stays.* "County" is an old form of 'count.' See Note 115, Act i., "Twelfth Night."

63. *Mercutio.* In the version of the story of Romeo and Juliet contained in Painter's "Palace of Pleasure," 1567, there is mention made of "another gentleman, called Mercutio, which was a courtlike gentleman, very wel beloved of all men, and by reason of his pleasant and curteous behavior was in al companies wel intertained." From this slender indication, what an admirable completion of character has Shakespeare formed!

64. *The date is out of such prolixity.* It was the custom formerly for those who came to an entertainment masked, either for the purpose of preserving their incognito or for the sake of temporarily puzzling their entertainers as to their identity, to precede their entrance by an address spoken to propitiate the host or hostess, in which lavish praise of the entertainers and elaborate compliment to the beauty of the lady-guests formed a large part. Shakespeare has shown this custom elsewhere, by making the king, in "Henry VIII.," Act i., sc. 4, come masked and preceded by an announcer: while in "Timon of Athens," Act i., sc. 2, a troop of ladies, wearing visors, are marshalled in by Cupid as their herald. Also, in "Love's Labour's Lost," Act v., sc. 2, where the King of Navarre and his masked companions are ushered in by Moth and his attempted oration.



Romeo. What lady is that, which doth enrich the hand
Of yonder knight?
Servant. I know not, sir.

Act I. Scene V.

We'll have no Cupid hoodwink'd with a scarf,
Bearing a Tartar's painted bow of lath,[65]
Scaring the ladies like a crow-keeper;[66]
Nor no without-book prologue, faintly spoke
After the prompter, for our entrance:
But, let them measure us by what they will,
We'll measure them a measure,[67] and be gone.

Rom. Give me a torch,[68]—I am not for this ambling;
Being but heavy, I will bear the light.

Mer. Nay, gentle Romeo, we must have you dance.

Rom. Not I, believe me: you have dancing shoes
With nimble soles: I have a soul of lead,
So stakes me to the ground, I cannot move.

Mer. You are a lover; borrow Cupid's wings,
And soar with them above a common bound.

Rom. I am too sore enpiercèd with his shaft,
To soar with his light feathers; and so bound,
I cannot bound a pitch above dull woe:
Under love's heavy burden do I sink.

Mer. And, to sink in it, should you burden love;
Too great oppression for a tender thing.

Rom. Is love a tender thing? it is too rough,
Too rude, too boisterous; and it pricks like thorn.

Mer. If love be rough with you, be rough with love;
Prick love for pricking, and you beat love down.—
Give me a case to put my visage in:
[*Putting on a mask.*
A visor for a visor!—what care I
What curious eye doth quote[69] deformities?
Here are the beetle-brows shall blush for me.

Ben. Come, knock and enter; and no sooner in,
But every man betake him to his legs.

Rom. A torch for me: let wantons, light of heart,
Tickle the senseless rushes[70] with their heels;
For I am proverb'd with a grandsire phrase,—
I'll be a candle holder,[71] and look on,—
The game was ne'er so fair, and I am done.

Mer. Tut, dun's the mouse, the constable's own word:[72]
If thou art dun, we'll draw thee from the mire[73]
Of this (save reverence) love,[74] wherein thou stick'st
Up to the ears.—Come, we burn daylight,[75] ho.

Rom. Nay, that's not so.

Mer. I mean, sir, in delay
We waste our lights in vain, like lamps by day.
Take our good meaning, for our judgment sits
Five times in that, ere once in our five wits.[76]

Rom. And we mean well, in going to this mask;
But 'tis no wit to go.

Mer. Why, may one ask?

Rom. I dreamt a dream to-night.

Mer. And so did I.

Rom. Well, what was yours?

Mer. That dreamers often lie.

Rom. In bed asleep, while they do dream things true.

Mer. Oh, then, I see Queen Mab hath been with you.
She is the fairies' midwife;[77] and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep:
Her waggon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;

65. *A Tartar's painted bow of lath.* The bows used by the Tartars, like most of those used by Asiatic nations, resemble in their form the antique Roman or Cupid's bow, such as we see on medals and bas-reliefs. Shakespeare employs the epithet to distinguish it from the English bow, the shape of which is the segment of a circle.

66. *A crow-keeper.* The name given to a farmer's boy set to keep crows from the grain; also, subsequently, to the stuffed figure put up in fields of corn for the same purpose, and now called 'a scare-crow.'

67. *A measure.* 'A dance.' See Note 74, Act v., "Love's Labour's Lost."

68. *Give me a torch.* A torch-bearer was a usual appendage to a company of maskers; and the office was held as a distinction rather than as a degradation. See Note 61, Act ii., "Merchant of Venice."

69. *Quote.* 'Observe,' 'note,' 'mark.' See Note 22, Act ii., "Two Gentlemen of Verona."

70. *The senseless rushes.* An allusion to the rushes which were strewn on the floors of rooms before carpets came into use. See Note 38, Act iii., "First Part Henry IV."

71. *A candle-holder.* To 'hold the candle' was a phrase in familiar use for a looker-on. Romeo seems to allude to two old proverbial sayings; one of which is, 'A good candle-holder proves a good gamester;' and the other, "Tis best to give over when the game is at the fairest.'

72. *Dun's the mouse, the constable's own word.* "Dun's the mouse" is a proverbial saying, occurring in old plays, but where the context affords no glimpse of its meaning. "Dun," as applied to colour, means 'dark;' and perhaps "dun's the mouse," when it is "the constable's own word," and used as a cant expression, may include reference to the object of his pursuit keeping in the dark or in hiding.

73. *If thou art dun, we'll draw thee from the mire.* This has reference to a rural game called "Dun is in the mire:" where "Dun" is the name for a cart-horse—represented sometimes by a man, sometimes by a log of wood—and hauled at by the players to extricate him from his supposed sticking in the mire. The expression occurs at the commencement of Chaucer's "Manciple's Prologue," where it is said by the host who wishes to have the cook wakened up from a morass of sleep into which he has sunk; and we think that probably Mercutio means to say, 'If thou art gloomy, we'll draw thee from the despondent slough of this love wherein thou'rt plunged ear-deep.'

74. *Of this (save reverence) love.* See Note 29, Act iii., "Comedy of Errors." The Folio prints, 'or save your reverence-love.' Malone's correction.

75. *We burn daylight.* A familiar expression, signifying 'we lose time,' 'we are wasting opportunity.' See Note 5, Act ii., "Merry Wives."

76. *Our five wits.* The old copies misprint 'fine' for "five." Malone's correction.

77. *The fairies' midwife.* Mercutio calls Queen Mab thus, because she ushers into existence "the children of an idle brain," as he afterwards calls the dreams born of sleep and fantasy.

The collars, of the moonshine's watery beams;
Her whip, of cricket's bone; the lash, of film;
Her wagoner, a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid:
Her chariot is an empty hazel-nut,
Made by the joiner squirrel or old grub,
Time out of mind the fairies' coachmakers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on court'sies[78] straight;
O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream,—
Which oft the angry Mab with blisters plagues,
Because their breaths with sweetmeats tainted are:[79]
Sometimes she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit;[80]
And sometime comes she with a tithe-pig's tail
Tickling a parson's nose as 'a lies asleep,
Then dreams he of another benefice:
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,[81]
Of healths five-fathom deep; and then anon
Drums in his ear, at which he starts, and wakes;
And, being thus frighted, swears a prayer or two,
And sleeps again. This is that very Mab
That plats the manes of horses in the night;
And bakes the elf-locks[82] in foul sluttish hairs,
Which once untangled, much misfortune bodes:[83]
This is the hag—

Rom. Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

Mer. True, I talk of dreams;
Which are the children of an idle brain,
Begot of nothing but vain fantasy;
Which is as thin of substance as the air;
And more inconstant than the wind, who wooes
Even now the frozen bosom of the north,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping south.

Ben. This wind, you talk of, blows us from ourselves;
Supper is done, and we shall come too late.

Rom. I fear, too early: for my mind misgives
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels; and expire the term[84]
Of a despisèd life, clos'd in my breast,
By some vile forfeit of untimely death:
But He, that hath the steerage of my course,
Direct my sail!—On, lusty gentlemen.

Ben. Strike, drum. [*Exeunt.*

SCENE V.—*A Hall in* CAPULET'S *House.*

Musicians *waiting*. *Enter* Servants.

First Serv. Where's Potpan, that he helps not to take away? he shift a trencher! he scrape a trencher!

Sec. Serv. When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.

First Serv. Away with the joint-stools, remove the court-cupboard,[85] look to the plate:—good thou, save me a piece of marchpane;[86] and, as thou lovest me, let the porter let in Susan Grindstone and Nell.—Antony, and Potpan!

Enter Third and Fourth Servant.

Third and Fourth Serv. Ay, boy, ready.[87]

First Serv. You are looked for and called for, asked for and sought for, in the great chamber.

Third and Fourth Serv. We cannot be here and there too.

Sec. Serv. Cheerly, boys; be brisk awhile, and the longer liver take all. [*They retire behind.*

Enter CAPULET, *&c., with the* Guests *and the* Maskers.

Cap. Welcome, gentlemen! ladies that have their toes
Unplagu'd with corns will have a bout with you:—
Ah ha, my mistresses! which of you all

78. *Court'sies.* A salutation formerly in use among men as well as women. See Note 95, Act ii., "Twelfth Night."

79. *Their breaths with sweetmeats tainted are.* One of Shakespeare's touches of wise knowledge and practical teaching. Not only does the immoderate use of sweetmeats injure the stomach, and therefore render less pure the breath, but it was a fashion in his time to take perfumed sugar plums by way of sweetening the breath, which he well knew was a way ultimately to "taint" it.

80. *A suit.* A solicitation to obtain court promotion.

81. *Spanish blades.* Sword-blades made in Spain, especially in Toledo and Bilboa, were highly esteemed; so much so that these names were often given in England to swords themselves. See Note 22, Act i., "Merry Wives."

82. *Elf-locks.* The matted portions of hair ill-kept and dirty were supposed to be the work of malicious elves, and consequently had this name given to them.

83. *Which once untangled, much misfortune bodes.* The construction here is in Shakespeare's peculiar style. "Which," as referring to "elf-locks," would govern "bodes" by a grammatical licence; but "which once untangled" makes the implied particular of 'disentanglement' govern "bodes."

84. *Expire the term.* The present passage affords an instance of "expire" used as a verb active.

85. *The court-cupboard.* A kind of sideboard, made with stages or shelves gradually receding, like stairs, to the top, whereon the plate was displayed on occasions of festive banquets.

86. *Marchpane.* A confection much in favour among our ancestors. It was made with filberts, almonds, pistachio nuts, pine-kernels, sugar of roses, and a small proportion of flour.

87. *Ay, boy, ready.* There is a slight variation in the mode of arranging the prefixes of these servants' speeches and their entrances here, from that observed in the old copies.

Will now deny to dance? she that makes dainty,
She, I'll swear, hath corns; am I come near ye now?—
Welcome, gentlemen! I have seen the day
That I have worn a visor; and could tell
A whispering tale in a fair lady's ear,
Such as would please;—'tis gone, 'tis gone, 'tis gone:
You are welcome, gentlemen!—Come, musicians, play.—
A hall, a hall![88] give room! and foot it, girls.—
[*Music plays, and they dance.*
More light, you knaves; and turn the tables up,[89]
And quench the fire, the room is grown too hot.—
Ah! sirrah,[90] this unlook'd-for sport comes well.
Nay, sit, nay, sit, good cousin Capulet;[91]
For you and I are past our dancing days:
How long is 't now since last yourself and I
Were in a mask?

Sec. Cap. By'r lady, thirty years.

Cap. What! man, 'tis not so much, 'tis not so much:
'Tis since the nuptial of Lucentio,
Come Pentecost as quickly as it will,
Some five and twenty years; and then we mask'd.

Sec. Cap. 'Tis more, 'tis more: his son is elder, sir;
His son is thirty.

Cap. Will you tell me that?
His son was but a ward two years ago.

Rom. What lady is that, which doth enrich the hand
Of yonder knight?

Serv. I know not, sir.

Rom. Oh, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night[92]
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done,[93] I'll watch her place of stand,
And, touching hers, make blessèd my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

Tyb. This, by his voice, should be a Montague:—
Fetch me my rapier, boy:—what! dares the slave
Come hither, cover'd with an antic face,
To fleer and scorn at our solemnity?
Now, by the stock and honour of my kin,
To strike him dead I hold it not a sin.

Cap. Why, how now, kinsman! wherefore storm you so?

Tyb. Uncle, this is a Montague, our foe;
A villain, that is hither come in spite,
To scorn at our solemnity this night.

Cap. Young Romeo is it?

Tyb. 'Tis he, that villain Romeo.

Cap. Content thee, gentle coz, let him alone;
He bears him like a portly[94] gentleman;
And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth:
I would not for the wealth of all this town,
Here in my house, do him disparagement:
Therefore be patient, take no note of him,—
It is my will; the which if thou respect,
Show a fair presence, and put off these frowns,
An ill-beseeming semblance for a feast.

Tyb. It fits, when such a villain is a guest:
I'll not endure him.

Cap. He shall be endur'd:
What! goodman boy;—I say, he shall;—go to;
Am I the master here, or you? go to.
You'll not endure him!—Heaven mend my soul,
You'll make a mutiny among my guests!
You will set cock-a-hoop![95] you'll be the man!

Tyb. Why, uncle, 'tis a shame.

Cap. Go to, go to;
You are a saucy boy:—is 't so, indeed?—
This trick may chance to scathe[96] you,—I know what:
You must contrary me! marry, 'tis time.—
Well said,[97] my hearts!—You are a princox;[98] go:
Be quiet, or—More light, more light!—For shame!
I'll make you quiet.—What, cheerly, my hearts!

88. *A hall, a hall!* An exclamation in use formerly when it was needful to clear a space in a crowded assembly.

89. *Turn the tables up.* Ancient tables were composed of flat leaves or boards joined by hinges; so that, when they were removed, they had to be 'turned up.'

90. *Sirrah.* Here used as a term of familiarity. See Note 55, Act iv., "As You Like It."

91. *Good cousin Capulet.* We have had frequent occasion to point out that "cousin" was used for 'kinsman.' See Note 6, Act iii., "Troilus and Cressida."

92. *It seems she hangs upon the cheek of night, &c.* For "it seems she" the editor of the second Folio substituted 'her beauty;' a substitution which has since been adopted by many editors. Inasmuch as there is no authority for its having been Shakespeare's writing, and inasmuch as the expression of the authentic copies not only presents an intelligible meaning, but is one that Shakespeare has used elsewhere, we feel bound to retain it in the text. In other passages of description by him we find "it seems" and "it seem'd" thus used, as, for instance:—"The sky, it seems, would pour down," &c., "Tempest," Act i., sc. 2; "It seem'd she was a queen over her passion," &c., "King Lear," Act iv., sc. 3; and "It seem'd sorrow wept to take leave of them," &c., "Winter's Tale," Act v., sc. 2.

93. *The measure done.* 'The dance being concluded.' See Note 67 of the present Act.

94. *Portly.* 'Of good carriage,' 'of noble demeanour.' The word "portly," in our day, in addition to the sense of 'dignity,' comprises somewhat of large and cumbrous; which formerly it did not necessarily include.

95. *You will set cock-a-hoop!* 'You will play the blusterer,' 'you will be self-important.' The origin of this common expression has not been satisfactorily ascertained.

96. *Scathe.* 'Injure,' 'damage.' See Note 82, Act i., "Richard III."

97. *Well said.* Here used for 'well done.' See Note 61, Act ii., "As You Like It."

98. *A princox.* A forward boy, a pert lad; a coxcomb.

Tyb. Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw: but this intrusion shall,
Now seeming sweet, convert to bitter gall. [*Exit.*

Rom. [*To* JULIET.] If I profane with my unworthiest hand
This holy shrine, the gentle fine is this,[99]—
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

Jul. Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

Rom. Have not saints lips, and holy palmers too?

Jul. Ay, pilgrim, lips that they must use in prayer.

Rom. Oh, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.

Jul. Saints do not move, though grant for prayers' sake.

Rom. Then move not, while my prayer's effect I take.
Thus from my lips, by yours, my sin is purg'd. [*Kissing her.*[100]

Jul. Then have my lips the sin that they have took.

Rom. Sin from my lips? Oh, trespass sweetly urg'd!
Give me my sin again.

Jul. You kiss by the book.[101]

Nurse. Madam, your mother craves a word with you.

Rom. What is her mother?

Nurse. Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise and virtuous:
I nurs'd her daughter, that you talk'd withal;
I tell you,—he that can lay hold of her
Shall have the chinks.

Rom. Is she a Capulet?
Oh, dear account! my life is my foe's debt.[102]

Ben. Away, be gone; the sport is at the best.[103]

Rom. Ay, so I fear: the more is my unrest.

Cap. Nay, gentlemen, prepare not to be gone;
We have a trifling foolish banquet towards.[104]—
Is it e'en so? why, then, I thank you all;
I thank you, honest gentlemen; good night.—
More torches here!—Come on, then, let's to bed.
[*To Sec.* CAP.] Ah! sirrah, by my fay, it waxes late:[105]
I'll to my rest.

[*Exeunt all except* JULIET and Nurse.

Jul. Come hither, nurse. What is yond' gentleman?

Nurse. The son and heir of old Tiberio.

Jul. What's he that now is going out of door?

Nurse. Marry, that, I think, be young Petruchio.

Jul. What's he that follows there, that would not dance?

Nurse. I know not.

Jul. Go, ask his name:—if he be married,
My grave is like to be my wedding bed.

Nurse. His name is Romeo, and a Montague;
The only son of your great enemy.

Jul. My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me,
That I must love a loathèd enemy.

Nurse. What's this? what's this?

Jul. A rhyme I learn'd even now
Of one I danc'd withal.

[*One calls within,* "Juliet."

Nurse. Anon, anon!—
Come, let's away; the strangers all are gone.

[*Exeunt.*

Enter Chorus.

Chor. Now old desire doth in his death-bed lie,
And young affection gapes to be his heir;
That fair, for which love groan'd for,[106] and would die,
With tender Juliet match'd, is now not fair.

99. *The gentle fine is this.* The old copies misprint 'sin' and 'sinne' for "fine" here. Theobald's correction, suggested by Warburton.

100. *Kissing her.* The customary privilege of kissing a lady chosen as partner in a dance, made a kiss given in a ball-room appear no strange freedom or unusual salutation. See the passages referred to in Notes 95 and 103, Act i., "Henry VIII."

101. *You kiss by the book.* 'You kiss according to rule.' See Note 37, Act v., "As You Like It."

102. *My life is my foe's debt.* 'My life lies at the mercy of my enemy.' As his life depends upon his obtaining the daughter of Capulet, it lies in the power of this member of the rival house to grant or withhold existence from him.

103. *Away, be gone; the sport is at the best.* See Note 71 of this Act. The phraze includes the meaning of 'all that comes after will be less good;' to which Romeo's reply comes aptly.

104. *A trifling foolish banquet towards.* The commencement of this scene shows that supper is over; therefore the "banquet" here named is what was called a 'rere-supper' or 'after-supper.' See Note 65, Act ii, "Second Part Henry IV." "Towards" or 'toward' was sometimes idiomatically used to express 'going on,' 'going forward;' 'prepared,' 'ready,' 'at hand.' See Note 9, Act iii., "Midsummer Night's Dream"

105. *By my fay, it waxes late.* "By my fay" is a corruption of 'by my faith' (see Note 51, Induction to "Taming of the Shrew"); and "waxes" means 'grows.'

106. *That fair, for which love groan'd for.* "Fair" is here used substantively for 'beauty.' See Note 13, Act ii., "Comedy of Errors." The double "for," in this line, is an instance of a pleonasm that sometimes occurs in Shakespeare. See Note 2, Act ii., "Coriolanus."

Now Romeo is belov'd, and loves again,
Alike bewitchèd by the charm of looks;
But to his foe suppos'd he must complain,
And she steal love's sweet bait from fearful hooks:
Being held a foe, he may not have access
To breathe such vows as lovers use to swear;
And she as much in love, her means much less
To meet her new-belovèd anywhere:
But passion lends them power, time means, to meet,[107]
Tempering[108] extremities with extreme sweet.
[*Exit.*

ACT II.

SCENE I.—*An open place adjoining* CAPULET'S *Garden.*

Enter ROMEO.

Rom. Can I go forward when my heart is here?
Turn back, dull earth,[1] and find thy centre out.
[*He climbs the wall, and leaps down within it.*

Enter BENVOLIO *and* MERCUTIO.

Ben. Romeo! my cousin Romeo!
Mer. He is wise;
And, on my life, hath stol'n him home to bed.
Ben. He ran this way, and leap'd this orchard[2] wall:
Call, good Mercutio.
Mer. Nay, I'll conjure too.—
Romeo! humours![3] madman! passion! lover!
Appear thou in the likeness of a sigh:
Speak but one rhyme, and I am satisfied;
Cry but, Ah me! pronounce but—love and dove;
Speak to my gossip Venus one fair word,
One nick-name for her purblind son and heir,
Young Adam Cupid,[4] he that shot so trim,
When King Cophetua[5] lov'd the beggar-maid!—
He heareth not, he stirreth not, he moveth not;
The ape[6] is dead, and I must conjure him.—
I conjure thee by Rosaline's bright eyes,
By her high forehead, and her scarlet lip,
By her fine foot, straight leg, and quivering thigh—
That in thy likeness thou appear to us!
Ben. An if he hear thee, thou wilt anger him.
Mer. This cannot anger him: my invocation
Is fair and honest, and, in his mistress' name,
I conjure only but to raise up him.
Ben. Come, he hath hid himself among these trees,
To be consorted with the humorous[7] night:
Blind is his love, and best befits the dark.
Mer. If love be blind, love cannot hit the mark.
Now will he sit under a medlar-tree,
And wish his mistress were that kind of fruit
As maids call medlars, when they laugh alone.—
Romeo, good night:—I'll to my truckle-bed;
This field-bed is too cold for me to sleep:[8]
Come, shall we go?
Ben. Go, then; for 'tis in vain
To seek him here that means not to be found.
[*Exeunt.*

SCENE II.—CAPULET'S *Garden.*

Enter ROMEO.

Rom. He jests at scars that never felt a wound.[9]—
[JULIET *appears above at a window.*

---

107. *Passion lends them power, time means, to meet.* Here the verb "to meet" does double duty in the sentence, according to Shakespeare's occasional practice in this particular. See Note 91, Act iv., "Coriolanus."

108. *Tempering.* Here used to express 'mingling so as to modify;' as wine is *tempered*, by having water mingled with it to modify its strength.

1. *Dull earth.* Romeo's epithet for his small world of man, the earthlier portion of himself; the corporeal or material part of his identity, in contradistinction to his "heart," spirit, or spiritual essence.

2. *Orchard.* An old name for a 'garden.' See Note 53, Act ii., "Much Ado."

3. *Humours.* Here used in the sense of 'amorous fancies,' 'enamoured whimsicalities;' and is impersonated as a fitting title for Romeo, whom his friend believes to be an embodiment of them. See Note 33, Act iii., "Love's Labour's Lost."

4 *Young Adam Cupid.* All the old copies give 'Abraham' here for "Adam." Steevens's correction. It is probably right; because "Adam," being a proverbial name for a good marksman (see Note 39, Act i., "Much Ado"), would be very likely given on this occasion as a "nick-name" for the archer boy, "Cupid," who "shot so trim."

5. *King Cophetua.* See Note 57, Act v., "Second Part Henry IV."

6. *Ape.* Sometimes, as here, used as a term of affectionate familiarity. Lady Percy, "First Part Henry IV.," Act ii., sc. 3, playfully says to her husband, "Out, you mad-headed ape!" and Doll Tearsheet fondly calls Falstaff "Poor ape!" "Second Part Henry IV.," Act ii., sc. 4.

7. *Humorous.* Here used for 'humid;' teeming with damp vapours; including a pun in reference to its sense of 'full of strange humours,' 'full of whimsical fancies.'

8. *My truckle-bed; this field-bed is, &c.* "My truckle-bed" is here used to express 'my simple bed;' 'my snug, though humble bed;' but the particular kind of bed bearing this name is described in Note 32, Act iv., "Merry Wives." A "field-bed" was one that could be readily put up when soldiers were in the field; and was similar to what is now called a 'camp-bed.' Of course it here includes a pun on sleeping in the open field.

9. *He jests at scars that never felt a wound.* In allusion to

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun!—
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid,[10] since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it; cast it off.—
It is my lady; oh, it is my love!
Oh, that she knew she were!—
She speaks, yet she says nothing: what of that?
Her eye discourses, I will answer it.—
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright,
That birds would sing, and think it were not night.—
See, how she leans her cheek upon her hand!
Oh, that I were a glove upon that hand,
That I might touch that cheek!

Jul. Ah me!

Rom. She speaks:—
Oh, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturnèd wondering eyes
Of mortals, that fall back to gaze on him,
When he bestrides the lazy-pacing clouds,
And sails upon the bosom of the air.

Jul. O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father, and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

Rom. [*Aside.*] Shall I hear more, or shall I speak at this?

Jul. 'Tis but thy name that is my enemy;—
Thou art thyself though, not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. Oh, be some other name!
What's in a name? that which we call a rose,
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes,[11]
Without that title:—Romeo, doff thy name;
And for that name, which is no part of thee,
Take all myself.

Rom. I take thee at thy word:
Call me but love, and I'll be new baptis'd;
Henceforth I never will be Romeo.

Jul. What man art thou, that, thus bescreen'd in night,
So stumblest on my counsel?[12]

Rom. By a name
I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.

Jul. My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:
Art thou not Romeo, and a Montague?

Rom. Neither, fair saint, if either thee dislike.[13]

Jul. How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb;
And the place death, considering who thou art,
If any of my kinsmen find thee here.

Rom. With love's light wings did I o'erperch these walls;
For stony limits cannot hold love out:
And what love can do, that dares love attempt;
Therefore thy kinsmen are no let to me.[14]

Jul. If they do see thee, they will murder thee.

Rom. Alack, there lies more peril in thine eye
Than twenty of their swords: look thou but sweet,
And I am proof against their enmity.

Jul. I would not for the world they saw thee here.

Rom. I have night's cloak to hide me from their sight;
And hut thou love me,[15] let them find me here:
My life were better ended by their hate,
Than death proroguèd,[16] wanting of thy love.

Jul. By whose direction found'st thou out this place?

Rom. By Love, who first did prompt me to enquire;
He lent me counsel, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore wash'd with the farthest sea,
I would adventure for such merchandise.

Mercutio's jesting at love which he never experienced. This is one of the dramatist's expedients: showing that Romeo overhears his friends calling to him, but that he does not choose to answer them.

10. *Be not her maid.* 'Be not her votaress;' the moon being Luna or Diana.

11. *Owes.* 'Owns,' 'possesses.'

12. *Counsel.* Here used for 'self-communing,' 'confidential musing,' 'secret reflection.' See Note 59, Act iii., "Midsummer Night's Dream."

13. *If either thee dislike.* 'If either displease thee.' "Dislike" was sometimes used for 'displease,' as "like" was used for 'please.' See Note 16, Act iv., "Two Gentlemen of Verona."

14. *Are no let to me.* 'Are no hindrance to me,' 'are no obstacle to me.' See Note 39, Act v., "Henry V."

15. *And but thou love me.* "But" is here used for 'unless,' 'except.'

16. *Proroguèd.* 'Deferred,' 'postponed,' 'delayed.' Shakespeare uses "prorogue" farther on in this play, and twice elsewhere.



Romeo. But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun! *Act II. Scene II.*

Jul. Thou know'st the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night.
Fain would I dwell on form, fain, fain deny
What I have spoke: but farewell compliment![17]
Dost thou love me? I know thou wilt say,—Ay;
And I will take thy word: yet, if thou swear'st,
Thou mayst prove false; at lovers' perjuries,
They say, Jove laughs. Oh, gentle Romeo,
If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I'll frown, and be perverse, and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond;
And therefore thou mayst think my 'haviour light:
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.[18]
I should have been more strange, I must confess,
But that thou overheard'st, ere I was 'ware,
My true love's passion: therefore pardon me;
And not impute this yielding to light love,
Which the dark night hath so discovered.

Rom. Lady, by yonder blessèd moon I swear,
That tips with silver all these fruit-tree tops,[19]—

17. *Farewell compliment!* 'Away with forms of coyness and affected hesitation!' Another of Shakespeare's girl-heroines has expressed herself in the same spirit of beautiful and simple candour. Miranda says, "Hence bashful cunning! and prompt me, plain and holy innocence!" It is interesting to note how the glorious poet of womanhood had the same freshness of perception with regard to virginal purity in love-feeling, when he wrote at the age of about five or six-and-twenty, and when he wrote at about seven or eight-and-forty.

18. *Strange.* 'Reserved,' 'distant in behaviour.' See Note 87, Act ii., "Troilus and Cressida."

19. *That tips with silver all these fruit-tree tops.* How in

Jul. Oh, swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
Rom. What shall I swear by?
Jul. Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.
Rom. If my heart's dear love,—
Jul. Well, do not swear: although I joy in thee,
I have no joy of this contráct to-night:
It is too rash, too unadvis'd, too sudden;
Too like the lightning, which doth cease to be
Ere one can say, It lightens. Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! as sweet repose and rest
Come to thy heart as that within my breast!
Rom. Oh, wilt thou leave me so unsatisfied?
Jul. What satisfaction canst thou have to-night?
Rom. The exchange of thy love's faithful vow for mine.
Jul. I gave thee mine before thou didst request it:
And yet I would it were to give again.
Rom. Wouldst thou withdraw it? for what purpose, love?
Jul. But to be frank, and give it thee again.
And yet I wish but for the thing I have:
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
[*Nurse calls within.*
I hear some noise within; dear love, adieu!—
Anon, good nurse!—Sweet Montague, be true.
Stay but a little, I will come again. [*Exit above.*
Rom. Oh, blessèd, blessèd night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

Re-enter JULIET *above.*

Jul. Three words, dear Romeo, and good night indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite;
And all my fortunes at thy foot I'll lay,
And follow thee my lord throughout the world.
Nurse. [*Within.*] Madam!
Jul. I come, anon:—But if thou mean'st not well,
I do beseech thee,—
Nurse. [*Within.*] Madam!
Jul. By-and-by, I come:—
To cease thy suit,[20] and leave me to my grief
To-morrow will I send.[21]
Rom. So thrive my soul,—
Jul. A thousand times good night!
[*Exit above.*
Rom. A thousand times the worse, to want thy light.—
Love goes toward love, as schoolboys from their books;
But love from love, toward school with heavy looks.
[*Retiring.*

Re-enter JULIET *above.*

Jul. Hist! Romeo, hist!—Oh, for a falconer's voice,
To lure this tassel-gentle[22] back again!
Bondage is hoarse, and may not speak aloud;
Else would I tear the cave where Echo lies,
And make her airy tongue more hoarse than mine,
With repetition of my Romeo's name.
Rom. It is my soul that calls upon my name:
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!
Jul. Romeo!
Rom. My dear?[23]
Jul. At what o'clock to-morrow
Shall I send to thee?
Rom. At the hour of nine.

a single line the dramatist contrives to set a picture before the imagination, and to give it truth of local colouring! An Italian garden always has "fruit-trees" in abundance among its flowers; and the effect of Italian moonlight upon tree-tops is resplendent.

20. *Suit.* The Folio and the early Quartos print 'strife' here for "suit;" which is the reading of the undated Quarto.

21. *And leave me to my grief: to-morrow will I send.* Exquisitely has Shakespeare made Juliet pause not a moment on the impossible alternative that Romeo "means" otherwise than "well;" she scarcely finishes her phrase presenting the alternative, but goes on immediately to say—as though he had confirmed his desire of marriage by a thousand needless protestations—"To-morrow will I send." The breathless hurry with breathing earnestness in all that Juliet utters during this scene is marvellously true to the pulsing rapture of a young girl's heart on first learning that she loves and is beloved.

22. *Tassel-gentle.* A corruption of 'tiercel-gentle,' or 'tercel-gentle.' See Note 23, Act iii., "Troilus and Cressida." The "tiercel" is the male of the goshawk; and so called because it is a 'tierce' or 'third' less than the female. Tardif, in his Book of Falconry, says that the "tiercel" has its name from being one of three birds usually found in the aery of a falcon—two of which are females, and the 'third' a male; hence called 'tiercelet,' or the 'third.' The epithet "gentle" was appended to the name of this species of hawk, both because it was easily tamed and attached to man, and because it was a favourite with persons of gentle birth. In some of the old books on hawking, the 'falcon gentle' and the "tercel gentle" are said to be "for a prince."

23. *My dear.* The Folio misprints 'my neece' for "my dear;" which is the reading (printed 'my deere,' serving to show how the Folio misprint probably arose) of the undated Quarto.

Jul. I will not fail: 'tis twenty years till then.
I have forgot why I did call thee back.
Rom. Let me stand here till thou remember it.
Jul. I shall forget, to have thee still stand there,
Remembering how I love thy company.
Rom. And I'll still stay, to have thee still forget,
Forgetting any other home but this.
Jul. 'Tis almost morning; I would have thee gone:
And yet no farther than a wanton's bird;
Who lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.
Rom. I would I were thy bird.
Jul. Sweet, so would I:
Yet I should kill thee with much cherishing.
Good night, good night! parting is such sweet sorrow,
That I shall say good night till it be morrow.
[*Exit above.*
Rom. Sleep dwell upon thine eyes, peace in thy breast!—
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly father's cell,
His help to crave, and my dear hap to tell. [*Exit.*

SCENE III.—Friar LAURENCE's *Cell.*

Enter Friar LAURENCE, *with a basket.*

Fri. L. The grey-ey'd morn smiles on the frowning night,
Checkering the eastern clouds with streaks of light,
And flecked[24] darkness like a drunkard reels
From forth day's path and Titan's fiery wheels:
Now, ere the sun advance his burning eye,
The day to cheer, and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds and precious-juicèd flowers.
The earth, that's nature's mother, is her tomb;
What is her burying grave, that is her womb:
And from her womb children of divers kind
We sucking on her natural bosom find;
Many for many virtues excellent,
None but for some, and yet all different.
Oh, mickle[25] is the powerful grace that lies
In herbs, plants, stones, and their true qualities:
For naught so vile that on the earth doth live,
But to the earth some special good doth give;
Nor aught so good, but, strain'd from that fair use,[26]
Revolts from true birth, stumbling on abuse:
Virtue itself turns vice, being misapplied;
And vice sometime's by action dignified.
Within the infant rind of this small flower
Poison hath residence, and medicine power:
For this, being smelt, with that part[27] cheers each part;
Being tasted, slays all senses with the heart.
Two such opposèd kings encamp them still
In man as well as herbs,—grace and rude will;
And where the worser is predominant,
Full soon the canker death eats up that plant.

Enter ROMEO.

Rom. Good morrow, father.
Fri. L. *Benedicite!*[28]
What early tongue so sweet saluteth me?—
Young son, it argues a distemper'd head
So soon to bid good morrow to thy bed:
Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie;
But where unbruisèd youth with unstuff'd brain
Doth couch his limbs, there golden sleep doth reign:
Therefore thy earliness doth me assure
Thou art up-rous'd by some distemperature;
Or if not so, then here I hit it right,—
Our Romeo hath not been in bed to-night.
Rom. That last is true; the sweeter rest was mine.
Fri. L. God pardon sin! wast thou with Rosaline?
Rom. With Rosaline, my ghostly father? no;
I have forgot that name, and that name's woe.
Fri. L. That's my good son: but where hast thou been, then?
Rom. I'll tell thee, ere thou ask it me again.
I have been feasting with mine enemy;
Where, on a sudden, one hath wounded me,
That's by me wounded: both our remedies
Within thy help and holy physic lies:[29]
I bear no hatred, blessèd man; for, lo,
My intercession likewise steads my foe.

---

24. *Flecked.* 'Dappled,' 'mottled;' marked with spots or dashes.

25. *Mickle.* 'Much,' 'great.' See Note 4, Act iii., "Comedy of Errors."

26. *Strain'd from that fair use.* A notable instance of Shakespeare's elliptical style: 'which is natural to it' being understood after "use."

27. *That part.* It has been disputed whether here "that part" means the part that smells, the organ of smelling, the olfactory nerves; or whether "that part" means that part of the flower which gives scent, 'the odour,' 'the perfume.' We incline to think, from the general construction of the sentence, and the use of "with" in the two clauses, "*with* that part," and "*with* the heart," that the former interpretation is the right one.

28. *Benedicite!* This expression of combined blessing and salutation is characteristically put by Shakespeare into the benevolent Friar Laurence's mouth, as well as into that of the benignant friar-duke. See Note 55, Act ii., "Measure for Measure."

29. *Our remedies within thy help . . . . lies.* A false grammatical concord which was permitted in Shakespeare's time. See Note 55, Act iii., "Coriolanus."

Fri. L. Be plain, good son, and homely in thy drift;
Riddling confession finds but riddling shrift.
Rom. Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet:
As mine on hers, so hers is set on mine;
And all combin'd,[30] save what thou must combine
By holy marriage: when, and where, and how,
We met, we woo'd, and made exchange of vow,
I'll tell thee as we pass; but this I pray,
That thou consent to marry us to-day.
Fri. L. Holy Saint Francis, what a change is here!
Is Rosaline, whom thou didst love so dear,
So soon forsaken? young men's love, then, lies
Not truly in their hearts, but in their eyes.
Jesu Maria,[31] what a deal of brine
Hath wash'd thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans ring yet in my ancient ears;
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not wash'd off yet:
If e'er thou wast thyself, and these woes thine,
Thou and these woes were all for Rosaline:
And art thou chang'd? pronounce this sentence, then,—
Women may fall, when there's no strength in men.
Rom. Thou chidd'st me oft for loving Rosaline.
Fri. L. For doting, not for loving, pupil mine.
Rom. And bad'st me bury love.
Fri. L. Not in a grave,
To lay one in, another out to have.
Rom. I pray thee, chide not: she whom I love now
Doth grace for grace and love for love allow;
The other did not so.
Fri. L. Oh, she knew well
Thy love did read by rote,[32] and could not spell.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove,
To turn your households' rancour to pure love.
Rom. Oh, let us hence; I stand on sudden haste.[33]
Fri. L. Wisely, and slow; they stumble that run fast. [*Exeunt.*

SCENE IV.—*A Street.*

Enter BENVOLIO *and* MERCUTIO.

Mer. Where the devil should this Romeo be?—Came he not home to-night?
Ben. Not to his father's; I spoke with his man.
Mer. Ah! that same pale hard-hearted wench, that Rosaline,[34]
Torments him so, that he will sure run mad.
Ben. Tybalt, the kinsman of old Capulet,
Hath sent a letter to his father's house.
Mer. A challenge, on my life.
Ben. Romeo will answer it.
Mer. Any man that can write may answer a letter.
Ben. Nay, he will answer the letter's master, how he dares, being dared.
Mer. Alas! poor Romeo, he is already dead! stabbed with a white wench's black eye; shot through the ear with a love-song; the very pin of his heart[35] cleft with the blind bow-boy's butt-shaft:[36] and is he a man to encounter Tybalt?
Ben. Why, what is Tybalt?
Mer. More than prince of cats,[37] I can tell you.

30. *And all combin'd.* Here "is" in the previous line is elliptically understood as repeated between "all" and "combin'd."

31. *Jesu Maria.* With marked propriety has Shakespeare placed this exclamation in the mouth of an Italian friar. It is an exclamation exclusively belonging to Catholic countries; and is a contracted form of *Jesu Mariæ*, 'Jesus of Mary,' or 'Jesus the son of Mary.'

32. *By rote.* This, besides meaning 'by memory,' 'without book,' includes the sense of 'superficially,' 'unreally;' what we understand by the modern expression 'parrotedly;' meaning 'like a parrot,' as a parrot repeats words, from mere chance hearing and conventional habit. See Note 59, Act iii., "Coriolanus."

33. *I stand on sudden haste.* 'It behoves me to use despatch;' 'it is important to me to make haste.' See Note 19, Act iv., "Richard III."

34. *That same pale hard-hearted wench, that Rosaline.* The epithet "pale" here, and still more, a little farther on, the expression "a white wench's black eye," strike us as peculiar and significant in connection with the name of "Rosaline." It seems to us that in depicting both the characters to whom he has given this name, Shakespeare had some special living woman before his mind's eye who was their prototype. See Notes 42, Act iii., and 104, Act iv., "Love's Labour's Lost." The few vivid lines with which he has touched in the sketch of Romeo's Rosaline, unseen as she is in the play, accord perfectly with the recurrent delineations and more elaborated portrait of Biron's Rosaline in "Love's Labour's Lost." It is a subject of extremely interesting investigation; for, so little is to be gathered of a personal nature from Shakespeare's dramatic writings,—he, like a perfect dramatist, merging self entirely in the characters he draws,—that every indication, however slight, by which we may obtain a glimpse of himself or those he knew, is most valuable. We have before referred to his having used a particular name for two different characters alike in certain points (see Note 98, Act iii., "Twelfth Night"), and we here observe upon a similar use of a particular name. Viewed by the light afforded from Mr. Gerald Massey's "Shakespeare's Sonnets and his Private Friends," the woman who was the original for the portrait in "Love's Labour's Lost" and the sketch here (both marked "Rosaline" in the Shakespeare picture-catalogue) should be no other than Lady Rich: but however the truth may be with regard to her individual identity, we have a firm belief that she was an actual woman known to Shakespeare in the life.

35. *The very pin of his heart.* "The pin" was a term, in archery, for the black nail in the centre of the "clout" or white mark at which archers took aim. To cleave this central point was of course the great ambition of all marksmen. See Note 21, Act iv., "Love's Labour's Lost."

36. *Butt-shaft.* See Note 59, Act i., "Love's Labour's Lost."

37. *More than prince of cats.* "Tybalt" or 'Tybert' is the name given to the cat in the old story-book of "Reynard the Fox." In Decker's "Satiromastix," 1602, there is the ex-



Friar Laurence. Now, ere the sun advance his burning eye,
The day to cheer, and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds and precious-juicèd flowers. *Act II. Scene III.*

Oh, he is the courageous captain of compliments.[38] He fights as you sing prick-song,[39] keeps time, distance, and proportion; rests me his minim rest,[40] one, two, and the third in your bosom: the very butcher of a silk button,[41] a duellist, a duellist; a gentleman of the very first house,—of the first and second cause:[42] ah! the immortal passado! the punto reverso! the hay![43]—

pression, "Tho' you were *Tybert*, the long-tail'd *prince of cats*;" and in Nash's "Have with You to Saffron Walden," 1596, "Not *Tibalt*, *prince of cats*." Tybalt, Tibalt, Tybert, and Tibert are all variations of the ancient name Thibault; but why or when first given to a cat has not yet been discovered.

38. *Captain of compliments.* 'Master of ceremonious laws and punctilios,' 'proficient in all etiquettes and due observances.' See Note 20, Act i., "Love's Labour's Lost."

39. *Prick-song.* The technical term for written descant, because the harmony was written or pricked down; in contra-distinction to "plain-song," which was merely the simple theme, chant, or melody, and which left the harmonies and descant to be added according to the pleasure of the performer. See Note 18, Act iii., "Midsummer Night's Dream."

40. *Rests me his minim rest.* "Me" is used here in the same idiomatic manner that we have pointed out so frequently. "Minim" is a notation mark in music, indicating a portion of a bar equal to two crotchets or four quavers.

41. *The very butcher of a silk button.* A mode of praise for giving accurate hits; thus, in "The Return from Parnassus"—"Strikes his poinado at a *button's* breadth."

42. *A gentleman of the very first house,—of the first and second cause.* 'A gentleman of the very highest order among fencers,—one who is master of all the degrees in the art of quarrelling.' Touchstone, "As You Like It," Act v., sc. 4, speaks of himself and his adversary having "met, and found the quarrel was upon *the seventh cause*."

43. *Passado! the punto reverso! the hay!* Terms of the Italian fencing-school. See Note 56, Act ii., "Merry Wives." "Hay" was derived from the Italian word *hai*, 'thou hast it;' and was used when a thrust told upon an opponent, as in modern fencing phraseology 'ha!' is employed.



Romeo. Here's goodly gear!
Mercutio. A sail, a sail, a sail!

Act II. Scene IV.

Ben. The what?

Mer. The plague of such antic, lisping, affecting fantasticoes; these new tuners of accents!—"A very good blade!—a very tall man!"—Why, is not this a lamentable thing, grandsire,[44] that we should be thus afflicted with these strange flies, these fashion-mongers, these *pardonnez-mois*,[45] who stand so much on the new form, that they cannot sit at ease on the old bench? Oh, their *bons*, their *bons!*

Ben. Here comes Romeo, here comes Romeo.

Mer. Without his roe, like a dried herring:[46]—Oh, flesh, flesh, how art thou fishified!—Now is he for the numbers that Petrarch flowed in: Laura, to his lady, was but a kitchen-wench,—marry, she had a better love to be-rhyme her; Dido, a dowdy; Cleopatra, a gipsy;[47] Helen and Hero, hildings and harlots; Thisbe, a grey eye[48] or so, but not to the purpose,—

Enter ROMEO.

Signior Romeo, *bon jour!* there's a French salutation to your French slop.[49] You gave us the counterfeit fairly last night.

Rom. Good morrow to you both. What counterfeit did I give you?

Mer. The slip, sir, the slip;[50] can you not conceive?

Rom. Pardon, good Mercutio, my business was great; and in such a case as mine a man may strain courtesy.

Mer. That's as much as to say, Such a case as yours constrains a man to bow in the hams.

Rom. Meaning, to court'sy.

Mer. Thou hast most kindly[51] hit it.

Rom. A most courteous exposition.

Mer. Nay, I am the very pink of courtesy.

Rom. Pink for flower.

Mer. Right.

Rom. Why, then is my pump well flowered.[52]

Mer. Well said: follow me this jest now, till thou hast worn out thy pump; that, when the single sole of it is worn, the jest may remain, after the wearing, solely singular.

Rom. Oh, single-soled jest,[53] solely singular for the singleness!

Mer. Come between us, good Benvolio; my wits fail.

Rom. Switch and spurs, switch and spurs; or I'll cry a match.

Mer. Nay, if thy wits run the wild-goose chase,[54] I have done; for thou hast more of the wild-goose in one of thy wits than, I am sure, I have in my whole five: was I with you there for the goose?

Rom. Thou wast never with me for anything when thou wast not there for the goose.

Mer. I will bite thee by the ear for that jest.

Rom. Nay, good goose, bite not.[55]

Mer. Thy wit is a very bitter sweeting;[56] it is a most sharp sauce.

Rom. And is it not well served in to a sweet goose?

Mer. Oh, here's a wit of cheveril,[57] that stretches from an inch narrow to an ell broad!

Rom. I stretch it out for that word, broad;

---

44. *Grandsire.* This appears to us to be said by Mercutio to Benvolio, partly in raillery of his staid demeanour, partly by way of impersonating him as a departed progenitor who would be disgusted could he witness the affectations that have sprung up since his time.

45. *Pardonnez-mois.* This is printed 'pardon-mee's' in the Folio; but that it is meant for a French form (as well as "*bons*" a little farther on, which is spelt 'bones' in the Folio) is evident from what Mercutio says on Romeo's entrance—"There's a *French* salutation," &c. Shakespeare is here ridiculing the passion for aping French modes and interlarding their own language with French phrases which prevailed in his time among Englishmen (see Note 53, Act i., "Richard III."); a passion not yet extinct. "Pardonnez-moi" was a favourite phrase among the young swordsmen whom Mercutio has been satirising; as it was a delicate mode of differing in opinion with an antagonist when a point for discussion arose, and when more flat contradiction would not have been brooked. See Note 39, Act v., "Richard II." "Their *bons*, their *bons!*" is a scoff at the absurd practice of flying into ecstasies at the merest tries; such as, "A very *good* blade!' &c., uttered upon every occasion.

46. *Without his roe, like a dried herring.* This comprises a double jest at the lover's wasted appearance, which Mercutio chooses to ascribe to his friend. It includes a joke at his being little more than half himself, the Ro taken from Romeo,—and his looking as lean and lank as an out-of-season fish dried. See Note 87, Act ii., "First Part Henry IV."

47. *A gipsy.* 'A dark-complexioned Egyptian.' See Note 4, Act v., "Midsummer Night's Dream."

48. *A grey eye.* See Note 36, Act iv., "Two Gentlemen of Verona."

49. *Your French slop.* Slops were large loose trousers. See Note 25, Act iii., "Much Ado."

50. *The slip, sir, the slip.* "Slip" was a name in common use for a "counterfeit" or false piece of money. See Note 60, Act ii., "Troilus and Cressida."

51. *Kindly.* Here used to signify both 'amiably' and 'aptly.' See Note 16, Act iii., "First Part Henry VI."

52. *My pump well flowered.* The allusion is to shoes that are ornamented as described in Note 25, Act iv., "Taming of the Shrew;" and having ribbons formed into the shape of roses or other flowers. In "The Masque of Gray's Inn," 1614, there is this illustrative passage:—"Every masker's *pump* was fastened with a *flower* suitable to his cap." In modern times, these latter ornaments are still used for women's shoes, under the name of 'rosettes.'

53. *Single-soled jest.* 'Silly jest,' 'feeble jest,' "Single" and "single-souled," used in this sense, are explained in Note 54, Act i., "Second Part Henry IV."

54. *The wild-goose chase.* A name for a particular kind of horse-race, which was supposed to resemble the flight of wild geese. Two horses were started together; and whichever rider could get the lead, the other was obliged to follow him over whatever ground he chose to take.

55. *Good goose, bite not.* An old proverbial saying.

56. *Sweeting.* A name for a sweet sort of apple; and apple sauce is very usually eaten with roast goose.

57. *A wit of cheveril.* Another allusion to the pliable quality of kid-skin. See Note 39, Act ii., "Henry VIII."

which added to the goose, proves thee far and wide a broad goose.[58]

Mer. Why, is not this better now than groaning for love? now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature: for this drivelling love is like a great natural, that runs lolling up and down.

Ben. Stop there, stop there.

Mer. Thou desirest me to stop in my tale against the hair.[59]

Ben. Thou wouldst else have made thy tale large.

Mer. Oh, thou art deceived; I would have made it short: for I was come to the whole depth of my tale; and meant, indeed, to occupy the argument no longer.

Rom. Here's goodly gear!

Enter Nurse *and* PETER.

Mer. A sail, a sail, a sail!

Ben. Two, two.

Nurse. Peter!

Peter. Anon?

Nurse. My fan, Peter.[60]

Mer. Good Peter, to hide her face; for her fan's the fairer face.

Nurse. Good morrow, gentlemen.

Mer. Good den, fair gentlewoman.

Nurse. Is it good den?[61]

Mer. 'Tis no less, I tell you; for the hand of the dial is now upon noon.

Nurse. Out upon you! what a man are you!

Rom. One, gentlewoman, that Heaven hath made, for himself to mar.

Nurse. By my troth, it is well said;—for himself to mar, quoth 'a?—Gentlemen, can any of you tell me where I may find the young Romeo?

Rom. I can tell you; but young Romeo will be older when you have found him than he was when you sought him: I am the youngest of that name, for fault of a worse.

Nurse. You say well.

Mer. Yea, is the worst well? very well took, i' faith; wisely, wisely.

Nurse. If you be he, sir, I desire some confidence with you.

Ben. She will indite him to some supper.[62]

Mer. So ho![63]

Rom. What hast thou found?

Mer. No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent. Romeo, will you come to your father's? we'll to dinner thither.[64]

Rom. I will follow you.

Mer. Farewell, ancient lady; farewell,—[*singing*] Lady, lady, lady.[65]

[*Exeunt* MERCUTIO *and* BENVOLIO.

Nurse. Marry, farewell!—I pray you, sir, what saucy merchant[66] was this, that was so full of his ropery?[67]

Rom. A gentleman, nurse, that loves to hear himself talk; and will speak more in a minute than he will stand to in a month.

Nurse. An 'a speak anything against me, I'll take him down, an 'a were lustier than he is, and twenty such Jacks;[68] and if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills;[69] I am none of his skains-mates.[70]—And thou must stand by too, and suffer every knave to use me at his pleasure?

58. *A broad goose.* "Broad" is here punningly used in its similitude to 'brode,' which was an old form of 'brood.' In the "Turnament of Tottenham" there is this passage:—

> "Forther would not Tyb then,
> Tyl scho had hur *brode-hen*
> Set in hur lap."

59. *Against the hair.* 'Against the grain,' 'against my will.' See Note 21, Act i., "Troilus and Cressida."

60. *My fan, Peter.* The old gentlewoman,—for a nurse in the Capulet family may rank as such,—being attended by a man-servant to carry her fan, is in accordance with a custom of Shakespeare's time. In an old pamphlet called "The Serving-man's Comfort," 1568, occurs this passage:—"The mistress must have one to carry her cloake and hood, another her *fanne*;" and Shakespeare himself, in "Love's Labour's Lost," has a line that shows it was an office thought worthy of an accomplished gentleman:—"To see him walk before a lady, and to *bear her fan!*"

61. *Is it good den?* The expression "good den." though sometimes subsequently used for 'good day,' originally meant "good evening;" and is, in fact, a corruption of 'good even,' or 'good e'en.' See Note 29, Act iii., "Much Ado."

62. *She will indite him to some supper.* Benvolio uses "indite" for 'invite' in ridicule of the nurse's blunder of "confidence" for 'conference.' Hostess Quickly, "Second Part Henry IV.," Act ii., sc. 1, says, "He is *indited* to dinner."

63. *So ho!* The sportsman's cry when the hare is found and started from her form.

64. *We'll to dinner thither.* This, among many other passages in Shakespeare, shows that twelve o'clock, or a little after, was the usual hour for dinner in his time.

65. *Lady, lady, lady.* The burden of an old ballad. See Note 41, Act ii., "Twelfth Night."

66. *Merchant.* This term, sometimes formerly used as a contemptuous title (see Note 21, Act ii., "First Part Henry VI."), is characteristically put into the mouth of a retainer in an ancient aristocratic household.

67. *Ropery.* 'Roguery,' 'ribaldry,' 'impudent banter,' 'abusive joking.' See Note 78, Act i., "Taming of the Shrew."

68. *Jacks.* Used in the sense of 'jackanapes,' 'saucy fellows.' See Note 14, Act v., "Much Ado."

69. *Flirt-gills.* 'Romps,' 'hoydens.'

70. *Skains-mates.* Inasmuch as "skain," skean,' or 'skayne' was a name for an old weapon called also an Irish dagger, it has been supposed that here the nurse means she is none of those skirmishing associates who frequent the fencing-school with Mercutio; but Mr. Staunton, in a note on this passage, says, "The word *skain*, I am told by a Kentish man, was formerly a familiar term in parts of Kent to express what we now call a *scapegrace* or ne'er-do-well; just the sort of person the worthy old nurse would entertain a horror of being considered a companion to. Even at this day, my informant says, *skain* is often heard in the Isle of Thanet, and about the adjacent coast, in the sense of a *reckless*, dare-devil sort of fellow."

Peter. I saw no man use you at his pleasure; if I had, my weapon should quickly have been out, I warrant you: I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

Nurse. Now, afore Heaven, I am so vexed, that every part about me quivers. Scurvy knave!—Pray you, sir, a word: and as I told you, my young lady bade me enquire you out; what she bade me say, I will keep to myself: but first let me tell ye, if ye should lead her into a fool's paradise, as they say, it were a very gross kind of behaviour, as they say: for the gentlewoman is young; and, therefore, if you should deal double with her, truly it were an ill thing to be offered to any gentlewoman, and very weak dealing.[71]

Rom. Nurse, commend me to thy lady and mistress. I protest unto thee,—

Nurse. Good heart, and, i' faith, I will tell her as much: lord, lord, she will be a joyful woman.

Rom. What wilt thou tell her, nurse? thou dost not mark me.

Nurse. I will tell her, sir,—that you do protest; which, as I take it, is a gentlemanlike offer.

Rom. Bid her devise some means to come to shrift
This afternoon;
And there she shall at Friar Laurence' cell[72]
Be shriv'd and married. Here is for thy pains.

Nurse. No, truly, sir; not a penny.

Rom. Go to; I say you shall.

Nurse. This afternoon, sir? well, she shall be there.

Rom. And stay, good nurse, behind the abbey-wall:
Within this hour my man shall be with thee,
And bring thee cords made like a tackled stair;[73]
Which to the high top-gallant of my joy
Must be my convoy in the secret night.
Farewell; be trusty, and I'll quit[74] thy pains:
Farewell; commend me to thy mistress.

Nurse. Now Heaven bless thee!—Hark you, sir.

Rom. What say'st thou, my dear nurse?

Nurse. Is your man secret? Did you ne'er hear say,
Two may keep counsel, putting one away?

Rom. I warrant thee, my man's as true as steel.

Nurse. Well, sir; my mistress is the sweetest lady—lord, lord! when 'twas a little prating thing,—Oh, there is a nobleman in town, one Paris, that would fain lay knife aboard; but she, good soul, had as lief see a toad, a very toad, as see him. I anger her sometimes,[75] and tell her that Paris is the properer man; but, I'll warrant you, when I say so, she looks as pale as any clout in the varsal world. Doth not rosemary and Romeo begin both with a letter?

Rom. Ay, nurse; what of that? both with an R.

Nurse. Ah, mocker! that's the dog's name; R is for the dog. No; I know it[76] begins with some other letter:—and she hath the prettiest sententious of it, of you and rosemary,[77] that it would do you good to hear it.

Rom. Commend me to thy lady.

Nurse. Ay, a thousand times. [*Exit* ROMEO.]—Peter!

Peter. Anon?

Nurse. Peter, take my fan, and go before.
[*Exeunt.*

71. *Very weak dealing.* It has been proposed that 'wicked' should be substituted for "weak" here; but that would be to destroy the point of the passage, which is, that the nurse intends to use a most forcible expression, and blunders upon a most feeble one.

72. *This afternoon; and there she shall, &c.* "There" is used in the present passage just as "where" is used in those pointed out in Note 46, Act v., "Merchant of Venice," and Note 40, Act v., "Twelfth Night."

73. *Like a tackled stair.* 'Like stairs of rope in the tackle of a ship.' "A stair," for a flight of stairs, was formerly in common use.

74. *Quit.* 'Requite,' 'reward.'

75. *I anger her sometimes.* By this expression, Shakespeare gives the effect of long time here. But a few hours have in fact elapsed since last night's interview between the lovers, when Juliet said, "To-morrow I will send," until now, when her messenger is speaking; yet the dramatic effect of a longer period is thus given to the interval, by the introduction of the single word "sometimes."

76. *R is for the dog. No; I know, &c.* The old copies print this—'*R.* is for the no, I know,' &c. We adopt Tyrrwhitt's insertion of the word "dog," and follow his punctuation. That R was known as 'the dog's letter,' or, according to the nurse, "the dog's name," is a point proved by many quotations from other writers. For instance, Ben Jonson, in his English Grammar, says, "*R is the dog's letter*, and hirreth in the sound;" Nashe, in "Summer's Last Will and Testament," speaking of dogs, says, "They *arre* and barke at night against the moone;" Barclay, in his "Ship of Fooles," says,

> "This man malicious which troubled is with wrath,
> Naught else soundeth but the hoorse letter *R*,
> Though all be well, yet he none answere hath,
> Save *the dogges letter* glowming with *u.r.r, u.a.r;*"

and Florio, in the Preface to his "Second Frutes," speaking of critics, says, "Demonstrative rhetoric is their studie, and *the dogge letter* they can snarle alreadie." We think that the nurse is made to say "the dog's name" instead of 'the dog's letter,' partly because Shakespeare has a mode of using a popularly known phrase and giving it a touch of his own peculiar fashion (see Note 35, Act iv., "Coriolanus"), partly because it gives an effect of blunder and confusion to the old woman's diction here, and partly because the word "name" thus introduced forms the antecedent to "it" in the next clause of the sentence; "I know *it* begins with some other letter," meaning 'the name I am thinking of,—Romeo.' We have been thus particular in stating our views of this passage, because its meaning has been differently interpreted in an allusion made to it by Mr. Gerald Massey; who at the same time gives a most pleasant guess at the enigma involved in the clause, "it begins with some other letter," believing the solution to have been an allusion to "*Wriothesley*," the Earl of Southampton's family-name, which is sounded as though it began with an R.

77. *The prettiest sententious of it, of you and rosemary.* "Sententious" is the nurse's blunder for 'sentences,' 'sentential fancies.' "Rosemary" is aptly and significantly brought in here, as being a type of fond remembrance and a herb used at weddings.



Juliet. O Heaven, she comes!

Act II. Scene V.

SCENE V.—CAPULET'S *Garden.*

Enter JULIET.

Jul. The clock struck nine when I did send the nurse;
In half an hour she promis'd to return.
Perchance she cannot meet him:—that's not so.—
Oh, she is lame! love's heralds should be thoughts,
Which ten times faster glide than the sun's beams,
Driving back shadows over lowering hills:
Therefore do nimble-pinion'd doves draw love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey; and from nine till twelve
Is three long hours,—yet she is not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball;
My words would bandy her to my sweet love,
And his to me:
But old folks, many feign as they were dead;
Unwieldy, slow, heavy and pale as lead.—
O Heaven, she comes!

Enter Nurse *and* PETER.

Oh, honey nurse, what news?
Hast thou met with him? Send thy man away.

Nurse. Peter, stay at the gate. [*Exit* PETER.

Jul. Now, good sweet nurse,—O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.

Nurse. I am a-weary, give me leave awhile:—
Fie, how my bones ache! what a jaunt have I had![78]

Jul. I would thou hadst my bones, and I thy news:[79]
Nay, come, I pray thee, speak;—good, good nurse, speak.

Nurse. What haste? can you not stay awhile?
Do you not see that I am out of breath?

Jul. How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? answer to that;
Say either, and I'll stay the circumstance:
Let me be satisfied, is 't good or bad?

Nurse. Well, you have made a simple choice; you know not how to choose a man: Romeo! no, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body,—though they be not to be talked on, yet they are past compare: he is not the flower of courtesy, but, I'll warrant him, as gentle as a lamb.—Go thy ways, wench; serve God.—What! have you dined at home?[80]

Jul. No, no: but all this did I know before.
What says he of our marriage? what of that?

Nurse. Lord, how my head aches! what a head have I!
It beats as it would fall in twenty pieces.
My back! o' t'other side:—Oh, my back, my back!—
Beshrew your heart for sending me about,
To catch my death with jaunting up and down!

Jul. I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?

Nurse. Your love says, like an honest gentleman,
And a courteous, and a kind, and a handsome,
And, I warrant, a virtuous,—Where is your mother?

Jul. Where is my mother!—why, she is within;
Where should she be? How oddly thou repliest!
"Your love says, like an honest gentleman,—
Where is your mother?"

Nurse. O Heaven's lady dear!
Are you so hot? marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward do your messages yourself.

Jul. Here's such a coil![81]—come, what says Romeo?

Nurse. Have you got leave to go to shrift to-day?

Jul. I have.

Nurse. Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife:
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by which your love
Must climb a bird's nest soon when it is dark:
I am the drudge, and toil in your delight;
Go; I'll to dinner; hie you to the cell.

Jul. Hie to high fortune!—honest nurse, farewell. [*Exeunt.*

SCENE VI.—Friar LAURENCE'S *Cell.*

Enter Friar LAURENCE *and* ROMEO.

Fri. L. So smile the heavens upon this holy act,
That after-hours with sorrow chide us not!

78. *What a jaunt have I had!* 'What a fatiguing expedition have I had!' See Note 67, Act v., "Richard II.," for the origin of the words "jaunt" and 'jaunting.'

79. *I would thou hadst my bones, and I thy news.* Oh, true prodigality and eagerness of youth! And oh, truest true Shakespeare!

80. *What! have you dined at home?* An idiomatic way of saying 'Have you all at home already dined?' 'Is dinner over?"

81. *Here's such a coil!* "Coil" really meant 'noise,' 'turmoil;' but Shakespeare sometimes uses it to express what is signified in modern common parlance by 'fuss,' 'to-do.' See Note 23, Act i., "Two Gentlemen of Verona."

Rom. Amen! Amen! but come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight:
Do thou but close our hands with holy words,
Then love-devouring death do what he dare, —
It is enough I may but call her mine.

Fri. L. These violent delights have violent ends,
And in their triumph die; like fire and powder,
Which, as they kiss, consume: the sweetest honey
Is loathsome in his own deliciousness,
And in the taste confounds the appetite:
Therefore, love moderately; long love doth so;
Too swift arrives as tardy as too slow.[82] —
Here comes the lady: —Oh, so light a foot
Will ne'er wear out the everlasting flint:
A lover may bestride the gossamer
That idles in the wanton summer air,
And yet not fall; so light is vanity.[83]

Enter JULIET.

Jul. Good even to my ghostly confessor.

Fri. L. Romeo shall thank thee, daughter, for us both.

Jul. As much to him, else are his thanks too much.[84]

Rom. Ah! Juliet, if the measure of thy joy
Be heap'd like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue
Unfold the imagin'd happiness that both
Receive in either by this dear encounter.

Jul. Conceit,[85] more rich in matter than in words,
Brags of his substance, not of ornament:
They are but beggars that can count their worth;
But my true love has grown to such excess,
I cannot sum up half my sum of wealth.[86]

Fri. L. Come, come with me, and we will make short work;
For, by your leaves, you shall not stay alone
Till holy church incorporate two in one. [*Exeunt.*

ACT III.

SCENE I.—*A Public Place.*

Enter MERCUTIO, BENVOLIO, Page, *and* Servants.

Ben. I pray thee, good Mercutio, let's retire:
The day is hot, the Capulets abroad,
And, if we meet, we shall not scape a brawl;
For now, these hot days, is the mad blood stirring.[1]

Mer. Thou art like one of those fellows that, when he enters the confines of a tavern, claps me his sword upon the table and says, "Heaven send me no need of thee!" and, by the operation of the second cup, draws it on the drawer, when, indeed, there is no need.

Ben. Am I like such a fellow?[2]

Mer. Come, come, thou art as hot a Jack in thy mood as any in Italy; and as soon moved to be moody, and as soon moody to be moved.

Ben. And what to?[3]

Mer. Nay, an there were two such, we should have none shortly, for one would kill the other. Thou! why, thou wilt quarrel with a man that hath a hair more, or a hair less, in his beard, than thou hast: thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes;—what eye, but such an eye, would

82. *Too swift arrives as tardy as too slow.* A Shakespearian version of the old proverb, 'Most haste, least speed.'

83. *Vanity.* Here used for 'trivial pursuit,' 'vain delight.' The word was much employed in this sense by divines in Shakespeare's time; and with much propriety is so put into the good old friar's mouth.

84. *Else are his thanks too much.* The Folio prints 'in,' and the earlier Quartos 'is,' for "are" here; which is the reading of the 1637 Quarto, and which we adopt, being unwilling to spoil the line by adherence to an antique form that may very probably have been a misprint in this instance; for though "thanks" was sometimes treated as a noun singular, we do not believe that Shakespeare's ear would have allowed him to write '*As* much to him, *else is his thanks* too much.'

85. *Conceit.* 'Imagination,' 'mental conception.' See Note 53, Act ii., "Richard II."

86. *I cannot sum up half my sum of wealth.* The Folio prints this line thus—'I cannot sum up some of halfe my wealth;' and the Quartos give it nearly in the same form. We adopt Capell's correction.

1. *For now, these hot days, is the mad blood stirring.* Sir Thomas Smith, in his "Commonwealth of England," 1583, says, "And commonly every yeere or each second yeere in the beginning of sommer or afterwards (*for in the warme time the people for the most part be more unruly*) even in the calm time of peace, the prince with his counsell chooseth out," &c.

2. *Am I like such a fellow?* The quietness of this retort, with the slight but significant emphasis which we imagine thrown upon the "*I*" in the sentence, admirably gives point to the humorous effect of Mercutio's lecturing Benvolio,—the sedate and peace-making Benvolio, and lectured by Mercutio of all people!—for the sin of quarrelsomeness.

3. *And what to?* The old copies read 'and what too?' Those who retain this reading explain it to mean 'and what else?' or 'what more?' We think it more likely to be a misprint for "and what to?" (Pope's correction) meaning 'and moved to what?'



Juliet. But my true love has grown to such excess,
I cannot sum up half my sum of wealth. *Act II. Scene VI.*

spy out such a quarrel? thy head is as full of quarrels as an egg is full of meat; and yet thy head hath been beaten as addle as an egg, for quarrelling: thou hast quarrelled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun: didst thou not fall out with a tailor for wearing his new doublet before Easter? with another, for tying his new shoes with old riband? and yet thou wilt tutor me from quarrelling!

Ben. An I were so apt to quarrel as thou art, any man should buy the fee-simple[4] of my life for an hour and a quarter.

Mer. The fee-simple! oh, simple!

Ben. By my head, here come the Capulets.

Mer. By my heel, I care not.

Enter TYBALT *and others.*

Tyb. Follow me close, for I will speak to them.—
Gentlemen, good den: a word with one of you.

Mer. And but one word with one of us? couple it with something; make it a word and a blow.

Tyb. You shall find me apt enough to that, sir, an you will give me occasion.

Mer. Could you not take some occasion without giving?

Tyb. Mercutio, thou consort'st with Romeo,[5]—

4. *The fee-simple.* A legal term used to express 'possession for ever.' See Note 67, Act iv., "All's Well."

5. *Mercutio, thou consort'st with Romeo.* This demonstrates that Mercutio, who was an invited guest at Capulet's feast (see Note 38, Act i.), is so much an intimate of that family that one of its members thinks he has a right to call him to account for his constant association with Romeo, son to the head of the rival house of Montague.

Mer. Consort! what, dost thou make us minstrels?[6] an thou make minstrels of us, look to hear nothing but discords: here's my fiddle-stick; here's that shall make you dance. Zounds, consort!

Ben. We talk here in the public haunt of men:
Either withdraw unto some private place,
And reason coldly of your grievances,[7]
Or else depart; here all eyes gaze on us.

Mer. Men's eyes were made to look, and let them gaze;
I will not budge for no man's pleasure, I.[8]

Tyb. Well, peace be with you, sir:—here comes my man.

Enter ROMEO.

Mer. But I'll be hang'd, sir, if he wear your livery:
Marry, go before to field, he'll be your follower;
Your worship in that sense may call him man.

Tyb. Romeo, the hate I bear thee can afford
No better term than this,—thou art a villain.

Rom. Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting:—villain am I none;
Therefore farewell; I see thou know'st me not.

Tyb. Boy, this shall not excuse the injuries
That thou hast done me; therefore turn, and draw.

Rom. I do protest, I never injur'd thee;
But love thee better than thou canst devise,
Till thou shalt know the reason of my love:
And so, good Capulet,—which name I tender
As dearly as my own,—be satisfied.

Mer. Oh, calm, dishonourable, vile submission!
A la stoccata[9] carries it away.— [*Draws.*
Tybalt, you rat-catcher, will you walk?

Tyb. What wouldst thou have with me?

Mer. Good king of cats,[10] nothing but one of your nine lives; that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight.[11] Will you pluck your sword out of his pilcher[12] by the ears? make haste, lest mine be about your ears ere it be out.

Tyb. I am for you. [*Drawing.*

Rom. Gentle Mercutio, put thy rapier up.

Mer. Come, sir, your passado.[13] [*They fight.*

Rom. Draw, Benvolio; beat down their weapons.—
Gentlemen, for shame, forbear this outrage!
Tybalt,—Mercutio,—the prince expressly hath
Forbidden bandying in Verona streets:—
Hold, Tybalt!—good Mercutio,—
[*Exeunt* TYBALT *and his* Partisans.

Mer. I am hurt;—
A plague o' both the houses!—I am sped:—
Is he gone, and hath nothing?

Ben. What! art thou hurt?

Mer. Ay, ay, a scratch, a scratch; marry, 'tis enough.—
Where is my page?—go, villain, fetch a surgeon.
[*Exit* Page.

Rom. Courage, man; the hurt cannot be much.

Mer. No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough, 'twill serve: ask for me to-morrow, and you shall find me a grave man.[14] I am peppered, I warrant, for this world:—a plague o' both your houses!—Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! a braggart, a rogue, a villain, that fights by the book of arithmetic![15]—Why, the devil, came you between us? I was hurt under your arm.

Rom. I thought all for the best.

Mer. Help me into some house, Benvolio,
Or I shall faint.—A plague o' both your houses!
They have made worms' meat of me:
I have it, and soundly too:[16]—your houses!
[*Exeunt* MERCUTIO *and* BENVOLIO.

6. *Consort! what, dost thou make us minstrels?'* "Consort" is here used punningly. See Note 32, Act iii., "Two Gentlemen of Verona," and Note 19, Act i., "Comedy of Errors."

7. *And reason coldly, &c.* Here the old copies read 'or' instead of "and;" which is Capell's correction, and which we adopt because we think "or" was probably repeated by the printer erroneously, his eye having caught that word from the next line; inasmuch as it is more likely that Benvolio should recommend his friends to retire and talk over their grievances coolly, than that he should offer them the three alternatives of either withdrawing to some private place to fight it out, *or* talk coolly, *or* else depart. "Reason" is here used in the sense it formerly sometimes bore of 'talk,' 'discourse,' 'parley.' See Note 97, Act i., "Richard III."

8. *I will not budge for no man's pleasure, I.* Instance of Shakespeare's use of a double negative, and of the emphatic repetition of "I" in a sentence. See Note 46, Act ii., "Henry VIII.," and Note 148, Act ii., "All's Well."

9. *A la stoccata.* A term of the Italian fencing-school (see Note 23, Act ii., "Merry Wives," and Note 84, Act iii., "Twelfth Night"), meaning a thrust or stab with a rapier. Mercutio jocosely gives this term as a title for Tybalt.

10. *Tybalt, you rat-catcher. . . . Good king of cats.* See Note 37, Act ii.

11. *Dry-beat the rest of the eight.* For a particular explanation of the expression, "dry-beat," see Note 79, Act v., "Love's Labour's Lost."

12. *Pilcher.* Nash, in his "Pierce Pennyless," 1592, speaks of "a carreman in a lether *pilche;*" and Shakespeare here uses "pilcher" to express a leather case or cover; a facetious term for a sheath or scabbard.

13. *Your passado.* See Note 43, Act ii.

14. *Ask for me to-morrow, and you shall find me a grave man.* In England formerly, and in Italy still, burial follows within so few hours of death, as to render the word "to-morrow" here accurate in time. The play upon the word "grave" is appropriately put by Shakespeare into the mouth of the buoyant-spirited Mercutio; but it was a jest used by other writers besides our dramatist.

15. *That fights by the book of arithmetic.* A witty fleer at Tybalt's fencing-style of "*one, two,* and the *third* in your bosom;" his "*first* and *second* cause;" and the rest of his rule and regulation skill, culled from treatises upon the art of defence. See Notes 40, 41, 42, and 43 of Act ii.

16. *And soundly too:—your houses!* The Folio misprints

Rom. This gentleman, the prince's near ally,
My very friend,[17] hath got his mortal hurt
In my behalf; my reputation stain'd
With Tybalt's slander,—Tybalt, that an hour
Hath been my kinsman:—Oh, sweet Juliet,
Thy beauty hath made me effeminate,
And in my temper soften'd valour's steel!

Re-enter BENVOLIO.

Ben. O Romeo, Romeo, brave Mercutio's dead!
That gallant spirit hath aspir'd the clouds,[18]
Which too untimely here did scorn the earth.
Rom. This day's black fate on more days doth depend;[19]
This but begins the woe, others must end.
Ben. Here comes the furious Tybalt back again.
Rom. Alive, in triumph! and Mercutio slain!
Away to heaven, respective[20] lenity,
And fire-ey'd fury be my conduct[21] now!

Re-enter TYBALT.

Now, Tybalt, take the villain back again,
That late thou gav'st me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company:
Either thou, or I, or both, must go with him.
Tyb. Thou, wretched boy, that didst consort him here,
Shalt with him hence.
Rom. This shall determine that.
[*They fight*: TYBALT *falls.*
Ben. Romeo, away, be gone!
The citizens are up, and Tybalt slain:—
Stand not amaz'd:[22]—the prince will doom thee death,
If thou art taken:—hence, be gone, away!
Rom. Oh, I am fortune's fool![23]
Ben. Why dost thou stay?
[*Exit* ROMEO.

Enter Citizens, *&c.*

First Cit. Which way ran he that kill'd Mercutio? Tybalt, that murderer, which way ran he?
Ben. There lies that Tybalt.
First Cit. Up, sir, go with me;
I charge thee in the prince's name, obey.

Enter Prince, *attended*; MONTAGUE, CAPULET, *their* Wives, *and others.*

Prin. Where are the vile beginners of this fray?
Ben. Oh, noble prince, I can discover all
The unlucky manage of this fatal brawl:
There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.
La. Cap. Tybalt, my cousin! Oh, my brother's child!—
Oh, prince!—Oh, husband!—Oh, the blood is spill'd
Of my dear kinsman!—Prince, as thou art true,
For blood of ours, shed blood of Montague.—
Oh, cousin, cousin!
Prin. Benvolio, who began this bloody fray?
Ben. Tybalt, here slain, whom Romeo's hand did slay;
Romeo that spoke him fair, bade him bethink
How nice the quarrel was,[24] and urg'd withal
Your high displeasure:—all this,—uttered
With gentle breath, calm look, knees humbly bow'd,—
Could not take truce with[25] the unruly spleen
Of Tybalt, deaf to peace, but that he tilts
With piercing steel at bold Mercutio's breast;
Who, all as hot, turns deadly point to point,
And, with a martial scorn, with one hand beats
Cold death aside, and with the other sends
It back to Tybalt, whose dexterity
Retorts it: Romeo he cries aloud,
"Hold, friends! friends, part!" and, swifter than his tongue,
His agile arm beats down their fatal points,
And 'twixt them rushes; underneath whose arm
An envious thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled:

this 'and soundly to your houses:' affording one of the many instances where 'to' is misprinted for "too," and 'too' for "to." See Note 3 of the present Act. The second Folio gave the word correctly here; which restores meaning to the passage, and renders visible one of Shakespeare's masterly modes of producing perfect impression through imperfect expression. The feeble half-utterance, the ineffectual attempt to repeat his former sentence, "A plague o' both your houses!"—the shadowy fragment of the one phrase, "your houses!" being but an insubstantial representation of the other,—serve exquisitely to indicate the faint speech of the dying man, and poetically to image his failing powers.

17. *My very friend.* See Note 27, Act iii., "Two Gentlemen of Verona."

18. *That gallant spirit hath aspir'd the clouds.* "Aspir'd" is here used as a verb active; a use not confined to Shakespeare, for other writers of his time also employ it thus.

19. *This day's black fate on more days doth depend, &c.* 'The gloom of this day's dark event impends over and will darken many future days; to-day but begins the train of woes which other days will complete.'

20. *Respective.* 'Regardful,' 'considerate:' 'heedful of due respects.' See Note 26, Act i., "King John."

21. *Conduct.* Here, as elsewhere, used for 'conductor,' 'guide.'

22. *Stand not amaz'd.* 'Stand not thus overwhelmed with confusion,' 'do not stand thus bewildered,' or confounded. See Note 67, Act iv., "King John."

23. *I am fortune's fool!* 'I am the sport of fortune,' 'I am the subject of fortune's mockery.' The expression "fool," thus used, is to be found many times in Shakespeare; and it has reference to the "fool" in the old mysteries, moralities, or dramatic shows, who is represented as the perpetual object of pursuit, mockery, and disaster. See Note 2, Act iii., "Measure for Measure."

24. *How nice the quarrel was.* "Nice" is here used in the sense of 'trivial,' 'slight,' 'insignificant,' 'unimportant.' See Note 98, Act iii., "Richard III."

25. *Could not take truce with.* 'Could not pacify,' 'could not reduce to order.' See Note 4, Act iii., "King John."

But by-and-by comes back to Romeo,
Who had but newly entertain'd revenge,
And to 't they go like lightning; for, ere I
Could draw to part them, was stout Tybalt slain;
And, as he fell, did Romeo turn and fly:—
This is the truth, or let Benvolio die.

La. Cap. He is a kinsman to the Montague,
Affection makes him false, he speaks not true:
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, prince, must give;
Romeo slew Tybalt, Romeo must not live.

Prin. Romeo slew him, he slew Mercutio;
Who now the price of his dear blood doth owe?

Mon. Not Romeo, prince, he was Mercutio's friend;
His fault concludes but what the law should end,
The life of Tybalt.

Prin. And for that offence
Immediately we do exile him hence:
I have an interest in your hate's proceeding,
My blood for your rude brawls doth lie a-bleeding
But I'll amerce you with so strong a fine,
That you shall all repent the loss of mine:[26]
I will be deaf to pleading and excuses;
Nor tears nor prayers shall purchase out abuses,—
Therefore use none: let Romeo hence in haste,
Else, when he's found, that hour is his last.
Bear hence this body, and attend our will:
Mercy but murders, pardoning those that kill.
[*Exeunt.*

SCENE II.—CAPULET'S *Garden.*

Enter JULIET.

Jul. Gallop apace, you fiery-footed steeds,
Towards Phœbus' mansion: such a wagoner
As Phaeton would whip you to the west,
And bring in cloudy night immediately.—
Spread thy close curtain, love-performing night,
That runaways' eyes may wink,[27] and Romeo
Leap to these arms, untalk'd of and unseen.—
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night.—Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose[28] a winning match,
Play'd for a pair of stainless maidenhoods:
Hood my unmann'd blood, bating in my cheeks,[29]
With thy black mantle; till strange love, grown bold,[30]
Think true love acted simple modesty.
Come, night;—come, Romeo,—come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than snow upon a raven's back.—
Come, gentle night,—come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine,
That all the world will be in love with night,
And pay no worship to the garish[31] sun.—
Oh, I have bought the mansion of a love,
But not possess'd it; and, though I am sold,
Not yet enjoy'd: so tedious is this day,
As is the night before some festival
To an impatient child that hath new robes
And may not wear them.—Oh, here comes my nurse,
And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly eloquence.

Enter Nurse, *with cords.*

Now, nurse, what news? What hast thou there? the cords
That Romeo bade thee fetch?

Nurse. Ay, ay, the cords.
[*Throws them down.*

Jul. Ah me! what news? why dost thou wring thy hands?

Nurse. Ah, well-a-day! he's dead, he's dead, he's dead!
We are undone, lady, we are undone!—
Alack the day!—he's gone, he's kill'd, he's dead!

---

26. *The loss of mine.* "Mine" is here used in the sense pointed out in Note 124, Act i., "All's Well;" 'my kindred,' 'those belonging to me.'

27. *That runaways' eyes may wink.* The word "runaways'" (printed 'run-awayes' in the Folio and two of the Quartos, 'runnawayes' in two other early Quarto copies) has been variously interpreted and variously altered. We leave "runaways'" in the text because Shakespeare has used "runaway" and "runaways" elsewhere to express those who speed or fly away, and because it may be used here in reference to the horses of the sun (the "fiery-footed steeds"), as a poetical embodiment of Day. He has employed it thus figuratively in "Merchant of Venice," Act ii., sc. 6:—"The close *night* doth play the *runaway*." We at one time believed that 'runawayes' might be a misprint for 'sunny day's;' but we now incline to think that the originally written word may have been 'curious' or 'envious:' more probably the latter, as being in Shakespeare's style of using a word with a double meaning; including the sense of envying her joys, and inimical, hostile, hating, malevolent.

28. *Learn me how to lose.* "Learn" is here, as elsewhere, used for 'teach.' See Note 57, Act i., "Tempest."

29. *Hood my unmann'd blood, bating in my cheeks.* These are expressions borrowed from falconry. A hawk had its head covered with a "hood" until the moment when it was sent forth to fly at its quarry; an "unmanned" hawk is one that is untamed, one unfamiliar with its trainer; and "bating" is beating with the wings, fluttering violently in attempts to escape. See Note 39, Act iv., "Taming of the Shrew;" and Note 24, Act iv., "First Part Henry IV."

30. *Till strange love, grown bold.* "Strange" is here used in the sense of 'reserved,' 'retiring.' See Note 18, Act ii. The old copies give 'grow' for "grown." Rowe's correction.

31. *Garish.* Glaring, gaudy, showy.

Jul. Can Heaven be so envious?
Nurse. Romeo can,
Though Heaven cannot:—O Romeo, Romeo!—
Who ever would have thought it?—Romeo!
Jul. What devil art thou, that dost torment me thus?
This torture should be roar'd in dismal hell.
Hath Romeo slain himself? say thou but I,[32]
And that bare vowel I shall poison more
Than the death-darting eye of cockatrice:[33]
I am not I, if there be such an I;
Or those eyes shut,[34] that make thee answer I.
If he be slain, say I; or if not, no:
Brief sounds determine of my weal or woe.
Nurse. I saw the wound, I saw it with mine eyes,—
Heaven save the mark![35]—here on his manly breast:
A piteous corse, a bloody piteous corse;
Pale, pale as ashes, all bedaub'd in blood,
All in gore blood;—I swounded at the sight.
Jul. Oh, break, my heart!—poor bankrupt, break at once!
To prison, eyes, ne'er look on liberty!
Vile earth,[36] to earth resign; end motion here;
And thou and Romeo press one heavy bier!
Nurse. O Tybalt, Tybalt, the best friend I had!
Oh, courteous Tybalt! honest gentleman!
That ever I should live to see thee dead!
Jul. What storm is this that blows so contrary?
Is Romeo slaughter'd, and is Tybalt dead?
My dear-lov'd cousin, and my dearer lord?—
Then, dreadful trumpet, sound the general doom!
For who is living, if those two are gone?
Nurse. Tybalt is gone, and Romeo banishèd;
Romeo that kill'd him, he is banishèd.
Jul. O God!—did Romeo's hand shed Tybalt's blood?
Nurse. It did, it did; alas! the day, it did!
Jul. Oh, serpent heart, hid with a flowering face![37]
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravening lamb!
Despisèd substance of divinest show
Just opposite to what thou justly seem'st,
A damnèd saint, an honourable villain!—
Oh, nature, what hadst thou to do in hell,
When thou didst bower the spirit of a fiend
In mortal paradise of such sweet flesh?—
Was ever book containing such vile matter
So fairly bound? Oh, that deceit should dwell
In such a gorgeous palace!
Nurse. There's no trust,
No faith, no honesty in men; all perjur'd,
All forsworn, all naught, all dissemblers.—
Ah! where's my man? give me some *aqua vitæ*:[38]—
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!
Jul. Blister'd be thy tongue
For such a wish! he was not born to shame:
Upon his brow shame is asham'd to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.
Oh, what a beast[39] was I to chide at him!
Nurse. Will you speak well of him that kill'd your cousin?
Jul. Shall I speak ill of him that is my husband?
Ah! poor my lord,[40] what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?—
But, wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband:
All this is comfort; wherefore weep I, then?
Some word there was, worser than Tybalt's death,
That murder'd me: I would forget it fain;

32. *Say thou but I.* For the due comprehension of the play on words here, it is requisite to bear in mind that 'ay' was formerly often spelt "I." See Note 10, Act i., "Two Gentlemen of Verona."

33. *The death-darting eye of cockatrice.* See Note 70, Act iii., "Twelfth Night."

34. *Or those eyes shut.* The old copies print 'shot' for "shut." Capell's correction.

35. *Heaven save the mark!* An adjuration used in a deprecatory sense; like 'Heaven shield us!' or 'Heaven defend us!' 'Heaven save us from such a thing!' 'Heaven preserve us from,' &c. See Note 64, Act i., "First Part Henry IV."

36. *Vile earth.* Juliet here employs the same expression to signify her body, the earthly portion of herself, as Romeo previously uses. See Note 1, Act ii.

37. *Oh, serpent heart, hid with a flowering face!* In this speech we have a string of those antithetical terms which were a fashion of the time. Sydney's "Arcadia" abounds with them; and Shakespeare's page affords several examples. See Note 35, Act iii., "Love's Labour's Lost;" and Note 19, Act i. of the present play. We here take occasion to observe upon the many vestiges of coincident thought and style that are to be traced between "Romeo and Juliet" and "Love's Labour's Lost," tending strongly to support our belief that the two dramas were written by their author at periods of his life not far removed from each other. See Note 34, Act ii.

38. *Aqua vitæ* 'Water of life.' A name generally used in old time for spirituous liquors, or strong waters; probably here meaning brandy. See Note 54, Act ii., "Merry Wives."

39. *Beast.* Here used to express a creature void of natural feeling, a monster, an unnatural woman. See Note 25, Act iii., "Measure for Measure."

40. *Ah! poor my lord.* Shakespeare more than once has this transposed construction in phrases where the word "poor" occurs. See Note 20, Act v., "Troilus and Cressida."



Romeo. Father, what news? what is the prince's doom?
Act III. Scene III.

But, oh, it presses to my memory,
Like damnèd guilty deeds to sinners' minds:
"Tybalt is dead, and Romeo—banishèd;"
That "banishèd," that one word "banishèd,
Hath slain ten thousand Tybalts.[41] Tybalt's death
Was woe enough, if it had ended there:
Or,—if sour woe delights in fellowship,
And needly will be[42] rank'd with other griefs,—
Why follow'd not, when she said—Tybalt's dead,
Thy father, or thy mother, nay, or both,
Which modern lamentation might have mov'd?[43]
But with a rear-ward following Tybalt's death,
"Romeo is banishèd,"—to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead:—"Romeo is banishèd,"—
There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.—
Where is my father, and my mother, nurse?
Nurse. Weeping and wailing over Tybalt's corse:
Will you go to them? I will bring you thither.[44]
Jul. Wash they his wounds with tears:[45] mine shall be spent,

41. *Hath slain ten thousand Tybalts.* 'Hath afflicted me more than the death of ten thousand Tybalts.'

42. *And needly will be.* A form of our modern idiom, 'and needs must be.' Shakespeare has here coined an excellent word, "needly," which is not given among dictionary words, but which it would be well to adopt into our language as good English.

43. *Which modern lamentation might have mov'd.* 'Which might have brought forth ordinary lamentation.' See Note 67, Act iii., "King John."

44. *Will you go to them? I will bring you thither.* "Bring" is here used for 'accompany,' 'conduct,' 'escort;' and "thither" is employed in the same way as "there" in the passage pointed out in Note 72, Act ii.

45. *Wash they his wounds with tears.* 'Let them wash his

When theirs are dry, for Romeo's banishment.
Take up those cords:—poor ropes, you are beguil'd,
Both you and I; for Romeo is exil'd:
He made you for a highway to my bed;
But I, a maid, die maiden-widowèd.

Nurse. Hie to your chamber: I'll find Romeo
To comfort you:—I wot well where he is.
Hark ye, your Romeo will be here at night:
I'll to him; he is hid at Laurence' cell.

Jul. Oh, find him! give this ring to my true knight,
And bid him come to take his last farewell.

[*Exeunt.*

SCENE III.—Friar LAURENCE's *Cell.*

Enter Friar LAURENCE.

Fri. L. Romeo, come forth; come forth, thou fearful man:
Affliction is enamour'd of thy parts,
And thou art wedded to calamity.

Enter ROMEO.

Rom. Father, what news? what is the prince's doom?
What sorrow craves acquaintance at my hand,
That I yet know not?

Fri. L. Too familiar
Is my dear son with such sour company:
I bring thee tidings of the prince's doom.

Rom. What less than dooms-day is the prince's doom?

Fri. L. A gentler judgment vanish'd from his lips,—
Not body's death, but body's banishment.

Rom. Ha! banishment? be merciful, say—death;
For exile hath more terror in his look,
Much more than death: do not say—banishment.

Fri. L. Hence from Verona art thou banishèd:
Be patient, for the world is broad and wide.

Rom. There is no world without Verona walls,
But purgatory, torture, hell itself.
Hence banishèd is banish'd from the world,
And world's exile is death:—then banishèd,
Is death mis-term'd: calling death—banishment,
Thou cutt'st my head off with a golden axe,
And smil'st upon the stroke that murders me.

Fri. L. Oh, deadly sin! oh, rude unthankfulness!
Thy fault our law calls death; but the kind prince,
Taking thy part, hath rush'd[46] aside the law,
And turn'd that black word death to banishment:
This is dear mercy, and thou seest it not.

Rom. 'Tis torture, and not mercy: heaven is here,
Where Juliet lives; and every cat, and dog,
And little mouse, every unworthy thing,
Live here in heaven, and may look on her;
But Romeo may not:—more validity,
More honourable state, more courtship lives
In carrion flies than Romeo: they may seize
On the white wonder of dear Juliet's hand,
And steal immortal blessing from her lips;
Who, even in pure and vestal modesty,
Still blush, as thinking their own kisses sin;
This may flies do, when I from this must fly:—
But Romeo may not,—he is banishèd:
And say'st thou yet,[47] that exile is not death?
Hadst thou no poison mix'd, no sharp-ground knife,
No sudden mean of death,[48] though ne'er so mean,
But—"banishèd"—to kill me,—"banishèd"?
Oh, friar, the doomèd use that word in hell
Howlings attend it: how hast thou the heart,
Being a divine, a ghostly cónfessor,
A sin-absolver, and my friend profess'd,
To mangle me with that word "banishèd"?

Fri. L. Thou fond mad man, hear me but speak a word.

Rom. Oh, thou wilt speak again of banishment.

Fri. L. I'll give thee armour to keep off that word;
Adversity's sweet milk, philosophy,
To comfort thee, though thou art banishèd.

Rom. Yet "banishèd"?—Hang up philosophy!
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not: talk no more.

Fri. L. Oh, then I see that madmen have no ears.

Rom. How should they, when that wise men have no eyes?

Fri. L. Let me dispute with thee of thy estate.[49]

Rom. Thou canst not speak of that thou dost not feel:

---

wounds with tears.' This form of the imperative mood is to be found elsewhere in Shakespeare. See Note 22, Act ii., "Richard II."

46. *Rush'd.* Here used for 'forcibly pushed,' 'violently put,' or 'thrust.'

47. *But Romeo . . . . And say'st thou yet.* These two lines are transposedly printed in the Folio; and there are slight variations of the passage in the Quarto copies.

48. *No sudden mean of death.* Shakespeare occasionally uses "mean" where now 'means' would be employed (see Note 62, Act i., "Richard III."); and in the present instance, by so doing, he affords opportunity for a play upon the word.

49. *Dispute with thee of thy estate.* "Dispute" is here used for 'reason,' 'argue,' 'debate' (see Note 46, Act iv., "Twelfth Night"); and "estate" for 'condition,' 'state of affairs.' See Note 59, Act iii., "Merchant of Venice."

Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murderèd,
Doting like me, and like me banishèd,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.
[*Knocking within.*
Fri. L. Arise; one knocks; good Romeo, hide thyself.
Rom. Not I; unless the breath of heart-sick groans,
Mist-like, infold me from the search of eyes.
[*Knocking.*
Fri. L. Hark, how they knock!—Who's there?—Romeo, arise;
Thou wilt be taken.—Stay awhile!—Stand up;
[*Knocking.*
Run to my study.—By-and-hy!—God's will,
What wilfulness is this!—I come, I come!
[*Knocking.*
Who knocks so hard? whence come you? what 's your will?
Nurse. [*Within.*] Let me come in, and you shall know my errand;
I come from Lady Juliet.
Fri. L. Welcome, then.

Enter Nurse.

Nurse. Oh, holy friar, oh, tell me, holy friar,
Where is my lady's lord, where's Romeo?
Fri. L. There on the ground, with his own tears made drunk.
Nurse. Oh, he is even in my mistress' case,
Just in her case!
Fri. L. Oh, woful sympathy!
Piteous predicament![50]
Nurse. Even so lies she,
Blubbering and weeping, weeping and blubbering.—
Stand up, stand up; stand, an you be a man:
For Juliet's sake, for her sake, rise and stand;
Why should you fall into so deep an O?[51]
Rom. Nurse!
Nurse. Ah! sir, ah! sir,—Well, death's the end of all.
Rom. Spak'st thou of Juliet? how is it with her?
Doth she not think me an old murderer,
Now I have stain'd the childhood of our joy
With blood remov'd but little from her own?
Where is she? and how doth she? and what says
My conceal'd lady[52] to our cancell'd love?
Nurse. Oh, she says nothing, sir, but weeps and weeps;
And now falls on her bed; and then starts up,
And Tybalt calls; and then on Romeo cries,
And then down falls again.
Rom. As if that name,
Shot from the deadly level of a gun,
Did murder her; as that name's cursèd hand
Murder'd her kinsman.—Oh, tell me, friar, tell me,
In what vile part of this anatomy[53]
Doth my name lodge? tell me, that I may sack
The hateful mansion. [*Drawing his sword.*
Fri. L. Hold thy desperate hand:
Art thou a man? thy form cries out thou art:
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast:
Unseemly woman in a seeming man!
Or ill-beseeming beast in seeming both![54]
Thou hast amaz'd me: by my holy order,
I thought thy disposition better temper'd.
Hast thou slain Tybalt? wilt thou slay thyself?
And slay thy lady too that lives in thee,
By doing cursèd hate upon thyself?
Why rail'st thou on thy birth, the heaven, and earth?
Since birth, and heaven, and earth, all three do meet
In thee at once; which thou at once wouldst lose.
Fie, fie, thou sham'st thy shape, thy love, thy wit;
Which, like a usurer, abound'st in all,
And usest none in that true use indeed
Which should bedeck thy shape, thy love, thy wit:
Thy noble shape is but a form of wax,
Digressing[55] from the valour of a man;
Thy dear love, sworn, but hollow perjury,
Killing that love which thou hast vow'd to cherish;
Thy wit, that ornament to shape and love,
Mis-shapen in the conduct of them both,

50. *Oh, woful sympathy! Piteous predicament!* In the old copies these words form part of the nurse's speech. Farmer first pointed out that their language and manner show them to belong to the friar.

51. *So deep an O.* This letter is sometimes used by Shakespeare to express 'outcry,' 'lamentation,' 'complaint.' See Note 105, Act ii., "Twelfth Night."

52. *My conceal'd lady.* "Conceal'd" is one of Shakespeare's elliptically used epithets; the phrase implying, 'My lady, whose being so, together with our marriage which made her so, is concealed from the world.'

53. *Anatomy.* Here used for the body, the corporeal frame.

54. *A seeming man! Or ill-beseeming beast, &c.* One of the numerous instances where Shakespeare uses "beast" as the antithesis to "man." In "As You Like It," Act iv., sc. 3, Rosalind, disguised as Ganymede and reading Phœbe's letter, where occur the words, "Whiles the eye of *man* did woo me, that could do no vengeance to me," adds, "Meaning me a beast;" as though that were the necessary sequence in opposition to "man."

55. *Digressing.* 'Deviating,' 'swerving.' See Note 33, Act v., "Richard II."

Like powder in a skilless soldier's flask,[56]
Is set a-fire by thine own ignorance,
And thou dismember'd with thine own defence.
What! rouse thee, man! thy Juliet is alive,
For whose dear sake thou wast but lately dead;
There art thou happy:[57] Tybalt would kill thee,
But thou slew'st Tybalt; there art thou happy too:
The law, that threaten'd death, becomes thy friend,
And turns it to exile; there art thou happy:
A pack of blessings lights upon thy back;
Happiness courts thee in her best array;
But, like a misbehav'd and sullen wench,
Thou pout'st upon thy fortune[58] and thy love:—
Take heed, take heed, for such die miserable.
Go, get thee to thy love, as was decreed,
Ascend her chamber, hence and comfort her:
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua;
Where thou shalt live, till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the prince, and call thee back
With twenty hundred thousand times more joy
Than thou went'st forth in lamentation.—
Go before, nurse: commend me to thy lady
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto:
Romeo is coming.

Nurse. O Lord, I could have stay'd here all the night
To hear good counsel: oh, what learning is!—
My lord, I'll tell my lady you will come.

Rom. Do so, and bid my sweet prepare to chide.

Nurse. Here, sir, a ring she bid me give you, sir:
Hie you, make haste, for it grows very late. [*Exit.*

Rom. How well my comfort is reviv'd by this!

Fri. L. Go hence; good night; and here stands all your state:[59]—
Either be gone before the watch be set,
Or by the break of day disguis'd from hence:
Sojourn in Mantua; I'll find out your man,
And he shall signify from time to time
Every good hap to you, that chances here:
Give me thy hand; 'tis late: farewell; good night.

Rom. But that a joy past joy calls out on me,
It were a grief, so brief to part with thee:
Farewell. [*Exeunt.*

SCENE IV.—*A Room in* CAPULET'S *House.*

Enter CAPULET, Lady CAPULET, *and* PARIS.

Cap. Things have fall'n out, sir, so unluckily,
That we have had no time to move our daughter:
Look you, she lov'd her kinsman Tybalt dearly,
And so did I;—well, we were born to die.—
'Tis very late, she'll not come down to-night:
I promise you, but for your company,
I would have been a-bed an hour ago.

Par. These times of woe afford no time to woo.—
Madam, good night; commend me to your daughter.

L. Cap. I will, and know her mind early to-morrow;
To-night she is mew'd up to her heaviness.[60]

Cap. Sir Paris, I will make a desperate tender
Of my child's love:[61] I think she will be rul'd
In all respects by me; nay, more, I doubt it not.—
Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love;
And bid her, mark you me, on Wednesday next—
But, soft! what day is this?

Par. Monday, my lord,

Cap. Monday! ha, ha! Well, Wednesday is too soon,
O' Thursday let it be: o' Thursday, tell her,
She shall be married to this noble earl.—
Will you be ready? do you like this haste?
We'll keep no great ado,—a friend or two;
For, hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much:
Therefore we'll have some half a dozen friends,
And there an end. But what say you to Thursday?

Par. My lord, I would that Thursday were to-morrow.

Cap. Well, get you gone:—o' Thursday be it, then.—
Go you to Juliet ere you go to bed.
Prepare her, wife, against this wedding-day.—
Farewell, my lord.—Light to my chamber, ho!—
Afore me,[62] it is so very late, that we
May call it early by-and-by:—Good night.

[*Exeunt.*

---

56. *Like powder in a skilless soldier's flask.* The ancient English soldiers, using match-locks, instead of locks as at present constructed, were obliged to carry a lighted *match* hanging at their belts, very near to the wooden "flask" in which they kept their powder.

57. *Thy Juliet is alive . . . . there art thou, &c.* "There" in the present passage is three times used according to the manner pointed out in Note 72, Act ii.

58. *Thou pout'st upon thy fortune.* The Folio gives 'puttest vp' instead of "pout'st upon," the reading of the 1637 Quarto.

59. *Here stands all your state.* 'Upon this depends all your welfare.'

60. *She is mew'd up to her heaviness.* 'She is keeping herself confined to her own room, brooding over her grief.' See Note 10, Act i., "Midsummer Night's Dream."

61. *I will make a desperate tender of, &c.* 'I will make a bold proffer of,' &c.; 'I will make a confident promise of,' &c.

62. *Afore me.* A form of adjuration elsewhere used by Shakespeare See Note 46, Act iv., "Winter's Tale," and Note 13, Act i., "Coriolanus."



Juliet. Then, window, let day in, and let life out.
Romeo. Farewell, farewell! one kiss, and I'll descend.

Act III. Scene V.

SCENE V.—JULIET'S *Chamber*.[63]

Enter ROMEO *and* JULIET.

Jul. Wilt thou be gone? it is not yet near day:
It was the nightingale, and not the lark,
That pierc'd the fearful hollow of thine ear;
Nightly she sings on yon pomegranate-tree:[64]
Believe me, love, it was the nightingale.

Rom. It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out,[65] and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

Jul. Yon light is not day-light, I know it, I:[66]
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua:
Therefore stay yet,—thou need'st not to be gone.

Rom. Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow:[67]
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads:
I have more care to stay than will to go:—
Come, death, and welcome! Juliet wills it so.—
How is 't, my soul? let 's talk,—it is not day.

Jul. It is, it is,—hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division;[68]
This doth not so, for she divideth us:
Some say the lark and loathèd toad change eyes;[69]
Oh, now I would they had chang'd voices too!
Since arm from arm that voice doth us affray,
Hunting thee hence with hunts-up[70] to the day.
Oh, now be gone; more light and light it grows.

Rom. More light and light,—more dark and dark our woes!

Enter Nurse.

Nurse. Madam!

Jul. Nurse?

Nurse. Your lady mother is coming to your chamber:
The day is broke; be wary, look about. [*Exit.*

Jul. Then, window, let day in, and let life out.

Rom. Farewell, farewell! one kiss, and I'll descend. [*Descends.*

Jul. Art thou gone so? my lord, my love, my friend![71]
I must hear from thee every day in the hour,
For in a minute there are many days:
Oh, by this count I shall be much in years,
Ere I again behold my Romeo!

Rom. Farewell!
I will omit no opportunity
That may convey my greetings, love, to thee.

Jul. Oh, think'st thou we shall ever meet again?

Rom. I doubt it not; and all these woes shall serve
For sweet discourses in our time to come.

Jul. O God, I have an ill-divining soul!
Methinks I see thee, now thou art below,

63. *Juliet's chamber.* The stage direction here in the Folio is, "*Enter Romeo and Juliet aloft;*" and, in the first Quarto, "*Enter Romeo and Juliet at a window.*" They were intended to appear on the platform or balcony which was at the back of the stage in old English theatrical times. See Note 34, Act v., "Henry VIII."

64. *Nightly she sings on yon pomegranate-tree.* It is the nightingale's habit to sit and sing upon the same tree for several weeks together; and it has been observed that, in the South, the pomegranate is a favourite with the bird for this purpose. Into a single line a poet thus condenses a picturesque truth, and gives local colouring to his scene.

65. *Night's candles are burnt out.* See Note 39, Act v., "Merchant of Venice."

66. *I know it, I.* See Note 8 of the present Act.

67. *The pale reflex of Cynthia's brow.* It has been proposed to change "brow" to 'bow' here; whereby a lovely poetical image would be lost. "Cynthia" is one of the names of Diana (from mount Cynthus, where she was born), and she is classically represented with a crescent moon upon her forehead; it is the pale reflection of this ornament of Luna's, or Cynthia's brow, therefore, that is here beautifully alluded to.

68. *Division.* Here used to express the florid ornamentation superadded by vocalists upon a simple melody, and those brilliant runs or sequences of notes with trills and turns that a bird sings (see Note 37, Act iii., "First Part Henry IV."); while the word is also played upon in its sense of 'separation.' These tricks of the imagination, allowing the tongue to quibble and pun while the heart is sorely tried, are frequently introduced by the Poet of Nature. See Note 22, Act iii., "Henry VIII."

69. *The lark and loathèd toad change eyes.* It was an old belief,—arising from the toad's having beautiful eyes with an ugly body, and the lark's being said to have ugly eyes with a beautiful song,—that the toad and lark had exchanged eyes, or had had given to each of them the eyes that would more appropriately have belonged to the other; and Juliet wishes that they had also exchanged voices, as then the sound now heard by her lover and herself would have been the toad's croak, which does not presage the approach of day, as the lark's song is known to do.

70. *Hunts-up.* The name given to a tune played to wake sportsmen and call them together: and 'the hunt's up,' or 'the hunt is up,' was a common burden to ballads of the chase. Cotgrave mentions that the *Reveille*, or morning song, to a newly-married woman, was called 'the hunt's up.' Drayton, in his "Polyolbion," has—

"But *hunt's up* to the morn, the feather'd sylvans sing;

and in his third Eclogue—

"Time plays the *hunt's up* to thy sleepy head.

71. *Art thou gone so? my lord, my love, my friend!* This is the reading of the earliest Quarto; the others and the Folio read, 'Art thou gone so: Loue, Lord, ay Husband, Friend.' Far from the word "friend" here coming as an anti-climax, it has supreme force; for in Shakespeare's time "friend" was used synonymously with 'lover,' and moreover it here expresses all that the newly-wedded Juliet feels of marital comfort, support, and protection given to her but to be torn from her in the moment of its first blissful sense of possession.

As one dead in the bottom of a tomb:
Either my eyesight fails, or thou look'st pale.
Rom. And trust me, love, in my eye so do you:
Dry sorrow drinks our blood.[72] Adieu, adieu!
[*Exit.*
Jul. Oh, fortune, fortune! all men call thee fickle:
If thou art fickle, what dost thou with him
That is renown'd for faith? Be fickle, fortune;
For then, I hope, thou wilt not keep him long,
But send him back.
La. Cap. [*Within.*] Ho, daughter! are you up?
Jul. Who is 't that calls? is it my lady mother?
Is she not down so late, or up so early?[73]
What unaccustomed cause procures[74] her hither?

Enter Lady CAPULET.

La. Cap. Why, how now, Juliet!
Jul. Madam, I am not well.
La. Cap. Evermore weeping for your cousin's death?
What! wilt thou wash him from his grave with tears?
An if thou couldst, thou couldst not make him live;
Therefore, have done: some grief shows much of love;
But much of grief shows still some want of wit.
Jul. Yet let me weep for such a feeling loss.
La. Cap. So shall you feel the loss, but not the friend
Which you weep for.
Jul. Feeling so the loss,
I cannot choose but ever weep the friend.
La. Cap. Well, girl, thou weep'st not so much for his death,
As that the villain lives which slaughter'd him.
Jul. What villain, madam?
La. Cap. That same villain, Romeo.
Jul. Villain and he be many miles asunder.
God pardon him! I do, with all my heart;
And yet no man like he doth grieve my heart.[75]
La. Cap. That is, because the traitor murderer lives.
Jul. Ay, madam, from the reach of these my hands:[76]—
Would none but I might venge my cousin's death!
La. Cap. We will have vengeance for it, fear thou not:
Then weep no more. I'll send to one in Mantua,—
Where that same banish'd runagate doth live,—
Shall give him such an unaccustom'd[77] dram,
That he shall soon keep Tybalt company:
And then, I hope, thou wilt be satisfied.
Jul. Indeed, I never shall be satisfied
With Romeo, till I behold him—dead—
Is my poor heart so for a kinsman vex'd:
Madam, if you could find out but a man
To bear a poison, I would temper[78] it;
That Romeo should, upon receipt thereof,
Soon sleep in quiet. Oh, how my heart abhors
To hear him nam'd,—and cannot come to him,
To wreak the love I bore my cousin Tybalt[79]
Upon his body that hath slaughter'd him!
La. Cap. Find thou the means, and I'll find such a man.
But now I'll tell thee joyful tidings, girl.

72. *Dry sorrow drinks our blood.* The belief that grieving exhausts the blood, takes colour from the cheek, and impairs the health, is more than once alluded to by Shakespeare. See Note 42, Act iii., "Midsummer Night's Dream."

73. *Is she not down so late, or up so early?* This probably means, 'Is she not lying down in her bed at so late an hour as this, or rather is she risen from her bed at so early an hour as this?' If the word "down" be taken in the sense of 'lying down' or 'lain down,' the above is the interpretation of the passage; but if the word "down" be taken in the sense of 'down-stairs' (and it is so used in the previous scene, where Capulet says, "She'll not come *down* to-night"), the sentence may be interpreted, 'Is she not still down-stairs at a very late hour, or has she not arisen at a very early one?'

74. *Procures.* 'Brings;' 'procures her presence.'

75. *No man like he doth grieve my heart.* Here "he" is used for 'him' by a grammatical licence permitted when Shakespeare wrote. See Note 22, Act i., "As You Like It."

76. *Ay, madam, from the reach of these my hands.* Johnson remarks upon this passage, "Juliet's equivocations are rather too artful for a mind disturbed by the loss of a new lover." But it appears to us that, on the contrary, the evasions of speech here used by the young girl-wife are precisely those that a mind suddenly and sharply awakened from previous inactivity, by desperate love and grief, into self-conscious strength, would instinctively use; especially are they exactly the sort of shifts and quibbles that a nature rendered timid by stinted intercourse with her kind, and by communion limited to the innocent confidences made by one of her age in the confessional, is prone to resort to, when first left to itself in difficulties of situation and abrupt encounter with life's perplexities. The Italian-born-and-bred Juliet is made by our author to speak and act with wonderful truth to her southern self. The miracle is how he, who could draw the courageous and direct-hearted Helena, the noble-minded Portia, the transparent-souled Imogen, could so thoroughly divine and so naturally depict the manner in which the two Italian girl-wives, Juliet and Desdemona, speak and act in accordance with their southern birth and breeding. He has drawn them exquisitely gentle, charming, winning; but he has given them the gentleness that blights into timidity, instead of the gentleness that blossoms into moral courage, and has shown how it brings fatal results. The wonder beyond this is, how, with all his faithful denotement of the underlying defect in their characters, he has yet contrived to make the more beautiful portions of their characters so ineffably lovely, so prevailingly and saliently attractive.

77. *Unaccustom'd.* 'Unusual,' 'extraordinary,' 'strange. See Note 12, Act iii., "First Part Henry VI."

78. *Temper.* Here ostensibly used in the sense of 'mix,' 'prepare,' and really used in the sense of 'mingle,' 'allay,' 'weaken by introduction of innocuous matter.'

79. *To wreak the love I bore my cousin Tybalt.* To "wreak" is to 'revenge' and also to 'fulfil vehemently;' therefore "to wreak the love I bore," &c., is said with a double sense,—ostensibly, 'to revenge the loss I suffer in the love I bore,' &c.; and really, 'to bestow entirely the love I bore,' &c. The word "Tybalt," at the conclusion of this line, which is omitted in the early copies, was supplied by the editor of the second Folio.

Jul. And joy comes well in such a needy time:
What are they, I beseech your ladyship?
La. Cap. Well, well, thou hast a careful father, child;
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy,
That thou expect'st not, nor I look'd not for.
Jul. Madam, in happy time,[80] what day is that?
La. Cap. Marry, my child, early next Thursday morn,
The gallant, young, and noble gentleman,
The County Paris,[81] at Saint Peter's Church,
Shall happily make thee there a joyful bride.
Jul. Now, by Saint Peter's Church, and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste; that I must wed
Ere he, that should be husband, comes to woo.
I pray you, tell my lord and father, madam,
I will not marry yet; and, when I do, I swear,
It shall be Romeo, whom you know I hate,
Rather than Paris:—these are news indeed!
La. Cap. Here comes your father; tell him so yourself,
And see how he will take it at your hands.

Enter CAPULET *and* Nurse.

Cap. When the sun sets, the air doth drizzle dew;[82]
But for the sunset of my brother's son[83]
It rains downright.—
How now! a conduit, girl? what! still in tears?
Evermore showering? In one little body
Thou counterfeit'st a barque, a sea, a wind:
For still thy eyes, which I may call the sea,
Do ebb and flow with tears; the barque thy body is,
Sailing in this salt flood; the winds, thy sighs;
Who,—raging with thy tears, and they with them,—
Without a sudden calm, will overset
Thy tempest-tossèd body.—How now, wife!
Have you delivered to her our decree?
La. Cap. Ay, sir; but she will none, she gives you thanks.
I would the fool were married to her grave!
Cap. Soft! take me with you,[84] take me with you, wife.
How! will she none? doth she not give us thanks?
Is she not proud? doth she not count her bless'd,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?
Jul. Not proud, you have; but thankful, that you have:
Proud can I never be of what I hate;
But thankful even for hate, that is meant love.
Cap. How now, how now, chop-logic![85] What is this?
Proud,—and, I thank you,—and, I thank you not;—
And yet not proud:—mistress minion, you,
Thank me no thankings, nor proud me no prouds,
But fettle[86] your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! out, you baggage!
You tallow-face![87]
La. Cap. Fie, fie! what! are you mad?
Jul. Good father, I beseech you on my knees,
Hear me with patience but to speak a word.
Cap. Hang thee,[88] young baggage! disobedient wretch!

80. *In happy time.* 'Opportunely,' 'aptly,' 'appositely.' See Note 45, Act iii., "Richard III.," and Note 34, Act i. of the present play. The phrase was sometimes used with a touch of petulance or implied sarcasm; as in Bishop Lowth's Letter to Warburton:—"And may I not hope then for the honour of your lordship's animadversions? *In good time:* when the candid examiner understands Latin a little better; and when your lordship has a competent knowledge of Hebrew."

81. *The County Paris.* See Note 62, Act i.

82. *The air doth drizzle dew.* This is the reading of the undated Quarto and the 1637 Quarto; while the Folio and the other Quartos give 'earth' instead of "air." Passages have been cited from Shakespeare to prove that he may have intended 'earth' here; as, for instance, in "Richard III.," Act v., sc. 3—"I would these dewy tears were from the *ground;*" in "Lucrece," stanza 162—

"As the dank *earth* weeps at thy languishment;"

and again in stanza 176—

"But as the *earth* doth weep, the sun being set."

Nevertheless, it must be borne in mind that, in each of these passages, the earth is poetically represented as being *wet* with dew, rather than *shedding* dew; whereas the expression "drizzle," in the text, denotes the *dropping* of dew, in the same way that Shakespeare indicates it where he says ("King John," Act ii., sc. i.)—"Before the *dew* of evening *fall.*"

83. *My brother's son.* It is probable that here "brother's" is used for 'brother-in-law's' (see Note 5, Act i., "Third Part Henry VI.," and Note 4, Act iv., "Richard III."), as Lady Capulet says in the first scene of the present Act, "Tybalt, my cousin! Oh, *my brother's child!*"

84. *Take me with you.* An idiomatic phrase, signifying 'let me understand you,' 'let me follow your meaning.' See Note 136, Act ii., "First Part Henry IV."

85. *Chop-logic.* That this was used as a nick-name is shown by a passage from "The XXIIII. Orders of Knaves:"—"Choplogyk is he that whan his mayster rebuketh his servaunt for his defawtes, he will gyve hym xx. words for one."

86. *Fettle.* An old word, and still in provincial use, signifying 'prepare,' 'make ready,' 'adjust,' 'put in order.'

87. *You tallow-face!* Even in these coarsely abusive terms with which the irate old man loads his daughter, how well the dramatist contrives to paint and set before our imagination the pale face of Juliet; white with suppressed feeling, and almost livid under the momentary impulse to throw herself at her father's feet and confess all.

88. *Hear me with patience . . . . Hang thee, &c.* We here see the root of Juliet's prevarication: irrational violence if she attempt to offer remonstrance instead of blind obedience, or if she think for a moment of honest avowal. This is the way to convert original candour of disposition into timid misprision of truth, and artlessness into artfulness. Wise, and good, and moral Shakespeare!



Lady Capulet. Fie, fie! what! are you mad?
Juliet. Good father, I beseech you on my knees,
Hear me with patience but to speak a word.
Act III. Scene V.

I tell thee what,—get thee to church o' Thursday,
Or never after look me in the face:
Speak not, reply not, do not answer me;
My fingers itch.—Wife, we scarce thought us bless'd
That God had lent us but this only child;[89]
But now I see this one is one too much,
And that we have a curse in having her:
Out on her, hilding![90]

Nurse. God in heaven bless her!—
You are to blame, my lord, to rate her so.

Cap. And why, my lady wisdom? hold your tongue,
Good prudence; smatter with your gossips, go.

Nurse. I speak no treason.

Cap. Oh, give ye good-den.

Nurse. May not one speak?

Cap. Peace, you mumbling fool
Utter your gravity o'er a gossip's bowl;
For here we need it not.

La. Cap. You are too hot.

Cap. God's bread![91] it makes me mad:
Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been
To have her match'd: and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly train'd,
Stuff'd (as they say) with honourable parts,
Proportion'd as one's thought would wish a man,—
And then to have a wretched puling fool,
A whining mammet,[92] in her fortune's tender,[93]
To answer—"I'll not wed,"—"I cannot love,"—
"I am too young,"—"I pray you, pardon me;"—
But, an you will not wed, I'll pardon you:
Graze where you will, you shall not house with me.
Look to 't, think on 't, I do not use to jest.
Thursday is near; lay hand on heart, advise:[94]
An you be mine, I'll give you to my friend;
An you be not, hang, beg, starve, die i' the streets,
For, by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good:
Trust to 't, bethink you; I'll not be forsworn.
[*Exit.*

Jul. Is there no pity sitting in the clouds,
That sees into the bottom of my grief?—
Oh, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.

La. Cap. Talk not to me, for I'll not speak a word:
Do as thou wilt, for I have done with thee. [*Exit.*

Jul. O God!—Oh, nurse, how shall this be prevented?
My husband is on earth, my faith in heaven;
How shall that faith return again to earth,
Unless that husband send it me from heaven
By leaving earth?—comfort me, counsel me.—
Alack, alack, that heaven should practise stratagems
Upon so soft a subject as myself!—
What say'st thou? hast thou not a word of joy?
Some comfort, nurse.

Nurse. Faith, here it is.
Romeo is banish'd; and all the world to nothing,[95]
That he dares ne'er come back to challenge you;[96]
Or, if he do, it needs must be by stealth.
Then, since the case so stands as now it doth,
I think it best you married with the county.
Oh, he's a lovely gentleman!
Romeo's a dishclout to him: an eagle, madam,
Hath not so green, so quick, so fair an eye[97]
As Paris hath. Beshrew my very heart,
I think you are happy in this second match,
For it excels your first:[98] or if it did not,

89. *Had lent us but this only child.* The first Quarto gives 'sent' for "lent," which is the word given in the Folio and all the other Quartos. We think it possible that 'left' may have been originally written by the author here; because, in a previous scene, Capulet speaks as if he had had other children born to him, who died young. See Note 28, Act i.

90. *Hilding.* 'Degenerate creature,' 'base and despicable girl.' See Note 4, Act ii., "Taming of the Shrew."

91. *God's bread!* We have had more than one occasion to observe upon Shakespeare's accurately appropriate exclamations, imprecations, and adjurations. See Note 11, Act i., "Merchant of Venice," and Note 31, Act ii. of the present play. Here, the solemn expression, "God's bread!" put into the mouth of the furious Capulet, is in strict accordance with what we still hear in Italy from the mouths of angry quarrellers; who often use its equivalent in the words, '*Per l'Ostia!* I'll make you rue it!' or, '*Per l'Ostia!* you shall pay for this!

92. *Mammet.* 'Puppet,' 'doll.' See Note 57, Act ii., "First Part Henry IV." In Archbishop Trench's admirable book "On the Study of Words," he traces the origin of this word to 'Mahomet;' because the religion of the Arabian prophet was synonymous in the minds of English Christians with idolatry, it being forgotten that the most characteristic feature and chief glory of Mahometanism is its protest against all idol-worship whatsoever. From this original error and injustice arose the habit of applying the word "mammet" (a corruption of 'Mahomet') not only to idols or religious images, but to dolls and puppets.

93. *In her fortune's tender.* 'In the moment when good fortune presents itself to her.'

94. *Advise.* 'Reflect,' 'consider.'

95. *All the world to nothing.* An elliptical and idiomatic phrase, signifying, "'Tis all the world to nothing,' or 'I'd stake all the world against nothing.' See Note 43, Act i., "Richard III."

96. *To challenge you.* 'To claim you,' 'to declare you his;' and 'to call you to answer for what you do,' 'to accuse you.' The word was used in both these senses by writers of Shakespeare's time, and it was his mode to include several meanings in one comprehensive word.

97. *So green, so quick, so fair an eye.* The brilliant touch of green visible in very light hazel eyes, and which gives wonderful clearness and animation to their look, has been admiringly denoted by various poets from time immemorial; while Lord Bacon observes, "Eyes, somewhat large, and the circles of them inclined to *greenness*, are signs of long life."

98. *This second match, for it excels your first: or if it did not . . . . as good he were . . . . no use of him.* This sentence presents a point of study in Shakespeare's method of using relative words in a sentence: "*it*" refers to "second match;" then "first" relates to "match;" then "*he*" and "*him*" relate to "first."

Your first is dead; or 'twere as good he were,
As living here[99] and you no use of him.
Jul. Speakest thou from thy heart?
Nurse. And from my soul too;
Or else beshrew them both.
Jul. Amen!
Nurse. What?
Jul. Well, thou hast comforted me marvellous much.
Go in; and tell my lady I am gone,
Having displeas'd my father, to Laurence' cell,
To make confession and to be absolv'd.
Nurse. Marry, I will; and this is wisely done. [*Exit.*
Jul. Ancient perdition! Oh, most wicked fiend!
Is it more sin to wish me thus forsworn,
Or to dispraise my lord with that same tongue
Which she hath prais'd him with above compare
So many thousand times?—Go, counsellor;
Thou and my bosom henceforth shall be twain.—
I'll to the friar, to know his remedy:
If all else fail, myself have power to die. [*Exit.*

ACT IV.

SCENE I.—Friar LAURENCE'S *Cell.*

Enter Friar LAURENCE *and* PARIS.

Fri. L. On Thursday, sir? the time is very short.
Par. My father Capulet will have it so;
And I am nothing slow, to slack his haste.[1]
Fri. L. You say you do not know the lady's mind:
Uneven is the course, I like it not.
Par. Immoderately she weeps for Tybalt's death,
And therefore have I little talk'd of love;
For Venus smiles not in a house of tears.
Now, sir, her father counts it dangerous
That she doth give her sorrow so much sway;
And, in his wisdom, hastes our marriage,
To stop the inundation of her tears;
Which, too much minded by herself alone,
May be put from her by society:
Now do you know the reason of this haste.
Fri. L. [*Aside.*] I would I knew not why it should be slow'd.[2]
Look, sir, here comes the lady towards my cell.

Enter JULIET.

Par. Happily met, my lady and my wife!
Jul. That may be, sir, when I may be a wife.
Par. That may be must be, love, on Thursday next.
Jul. What must be, shall be.
Fri. L. That's a certain text.
Par. Come you to make confession to this father?
Jul. To answer that, I should confess to you.
Par. Do not deny to him that you love me.
Jul. I will confess to you that I love him.
Par. So will you, I am sure, that you love me.
Jul. If I do so, it will be of more price,
Being spoke behind your back, than to your face.
Par. Poor soul, thy face is much abus'd with tears.
Jul. The tears have got small victory by that;
For it was bad enough before their spite.
Par. Thou wrong'st it, more than tears, with that report.
Jul. That is no slander, sir, which is a truth;
And what I spake, I spake it to my face.
Par. Thy face is mine, and thou hast slander'd it.
Jul. It may be so, for it is not mine own.—
Are you at leisure, holy father, now;
Or shall I come to you at evening mass?[3]
Fri. L. My leisure serves me, pensive daughter, now.—
My lord, we must entreat the time alone.

99. *As living here.* 'As living in this world.'

1. *I am nothing slow, to slack his haste.* This sentence offers a notable instance of Shakespeare's elliptical style; which is sometimes, as here, so condensed as to give, superficially viewed, the contrary effect to the one intended. Besides his condensation, it must also be borne in mind that he frequently uses the word "to" with great latitude of significance; and then we shall see that Paris is meant to say, 'I am not slow in my own desire to have the wedding speedily, a slowness which would tend to slacken his haste.' We here take occasion to point out the remarkably few instances of elliptical diction in the present play. It was a form that he used but sparingly in his earlier dramas; whereas, in his latter ones, it occurs perpetually. As his habit of writing and facility of expression increased, so his power of condensed and inclusive phraseology strengthened; while his own taste and judgment made him ever more and more exercise it as a skill in itself and as productive of the most vigorous effect.

2. *Slow'd.* To 'slow' was a verb used in Shakespeare's time.

3. *Evening mass.* Meaning 'vespers.' "Mass" is always performed during the morning. The word "mass" is here employed in the general sense of 'service,' 'office,' 'prayer;' while, on the contrary, the Italians usually apply their word *funzione* to 'high mass' only, though in strictness it means 'divine service' generally.

Par. God shield I should disturb devotion!—
Juliet, on Thursday early will I rouse ye:
Till then, adieu; and keep this holy kiss. [*Exit.*
Jul. Oh, shut the door! and when thou hast done so,
Come weep with me; past hope, past cure, past help!
Fri. L. Ah! Juliet, I already know thy grief;
It strains me past the compass of my wits:
I hear thou must, and nothing may prorogue[4] it,
On Thursday next be married to this county.
Jul. Tell me not, friar, that thou hear'st of this
Unless thou tell me how I may prevent it:
If, in thy wisdom, thou canst give no help,
Do thou but call my resolution wise,
And with this knife I'll help it presently.
God join'd my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo seal'd,
Shall be the label to another deed,[5]
Or my true heart with treacherous revolt
Turn to another, this shall slay them both:
Therefore, out of thy long-experienc'd time,
Give me some present counsel; or, behold,
'Twixt my extremes and me this bloody knife[6]
Shall play the umpire; arbitrating that
Which the commission[7] of thy years and art
Could to no issue of true honour bring.
Be not so long to speak;[8] I long to die,
If what thou speak'st speak not of remedy.
Fri. L. Hold, daughter: I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.[9]
If, rather than to marry County Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That cop'st with death himself to scape from it;
And, if thou dar'st, I'll give thee remedy.
Jul. Oh, bid me leap, rather than marry Paris,
From off the battlements of yonder tower;
Or walk in thievish ways; or bid me lurk
Where serpents are; chain me with roaring bears;
Or shut me nightly in a charnel-house,
O'er-cover'd quite with dead men's rattling bones,
With reeky shanks, and yellow chapless skulls;
Or bid me go into a new-made grave,
And hide me with a dead man in his shroud;[10]
Things that, to hear them told, have made me tremble;
And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love.
Fri. L. Hold, then; go home, be merry, give consent
To marry Paris: Wednesday is to-morrow;
To-morrow night look that thou lie alone,
Let not thy nurse lie with thee in thy chamber:
Take thou this vial, being then in bed,
And this distillèd liquor drink thou off:
When, presently, through all thy veins shall run
A cold and drowsy humour; for no pulse
Shall keep his native progress, but surcease:[11]
No warmth, no breath, shall testify thou liv'st;
The roses in thy lips and cheeks shall fade
To paly ashes; thy eyes' windows fall,
Like death, when he shuts up the day of life;
Each part, depriv'd of supple government,
Shall, stiff and stark and cold, appear like death:
And in this borrow'd likeness of shrunk death
Thou shalt continue two and forty hours,
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead:
Then (as the manner of our country is)
In thy best robes, uncover'd, on the bier,[12]

4. *Prorogue.* See Note 16, Act ii.

5. *The label to another deed.* Instead of being placed on the deeds themselves, seals of attestation were placed upon labels on slips of parchment, which were appended to the deeds. See Note 20, Act v., "Richard II."

6. *'Twixt my extremes and me, &c.* 'This dagger shall decide the struggle between me and my distresses.'

7. *Commission.* Here used for 'authority.' See Note 47, Act i., "Winter's Tale."

8. *Be not so long to speak.* Admirably has Shakespeare maintained the native warmth and eagerness with youthful impatience that characterise Juliet throughout. Compare her breathless flutter, her rapid utterance, her quick and almost anticipative course of thought, making her several times break in upon her lover's speech and interrupt him ere he can finish what he is about to say, during the dialogue in the garden scene (see Note 21, Act ii.): compare all this with her conduct and diction in the present scene, and observe how wonderfully the *character* is preserved from first to last. The constraint with sparing speech, too, visible in Juliet when with her parents, as contrasted with her free outpouring flow of words when she is with her lover, her father-confessor, or her nurse—when, in short, she is her natural self and at perfect ease—is equally true to characteristic delineation. The young girl, the very young girl, the girl brought up as Juliet has been reared, the youthful southern maiden lives and breathes in every line by which Shakespeare has set her before us.

9. *Which craves as desperate an execution as that is desperate which we would prevent.* It is interesting to observe how different is the style here, in one of Shakespeare's earlier written plays, from the style in his later ones. The repetition of the word "desperate," the precision of statement in this comparison, is utterly contrary to the conciseness, the elliptical condensedness which we find in the comparisons from Shakespeare's hand at a later date. See, for instance, Note 51, Act iv., "Troilus and Cressida:" Note 37, Act ii., "Coriolanus:" and Note 145, Act iv., "Winter's Tale," among a multitude of others.

10. *With a dead man in his shroud.* "Shroud" is the word given in this line by the undated Quarto. The other Quartos omit it altogether; while the Folio, by an error, repeats "grave" from the previous line in substitution for "shroud" here.

11. *Surcease.* An ancient form of 'cease,' 'stop.' See Note 77, Act iii., "Coriolanus."

12. *In thy best robes, uncover'd, on the bier.* The ancient Italian custom, here recorded, of bearing a dead body to the grave richly attired, and with the face "uncovered," still prevails in many parts of Italy. It is mentioned in Arthur Brooke's poem on the subject of "Romeo and Juliet," and also in Coryat's "Crudities."

Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the meantime, against thou shalt awake,
Shall Romeo by my letters know our drift;
And hither shall he come: and he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame;
If no inconstant toy,[13] nor womanish fear,
Abate thy valour in the acting it.

Jul. Give me, give me! Oh, tell not me of fear!

Fri. L. Hold; get you gone, be strong and prosperous
In this resolve: I'll send a friar with speed
To Mantua, with my letters to thy lord.

Jul. Love give me strength! and strength shall help afford.
Farewell, dear father! [*Exeunt.*

SCENE II.—*Hall in* CAPULET's *House.*

Enter CAPULET, Lady CAPULET, Nurse, *and* Servant.

Cap. So many guests invite as here are writ.—
[*Exit First Servant.*
Sirrah, go hire me twenty cunning cooks.[14]

Sec. Serv. You shall have none ill, sir; for I'll try if they can lick their fingers.

Cap. How canst thou try them so?

Sec. Serv. Marry, sir, 'tis an ill cook that cannot lick his own fingers:[15] therefore he that cannot lick his fingers goes not with me.

Cap. Go, be gone.— [*Exit Sec. Servant.*
We shall be much unfurnish'd for this time.—
What! is my daughter gone to Friar Laurence?

Nurse. Ay, forsooth.

Cap. Well, he may chance to do some good on her:[16]
A peevish self-will'd harlotry it is.

Nurse. See where she comes from shrift with merry look.

Enter JULIET.

Cap. How now, my headstrong! where have you been gadding?

Jul. Where I have learn'd me to repent the sin
Of disobedient opposition
To you and your behests; and am enjoin'd
By holy Laurence to fall prostrate here,
And beg your pardon:—pardon, I beseech you!
Henceforward I am ever rul'd by you.

Cap. Send for the county; go tell him of this:
I'll have this knot knit up to-morrow morning.

Jul. I met the youthful lord at Laurence' cell;
And gave him what becomèd[17] love I might,
Not stepping o'er the bounds of modesty.

Cap. Why, I am glad on 't; this is well,—stand up,—
This is as 't should be.—Let me see the county;
Ay, marry, go, I say, and fetch him hither.—
Now, afore Heaven, this reverend holy friar,
All our whole city is much bound to him.

Jul. Nurse, will you go with me into my closet,
To help me sort such needful ornaments
As you think fit to furnish me to-morrow?

La. Cap. No, not till Thursday; there is time enough.

Cap. Go, nurse, go with her:—we'll to church to-morrow. [*Exeunt* JULIET *and* Nurse.

La. Cap. We shall be short in our provision:
'Tis now near night.[18]

Cap. Tush, I will stir about,

---

13. *Toy.* 'Freak,' 'whim,' 'triviality.'

14. *Twenty cunning cooks.* The elaborate cookery which was a part of feasting formerly required a staff of culinary artists that appear impossibly enormous now-a-days. Moreover, Capulet's previous declaration in Act iii., sc. 4, "We'll keep no great ado,—a friend or two," must be taken as said in the same spirit of affected unostentation as his words, "We have a trifling foolish banquet towards" (see Note 104, Act i.); while his anxious desire here to have all things done in a spirit of lavish profusion is in accordance with his fussy hospitality when he holds his "old accustomed feast," and gives his ball-supper in the early part of the play.

15. *Cannot lick his own fingers.* Puttenham, in his "Arte of English Poesie," 1589, gives the proverbial saying here alluded to:—

> "As the olde cocke crowes, so doeth the chicke:
> A bad cooke that cannot his owne fingers licke."

16. *He may chance to do some good on her.* A similar form of idiomatic expression is used by Glendower, where he says of his daughter, Lady Mortimer, "One that no persuasion can *do good upon.*" And he calls her by the same rough name, "a peevish self-will'd harlotry," as Capulet here applies to his daughter Juliet. See Note 34, Act iii., "First Part Henry IV."

17 *Becomèd.* Here used for 'becoming;' the passive form of participle and the active form of participle were sometimes used the one for the other. See Note 56, Act iii., "King John."

18. *'Tis now near night.* On this passage Malone has a note, ending with the observation, "This is one out of the many instances of our author's inaccuracy in the computation of time." That which appeared to Mr. Malone and other contemporary critics to be "inaccuracy," and subject for sneering censure (see Note 96, Act ii., "Merchant of Venice"), has since been discovered to result from accurate system, and to deserve the highest admiration. See Notes 1 and 35, Act iv., "Measure for Measure;" Notes 7, 10, 54, and 55, Act iii., "Merchant of Venice:" Note 78, Act iii., "First Part Henry IV.:" and Note 75, Act ii. of this play. If the indications of time be carefully examined throughout the present play, we shall see how assiduously and ingeniously the dramatist has taken pains to trace it all along. In the first scene, the prince desires Capulet to go with him at once, and Montague to come to him "this afternoon," to know his pleasure in the affair of the street-brawl between their rival houses; in the second scene, Capulet speaks of Montague being "bound," as well as himself, which indicates that the prince's charge has just been given to both of them, and shortly after speaks of the festival which is to take place at his house "this night." On the night of the festival

And all things shall be well, I warrant thee, wife:
Go thou to Juliet, help to deck up her;
I'll not to bed to-night;—let me alone;
I'll play the housewife for this once.—What, ho!—
They are all forth: well, I will walk myself
To County Paris, to prepare him up
Against to-morrow: my heart is wondrous light,
Since this same wayward girl is so reclaim'd.
[*Exeunt.*

SCENE III.—JULIET'S *Chamber.*

Enter JULIET *and* Nurse.

Jul. Ay, those attires are best:—but, gentle nurse,
I pray thee, leave me to myself to-night
For I have need of many orisons
To move the heavens to smile upon my state,
Which, well thou know'st, is cross and full of sin.

Enter Lady CAPULET.

La. Cap. What! are you busy, ho? need you my help?

Jul. No, madam; we have cull'd such necessaries
As are behoveful for our state to-morrow:
So please you, let me now be left alone,
And let the nurse this night sit up with you;
For, I am sure, you have your hands full all,
In this so sudden business.

La. Cap. Good night:
Get thee to bed, and rest; for thou hast need.
[*Exeunt* Lady CAPULET *and* Nurse.

Jul. Farewell!—God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life:
I'll call them back again to comfort me;—
Nurse!—What should she do here?
My dismal scene I needs must act alone.—
Come, vial.—
What if this mixture do not work at all?
Shall I be married, then, to-morrow morning?—
No, no;—this shall forbid it:—lie thou there.—
[*Laying down her dagger.*[19]
What if it be a poison, which the friar
Subtly hath minister'd to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is: and yet, methinks, it should not,
For he hath still been tried a holy man:
I will not entertain so bad a thought.[20]—
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? there's a fearful point!
Shall I not, then, be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place,—
As in a vault, an ancient receptacle,
Where, for these many hundred years, the bones
Of all my buried ancestors are pack'd;
Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud; where, as they say,
At some hours in the night spirits resort;—
Alack, alack, is it not like that I,
So early waking,—what with loathsome smells,
And shrieks like mandrakes'[21] torn out of the earth,
That living mortals, hearing them, run mad;—

Romeo sees Juliet in the garden, when she speaks of sending to him "to-morrow;" and on that 'morrow' the lovers are united by Friar Laurence. The third Act opens with the scene where Tybalt kills Mercutio, and during which scene Romeo's words, "Tybalt, that *an hour* hath been my kinsman," show that the then time is the afternoon of the same day; the friar, at the close of sc. iii. of that Act, bids Romeo "good-night;" and in the next scene, Paris, in reply to Capulet's inquiry, "What day is this?" replies "*Monday*, my lord." This, by the way, denotes that the "old accustomed feast" of the Capulet family, according to a usual practice in Catholic countries, was celebrated on a Sunday evening. In sc. 5 of Act iii. comes the parting of the lovers at dawn of Tuesday morning, when Lady Capulet comes to her daughter's room, and when, at the close of the scene, Juliet says she shall repair to Friar Laurence's cell. Act iv. commences with her appearance there, thus carrying on the action during the same day, Tuesday. But the effect of long time is introduced by the mention of "*evening* mass," and by the friar's detailed directions and reference to "to-morrow night;" so that when the mind has been prepared by the change of scene, by Capulet's anxious supervision of his household preparations for the wedding, and by Juliet's return to filial submission, there seems no violence done to the imagination by Lady Capulet's remarking, "'Tis now near night." Nay, it is one of Shakespeare's expedients in dramatic time for bringing on the period of the catastrophe; for Juliet retires to her own room with the stated intention of selecting wedding attire ready for the next morning, which her father has said shall be that of the marriage, anticipating it by a whole day—Wednesday instead of Thursday—thus naturally preparing for the immediate sequence of the incidents which occupy the remainder of the fourth Act.

19. *Laying down her dagger.* The stage direction here was first supplied by Rowe; warranted by the reading of the 1597 Quarto, which gives the line thus:—'This shall forbid it. *Knife*, lye thou there.' A dagger, or, as it was commonly called, a knife, was often worn by women formerly; and Juliet refers to hers in the previous scene with the friar, where she says, "With *this knife* I'll help it presently."

20. *I will not entertain so bad a thought.* This line, found only in the first Quarto, seems to us to be so characteristic of Juliet, in its sweet girlish simplicity and trustfulness, that we believe it to have been what the author wrote, and intended to retain, and that it was omitted by mistake in the Folio and other old copies.

21. *Shrieks like mandrakes'.* The fatal effects attributed to the sound supposed to be uttered by the mandrake when rent from the ground are described in Note 95, Act iii., "Second Part Henry VI.;" and in Webster's "Duchess of Malfy," 1623, there is an illustrative passage:—"I have this night digg'd up a *mandrake*, and am grown *mad* with it."

Oh, if I wake,[22] shall I not be distraught,[23]
Environèd with all these hideous fears?
And madly play with my forefathers' joints?
And pluck the mangled Tybalt from his shroud?
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desperate brains?—
Oh, look! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point:—stay, Tybalt, stay!—
Romeo, I come! this do I drink to thee.[24]
[*Throws herself on the bed.*

SCENE IV.—*Hall in* CAPULET'S *House.*

Enter Lady CAPULET *and* Nurse.

La Cap. Hold, take these keys, and fetch more spices, nurse.

Nurse. They call for dates[25] and quinces in the pastry.[26]

Enter CAPULET.

Cap. Come, stir, stir, stir! the second cock hath crow'd,
The curfew bell hath rung, 'tis three o'clock:[27]—
Look to the bak'd meats, good Angelica:
Spare not for cost.

Nurse. Go, you cot-quean,[28] go,
Get you to bed; faith, you'll be sick to-morrow
For this night's watching.[29]

Cap. No, not a whit: what! I have watch'd ere now
All night for lesser cause, and ne'er been sick.

La. Cap. Ay, you have been a mouse-hunt[30] in your time;
But I will watch you from such watching now.
[*Exeunt* Lady CAPULET *and* Nurse.

Cap. A jealous-hood, a jealous-hood!—Now fellow,

Enter Servants, *with spits, logs, and baskets.*

What's there?

First Serv. Things for the cook, sir; but I know not what.

Cap. Make haste, make haste.—[*Exit First Serv.*]—Sirrah, fetch drier logs:
Call Peter, he will show thee where they are.

Sec. Serv. I have a head, sir, that will find out logs,
And never trouble Peter for the matter. [*Exit.*

Cap. Mass, and well said; a merry villain, ha!
Thou shalt be logger-head.—Good faith, 'tis day:
The county will be here with music straight,
[*Music within.*
For so he said he would:—I hear him near.—
Nurse!—wife!—what, ho!—what, nurse, I say!

Re-enter Nurse.

Go waken Juliet, go and trim her up;
I'll go and chat with Paris:—hie, make haste,
Make haste; the bridegroom he is come already:
Make haste, I say. [*Exeunt.*

SCENE V.—JULIET'S *Chamber;* JULIET *on the bed.*

Enter Nurse.

Nurse. Mistress!—what, mistress!—Juliet!—fast, I warrant her, she:—
Why, lamb!—why, lady!—fie, you slug-a-bed!—
Why, love, I say!—madam! sweet-heart!—why, bride!—

22. *Oh, if I wake.* The word "wake" here is the reading of the undated Quarto, and of the 1637 Quarto; while the Folio and the other Quartos print 'walke.' It is worth while to notice the inconsecutive construction in the course of the present soliloquy; so Shakespearianly indicative of agitation in the speaker. The present sentence, for instance, beginning, "Alack, alack, is it not like that I, so early waking,—what with," &c.; then breaking off unfinishedly, and proceeding disjointedly with "Oh, if I wake, shall I not," &c. See Notes 56 and 92, Act i., "Richard III."

23. *Distraught.* An old form of 'distracted.'

24. *Romeo, I come! this do I drink to thee.* This line, the reading of the 1597 Quarto, is given in the Folio thus:—'*Romeo, Romeo, Romeo,* here's drinke: I drinke to thee.'

25. *Dates.* See Note 39, Act i., "Troilus and Cressida."

26. *The pastry.* The room where paste or pastry was made; as 'pantry' was the name given to the room where bread (Latin, *panis*) in former times was exclusively kept; and 'laundry' to the one where washing (old French, *lavanderie*) was done.

27. *The curfew bell hath rung, 'tis three o'clock.* "The curfew bell" originally signified the bell rung at even-tide (see Note 25, Act iv., "Measure for Measure"): but inasmuch as the same bell was used for ringing the last thing at night and the first thing in the morning, it is probable that the same term came to be applied to the ringing at both periods; so that what is here familiarly called "the curfew bell" means, more strictly speaking, "the matin bell."

28. *Cot-quean.* An old name for a man who meddled and pottered in domestic affairs that more properly belong to female superintendence; what, in modern phraseology, is called a 'molly-coddle.' The term survived to a much later period in provincial use; for in No. 482 of "The Spectator" mention is made of a country gentleman, skilled in preserving apricots, making jellies, seasoning venison, and making pastry—"a character who, in several places of England, goes by the name of a *cot-queen.*"

29. *Sick to-morrow for this night's watching.* "For" is here used in the sense of 'on account of.' See Note 9, Act iv., "Richard III."

30. *Mouse-hunt.* An old name for a stoat, marten, or weasel; accustomed to hunt for its prey in the night-time. "Mouse" was formerly a term of familiar endearment for a woman (see Note 75, Act i., "Twelfth Night"); which explains Lady Capulet's sportive application of the word "mouse-hunt" to her husband, as a hint that he had formerly been a perilous young gallant. He himself boasts in the ball-scene of the day when he wore a visor, and "could tell a whispering tale in a fair lady's ear, such as would please."



Juliet. What if it be a poison, which the friar
Subtly hath minister'd to have me dead. *Act IV. Scene III*

What! not a word?—you take your pennyworths now.
Marry, and Amen, how sound is she asleep!
I must needs wake her.—Madam, madam, madam!
What, dress'd! and in your clothes! and down again!
I must needs wake you:—Lady! lady! lady!—
Alas, alas!—Help, help! my lady's dead!—
Oh, well-a-day, that ever I was born!—
Some *aqua-vitæ*, ho![31]—My lord! my lady!

Enter Lady CAPULET.

La. Cap. What noise is here?
Nurse. Oh, lamentable day!
La. Cap. What is the matter?
Nurse. Look, look! oh, heavy day!
La. Cap. Oh, me! oh, me!—My child, my only life,
Revive, look up, or I will diè with thee!—
Help, help!—call help.

Enter CAPULET.

Cap. For shame, bring Juliet forth; her lord is come.
Nurse. She's dead, deceas'd, she's dead; alack the day!
La. Cap. Alack the day, she's dead, she's dead, she's dead!
Cap. Ha! let me see her:—out, alas! she's cold;
Her blood is settled, and her joints are stiff;
Life and these lips have long been separated:

31. *Some aqua-vitæ, ho!* See Note 38, Act iii. This is a favourite remedy with Mistress Nurse; and she has recourse to it upon all occasions trying to her feelings.



Nurse. Oh, lamentable day!
Lady Capulet. Oh, woeful time!
Capulet. Death, that hath ta'en her hence to make me wail,
Ties up my tongue, and will not let me speak.

Act IV. Scene V.

Death lies on her like an untimely frost
Upon the sweetest flower of all the field.
Nurse. Oh, lamentable day!
La. Cap. Oh, woeful time!
Cap. Death, that hath ta'en her hence to make me wail,
Ties up my tongue, and will not let me speak.

Enter Friar LAURENCE *and* PARIS, *with* Musicians.

Fri. L. Come, is the bride ready to go to church?
Cap. Ready to go, but never to return:—
Oh, son, the night before thy wedding-day
Hath death lain with thy wife:—there she lies,
Flower as she was, deflowerèd by him.
Death is my son-in-law, death is my heir;
My daughter he hath wedded; I will die,
And leave him all; life, living, all is death's.[32]
Par. Have I thought long to see this morning's face,
And doth it give me such a sight as this?
La. Cap. Accurs'd, unhappy, wretched, hateful day!
Most miserable hour that e'er time saw
In lasting labour of his pilgrimage!
But one, poor one, one poor and loving child,[33]
But one thing to rejoice and solace in,[34]
And cruel death hath catch'd it from my sight!
Nurse. Oh, woe! oh, woeful, woeful, woeful day!
Most lamentable day, most woeful day,
That ever, ever, I did yet behold!
Oh, day! oh, day! oh, day! oh, hateful day!
Never was seen so black a day as this:
Oh, woeful day! oh, woeful day!
Par. Beguil'd, divorcèd, wrongèd, spited, slain!
Most détestable death, by thee beguil'd,
By cruel cruel thee quite overthrown!—
Oh, love! oh, life!—not life, but love in death!
Cap. Despis'd, distressèd, hated, martyr'd, kill'd!—
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?—
Oh, child! oh, child!—my soul, and not my child!
Dead art thou!—alack, my child is dead;
And with my child my joys are burièd!

Fri. L. Peace, ho, for shame! confusion's cure lives not
In these confusions.[35] Heaven and yourself
Had part in this fair maid; now Heaven hath all,
And all the better is it for the maid:
Your part in her you could not keep from death;
But Heaven keeps his part in eternal life.
The most you sought was her promotion:
For 'twas your heaven she should be advanc'd:
And weep ye now, seeing she is advanc'd
Above the clouds, as high as heaven itself?[36]
Oh, in this love, you love your child so ill,
That you run mad, seeing that she is well:[37]
She's not well married that lives married long;
But she's best married that dies married young.
Dry up your tears, and stick your rosemary[38]
On this fair corse; and, as the custom is,
In all her best array bear her to church:[39]
For though fond nature[40] bids us all lament,
Yet nature's tears are reason's merriment.
Cap. All things that we ordainèd festival,
Turn from their office to black funeral:
Our instruments, to melancholy bells;
Our wedding cheer, to a sad burial feast;
Our solemn hymns to sullen dirges change
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.
Fri. L. Sir, go you in,—and, madam, go with him;—
And go, Sir Paris;—every one prepare
To follow this fair corse unto her grave:
The heavens do lower upon you for some ill;
Move them no more by crossing their high will.

[*Exeunt* CAPULET, Lady CAPULET, PARIS, *and* Friar.

First Mus. Faith, we may put up our pipes, and be gone.
Nurse. Honest good fellows, ah! put up, put up;
For, well you know, this is a pitiful case. [*Exit.*
First Mus. Ay, by my troth, the case may be amended.

Enter PETER.[41]

Pet. Musicians, oh, musicians, "Heart's ease, Heart's ease:" oh, an you will have me live, play "Heart's ease."

32. *Life, living, all is death's.* "Living" is here used in the sense of 'possessions,' 'wealth.' See Note 47, Act v., "Merchant of Venice."

33. *But one, poor one, one poor and loving child.* See Note 89, Act iii.

34. *To rejoice and solace in.* "Solace," bearing the sense of 'take comfort,' 'take delight,' is here used as a neuter verb.

35. *Confusion's cure lives not in these confusions.* The old copies print 'care' for "cure." Theobald's correction.

36. *Heaven keeps his part . . . . as high as heaven itself.* Example of Shakespeare's using "his" and "itself" in relation to the same subject in the same sentence. See Note 52, Act v., "Henry V."

37. *Seeing that she is well.* One of several allusions in Shakespeare to the conventional mode of saying of the dead that they are "well." See Note 2, Act v., "Winter's Tale."

38. *Rosemary.* This herb, being supposed to strengthen memory, and therefore made to typify remembrance, was used at funerals as well as at marriages. See Note 77, Act ii.

39. *In all her best array bear her to church.* See Note 12 of this Act.

40. *Though fond nature.* The old copies print 'some' instead of "fond," which was the correction by the editor of the second Folio.

41. *Enter Peter.* This is the stage direction given in the Folio and the latter Quartos. In the 1599 Quarto it is given

First Mus. Why "Heart's ease"?

Pet. Oh, musicians, because my heart itself plays "My heart is full of woe:"[42] oh, play me some merry dump,[43] to comfort me.

First Mus. Not a dump we; 'tis no time to play now.

Pet. You will not, then?

First Mus. No.

Pet. I will, then, give it you soundly.

First Mus. What will you give us?

Pet. No money, on my faith; but the gleek,[44] —I will give you the minstrel.

First Mus. Then will I give you the serving-creature.

Pet. Then will I lay the serving-creature's dagger[45] on your pate. I will carry no crotchets:[46]— I'll *re* you, I'll *fa* you; do you note me?[47]

First Mus. An you *re* us and *fa* us, you note us.

Sec. Mus. Pray you, put up your dagger, and put out your wit.

Pet. Then have at you with my wit![48] I will dry-beat[49] you with an iron wit, and put up my iron dagger.—Answer me like men:

> When griping grief the heart doth wound,[50]
> And doleful dumps the mind oppress,
> Then music with her silver sound—

why "silver sound"? why "music with her silver sound"?—What say you, Simon Catling?[51]

First Mus. Marry, sir, because silver hath a sweet sound.

Pet. Pretty!—What say you, Hugh Rebeck?[52]

Sec. Mus. I say, "silver sound," because musicians sound for silver.

Pet. Pretty too!—what say you, James Soundpost?

Third Mus. Faith, I know not what to say.

Pet. Oh, I cry you mercy; you are the singer:

---

thus—'Enter Will Kemp,' and in the 1609 Quarto thus—'Enter Will Kempe;' showing that William Kemp or Kempe originally played the part of Peter. We meet with the name of this actor again in the first Folio; where it appears among the prefixes in "Much Ado," Act iv., sc. 2, as the name of the performer who played the part of Dogberry. It is pleasant to have these vestiges of men who played in Shakespeare's company; in company with him, and in the company of which he was a member. We can fancy him giving them occasional hints of how he would have certain characters played, and furnishing them with many a touch of the playful or pathetic, humorous or tragic in impersonation, as the case might be. See Note 1, Act iii., "Third Part Henry VI."

42. *"Heart's ease." . . . "My heart is full of woe."* The names of two popular ballads in Shakespeare's time.

43. *Some merry dump.* A "dump" was a doleful or plaintive air (see Note 33, Act iii., "Two Gentlemen of Verona"); and Peter facetiously adds the epithet "merry" with intentional discrepancy. The introduction of this grinning scene at a juncture of such seriousness in the tragedy has been objected to as ill-judged on the part of the dramatist; and even Coleridge observes, "It is difficult to understand what effect, whether that of pity or of laughter, Shakespeare intended to produce;" but to our minds the intention was to show how grief and gaiety, pathos and absurdity, sorrow and jesting, elbow each other in life's crowd; how the calamities of existence fall heavily upon the souls of some, while others, standing close beside the grievers, feel no jot of suffering or sympathy. Far from the want of harmony that has been found here, we feel it to be one of those passing discords that produce richest and fullest effect of harmonious contrivance. The nurse's heartlessness in bidding Juliet renounce Romeo for Paris, from her selfish desire to secure her snug place, with its comforts of good feeding, store of *aqua-vitæ*, a footboy to wait upon her nurseship, &c. &c., is in strict keeping with the footboy's callous eagerness to have his "merry dump" played to him while the musicians are conveniently in the house, though in the very hour of his young lady's sudden death; and the musicians' loitering to bandy jokes with the footboy, secure their pay, and get a good dinner ere they go, all combine to form the most perfect harmony in dramatic composition.

44. *The gleek,—I will give you the minstrel.* "Gleek" is here used punningly, in reference to its sense of 'joke,' 'jeer' (see Note 19, Act iii., "Midsummer Night's Dream"), and to its sense as forming a portion of the word 'gleekman,' "gligman,' or 'glee-man, which was an old term for a minstrel. The girl-minstrel, in Walter Scott's "Fair Maid of Perth," is called the "glee-maiden."

45. *The serving-creature's dagger.* Even in so slight a touch as this, Shakespeare gives token of his sleepless attention to consistency and the production of dramatic verity in effect. Peter is thus shown to wear a knife or dagger about him, which he draws upon the slightest occasion of threat, whether made in joke or in earnest; and this serves to make more natural the point of Juliet's wearing a dagger. See Note 19 of the present Act. So habitual is the wearing of this kind of weapon among Italians, so constant and instinctive is their recourse to it on any sudden emergency of menace given by themselves or received from others, even at the present period, that not only is the knife drawn on ordinary occasions, but in battle, in the struggle now [July, 1866] going on against Austria, the meridional soldiers are frequently known to throw away their muskets after the first fire and betake themselves to their knives in preference to their bayonets when they close, man to man, with their enemies.

46. *I will carry no crotchets.* An instance of Shakespeare's using a familiarly known phrase, and varying it with one of his own introduced words. See Note 76, Act ii. The effect is given of the then well-known phrase, 'I'll not carry coals,' meaning, 'I'll not put up with insults' (see Note 1, Act i.); while by introducing the word "crotchets" the joke is made doubly applicable to the rallying musician, in the sense of those musical symbols of notes denominated "crotchets," and those whimsies of banter sometimes jocosely so called.

47. *I'll re you, I'll fa you; do you note me?* "*Re*" and "*fa*" are terms of the gamut (see Note 53, Act iv., "Love's Labour's Lost"); while "note" is asked in the sense of 'mark,' 'observe,' and replied to in the sense the word bears for musical notation.

48. *Then have at you with my wit!* These words, in the Folio and earlier Quartos, are made to form part of the second musician's previous speech; but, in the undated Quarto and 1637 Quarto, they are rightly assigned to Peter.

49. *Dry-beat.* See Note 11, Act iii.

50. *When griping grief, &c.* This is the commencement of a song, "In Commendation of Musick," by Richard Edwards, printed in "The Paradise of Dayntie Devises," 1576, and in Percy's "Reliques of Ancient English Poetry." The epithet "griping" thus used was not deemed burlesque formerly. Lord Surrey, in his translation of the Second Book of Virgil's "Æneid," makes the hero say—

> "New *gripes* of dred then pearse our trembling brestes."

51. *Catling.* See Note 64, Act iii., "Troilus and Cressida."

52. *Rebeck.* An instrument somewhat resembling the modern fiddle, having three strings; hence given as an appropriate name to the fiddler here.

I will say for you. It is "music with her silver sound," because musicians have seldom gold for sounding :[53]—

Then music with her silver sound
With speedy help doth lend redress. [*Exit.*

First Mus. What a pestilent knave is this same!

Sec. Mus. Hang him, Jack![54]—Come, we'll in here; tarry for the mourners, and stay dinner.

[*Exeunt.*

ACT V.

SCENE I.—MANTUA. *A Street.*

Enter ROMEO.

Rom. If I may trust the flattering truth of sleep,[1]
My dreams presage some joyful news at hand :[2]
My bosom's lord sits lightly in his throne ;[3]
And all this day an unaccustom'd spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead
(Strange dream, that gives a dead man leave to think!),
And breath'd such life with kisses in my lips,
That I reviv'd, and was an emperor.
Ah me! how sweet is love itself possess'd,
When but love's shadows are so rich in joy!

Enter BALTHASAR.

News from Verona :—How now, Balthasar!
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? that I ask again;
For nothing can be ill, if she be well.

Bal. Then she is well,[4] and nothing can be ill:
Her body sleeps in Capels' monument,[5]
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,

---

53. *Seldom gold for sounding.* "Seldom" is the word in the first Quarto; while the other Quartos and the Folio give 'no' instead of "seldom."

54. *Jack.* Used as a term of disparagement. See Note 54, Act i., "Richard III."

---

1. *The flattering truth of sleep.* The first Quarto reads 'eye' here instead of "truth;" which is the word in the Folio and all the other Quartos. Many editors adopt the word 'eye,' pronouncing it to be the more intelligible word in this passage. We greatly prefer the expression "*truth* of sleep;" poetically conveying, as it does, to our imagination the verisimilitude of visions presented during sleep. "Flattering" is here used in the sense of 'illusive;' as in the previous passage, Act ii., sc. 2 :—

"I am afeard,
Being in night, all this is but a dream,
Too *flattering*-sweet to be substantial."

2. *My dreams presage, &c.* Shakespeare has drawn Romeo of peculiarly impressionable temperament. Very consistent with his fancied passion for Rosaline and his sudden love for Juliet is the susceptible imagination which causes him to say (Act i., sc. 4), "I dreamt a dream to-night," following it up soon afterwards by that speech of vague dread—

"My mind misgives,
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels :"

And again, in the garden scene—

"Oh, blessed, blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial."

Again, when he hears Mercutio is dead—

"This day's black fate on more days doth depend;
This but begins the woe, others must end."

While, on the contrary, equally sanguine and facile to anticipate future good, when good presents itself to his imagination, are his words of revived encouragement when the friar consoles him—

"How well my comfort is revived by this!
. . . . . .
But that a joy past joy, &c."

And also, in the same spirit, are his cheering words to his Juliet, in the hour of their parting, when she exclaims—

"Oh, think'st thou we shall ever meet again?"

He replies—

"I doubt it not; and all these woes shall serve
For sweet discourses in our time to come."

Thoroughly *young* are his excitable fancy and his vivid impressions! at one moment full of dark misgivings; at another filled with rapturous hope and trust!

3. *My bosom's lord, &c.* This exhilaration of spirits previously to the approach of misfortune is in accordance with a popular superstition to which Shakespeare has more than once alluded See Note 49, Act iv., "Second Part Henry IV.;" also the passage referred to in Note 30 of this Act.

4. *Then she is well.* See Note 17, Act v., "Second Part Henry IV.," and Note 37, Act iv. of this play.

5. *Capels' monument.* The abbreviation of "Capels'" for 'Capulets'' is found in the poem by Arthur Brooke on the subject of Romeo and Juliet, which probably partly furnished Shakespeare with the groundwork for this play; but he himself has frequently these contracted forms of proper names, as "Prosper" for 'Prospero,' "Helen" for 'Helena,' &c., where the metre is accommodated by the contraction, or where an indication of affectionate familiarity is intended as in the present play, Act i., sc. 3, "Jule" for 'Juliet.'



Apothecary. Who calls so loud?
Romeo. Come hither, man. *Act V. Scene I.*

And presently took post to tell it you:
Oh, pardon me for bringing these ill news,
Since you did leave it for my office, sir.
Rom. Is it even so? then I defy you, stars![6]—
Thou know'st my lodging: get me ink and paper,
And hire post-horses; I will hence to-night.
Bal. I do beseech you, sir, have patience:
Your looks are pale and wild, and do import
Some misadventure.
Rom. Tush, thou art deceiv'd:
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?
Bal. No, my good lord.
Rom. No matter: get thee gone,
And hire those horses; I'll be with thee straight.
[*Exit* BALTHASAR.
Well, Juliet, I will lie with thee to-night.
Let's see for means:—Oh, mischief, thou art swift
To enter in the thoughts of desperate men!
I do remember an apothecary,—
And hereabouts he dwells,—which late I noted
In tatter'd weeds,[7] with overwhelming brows,
Culling of simples;[8] meagre were his looks,
Sharp misery had worn him to the bones:
And in his needy shop a tortoise hung,

6. *Then I defy you, stars!* The Folio and all the Quartos but one give 'denie' here instead of "defy," which is the word (printed "defie") in the first Quarto. There is a terribly quiet depth of concentrated anguish and will in this brief despairing ejaculation of Romeo's, that is more expressive than a hundred raving lines of lament would be. It is noteworthy, too, how the few pertinent words which follow are just to the point for dramatic purpose, and nothing more; while the servant's observation, "Your looks are pale and wild," furnish significant comment.

7. *Weeds.* 'Garments.'

8. *Simples.* 'Medicinal herbs.'

An alligator stuff'd,[9] and other skins
Of ill-shap'd fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders, and musty seeds,
Remnants of packthread, and old cakes of roses,
Were thinly scatter'd, to make up a show.
Noting this penury, to myself I said,
An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff[10] wretch would sell it him.
Oh, this same thought did but forerun my need;
And this same needy man must sell it me.
As I remember, this should be the house:
Being holiday, the beggar's shop is shut. –
What, ho! apothecary!

Enter Apothecary.

Ap. Who calls so loud?

Rom. Come hither, man.—I see that thou art poor;
Hold, there is forty ducats: let me have
A dram of poison; such soon-speeding gear[11]
As will disperse itself through all the veins,
That the life-weary taker may fall dead;
And that the trunk may be discharg'd of breath
As violently as hasty powder fir'd
Doth hurry from the fatal cannon's womb.

Ap. Such mortal drugs I have; but Mantua's law
Is death to any he that utters[12] them.

Rom. Art thou so bare and full of wretchedness,
And fear'st to die? famine is in thy cheeks,
Need and oppression starveth in thine eyes,
Contempt and beggary hang upon thy back,[13]
The world is not thy friend, nor the world's law:
The world affords no law to make thee rich;
Then be not poor, but break it, and take this.

Ap. My poverty, but not my will, consents.

Rom. I pay thy poverty,[14] and not thy will.

Ap. Put this in any liquid thing you will,
And drink it off; and, if you had the strength
Of twenty men, it would dispatch you straight.

Rom. There is thy gold; worse poison to men's souls,
Doing more murders in this loathsome world,
Than these poor compounds that thou mayst not sell:
I sell thee poison, thou hast sold me none.
Farewell: buy food, and get thyself in flesh.—
Come, cordial, and not poison, go with me
To Juliet's grave; for there must I use thee.

[*Exeunt.*

SCENE II.—Friar Laurence's *Cell.*

Enter Friar John.

Fri. J. Holy Franciscan friar! brother, ho!

Enter Friar Laurence.

Fri. L. This same should be the voice of Friar John.
Welcome from Mantua: what says Romeo?
Or, if his mind be writ, give me his letter.

Fri. J. Going to find a bare-foot brother out,
One of our order, to associate me,[15]
Here in this city visiting the sick,[16]
And finding him, the searchers of the town,
Suspecting that we both were in a house
Where the infectious pestilence did reign,
Seal'd up the doors, and would not let us forth;
So that my speed to Mantua there was stay'd.

Fri. L. Who bare[17] my letter, then, to Romeo?

Fri. J. I could not send it,—here it is again,—
Nor get a messenger to bring it thee,

9. *An alligator stuff'd.* That this formed a customary part of the appointments in an apothecary's shop in Shakespeare's time is testified by a passage from Nashe's "Have with You at Saffron Walden," 1596:—"He made an anatomie of a rat, and after hanged her over his head, instead of an *apothecary's* crocodile, or *dried alligator*." And that the fashion of thus suspending it continued to a much later date, is shown by its appearance among the accessories in Hogarth's third picture of his series of "Marriage à la Mode."

10. *Caitiff.* 'Miserable,' 'spare,' 'meagre,' 'squalid.' French, *chétif.* See Note 24, Act ii., "Measure for Measure."

11. *Gear.* Here used in the general sense of 'stuff,' 'matter.'

12. *Utters.* 'Sells,' 'vends.' See Note 87, Act v., "Love's Labour's Lost."

13. *Need and oppression starveth in thine eyes, contempt and beggary hang upon thy back.* The first Quarto gives, instead of these two lines, the following—

> "Vpon thy backe hangs ragged Miserie,
> And starued Famine dwelleth in thy cheekes;"

which show "starveth" to be the right word in the two lines as given by the Folio, and the rest of the Quartos. Yet it has been altered by Rowe and others to 'stareth;' Ritson observing that "need and oppression cannot, properly, be said to *starve* in his eyes." As well might it be objected that contempt and beggary cannot, strictly, be said to hang upon his back. These are among the bold licences of expression that poets take, and which are full of poetic significance to poetic minds, while affording trouble and perplexity to literal scanners. The false concord between the two nouns and the verb in the singular was an infringement of grammatical rule permitted in Shakespeare's time.

14. *I pay thy poverty.* The Folio and two of the Quartos give 'pray' instead of "pay;" which is the word in the 1597, 1637, and undated Quartos.

15. *To associate me.* 'To bear me company,' 'to associate with me.' It was the custom for each friar, desiring leave of absence, to have one of the brothers of his order appointed by the superior as his companion.

16. *Here in this city visiting the sick.* These words apply to the "bare-footed brother;" the construction of the sentence being somewhat involved. If the phrase "to associate me" be read parenthetically, the intended consecution will be obvious.

17. *Bare.* An old form of 'bore.'

So fearful were they of infection.[18]

Fri. L. Unhappy fortune! by my brotherhood,
The letter was not nice,[19] but full of charge
Of dear import; and the neglecting it
May do much danger. Friar John, go hence;
Get me an iron crow, and bring it straight
Unto my cell.

Fri. J. Brother, I'll go and bring it thee.

Fri. L. Now must I to the monument alone;
Within these three hours[20] will fair Juliet wake:
She will beshrew me much that Romeo[21]
Hath had no notice of these accidents;
But I will write again to Mantua,
And keep her at my cell till Romeo come;—
Poor living corse, clos'd in a dead man's tomb!

[*Exit.*

SCENE III.—*A Churchyard: in it a Monument belonging to the* CAPULETS.

Enter PARIS, *and his* Page *bearing flowers and a torch.*

Par. Give me thy torch, boy: hence, and stand aloof;—
Yet put it out, for I would not be seen.
Under yond yew-trees[22] lay thee all along,
Holding thine ear close to the hollow ground;
So shall no foot upon the churchyard tread
(Being loose, unfirm, with digging up of graves),
But thou shalt hear it: whistle then to me,
As signal that thou hear'st something approach.
Give me those flowers. Do as I bid thee, go.

Page. [*Aside.*] I am almost afraid to stand alone
Here in the churchyard; yet I will adventure.

[*Retires.*

Par. Sweet flower, with flowers thy bridal bed I strew,—
(Oh, woe, thy canopy is dust and stones!)
Which with sweet water nightly I will dew;
Or, wanting that, with tears distill'd by moans:
The obsequies that I for thee will keep,
Nightly shall be, to strew thy grave and weep.

[*The* Page *whistles.*

The boy gives warning something doth approach.
What curs'd foot wanders this way to-night,
To cross my obsequies and true love's rite?
What! with a torch!—muffle me, night, awhile.

[*Retires.*

Enter ROMEO *and* BALTHASAR, *with a torch, mattock, &c.*

Rom. Give me that mattock and the wrenching iron.
Hold, take this letter; early in the morning
See thou deliver it to my lord and father.
Give me the light: upon thy life, I charge thee,
Whate'er thou hear'st or seest, stand all aloof,
And do not interrupt me in my course.
Why I descend into this bed of death,
Is partly to behold my lady's face;
But chiefly to take thence from her dead finger
A precious ring,—a ring that I must use
In dear employment:[23] therefore hence, be gone:—
But if thou, jealous,[24] dost return to pry
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint,
And strew this hungry churchyard with thy limbs;
The time and my intents are savage-wild;
More fierce and more inexorable far
Than empty tigers or the roaring sea.

Bal. I will be gone, sir, and not trouble you.

Rom. So shalt thou show me friendship.—Take thou that:
Live, and be prosperous: and farewell, good fellow.

Bal. [*Aside.*] For all this same, I'll hide me hereabout:
His looks I fear, and his intents I doubt.

[*Retires.*

Rom. Thou détestable[25] maw, thou womb of death,
Gorg'd with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,

[*Breaking open the door of the monument.*

And, in despite, I'll cram thee with more food!

Par. This is that banish'd haughty Montague,
That murder'd my love's cousin,—with which grief,

---

18. *So fearful were they of infection.* The manner in which "they" is used in this sentence affords an example of Shakespeare's employing a relatively used pronoun in reference to an implied particular; "a messenger" allowing to be implied, in the word "they," those who would not undertake to bear a message for fear of infection.

19. *Nice.* Here used in the sense of 'trivial,' 'insignificant,' 'of little consequence.'

20. *Within this three hours.* "This" is here idiomatically used before a plural, the phrase being an ellipsis for 'this three hours' time.' See Note 77, Act iii., "Henry VIII."

21. *She will beshrew me much that, &c.* 'She will invoke mischief upon me in that,' &c.; 'She will wish me ill because,' &c. See Note 66, Act ii., "Midsummer Night's Dream."

22. *Yond yew-trees.* The Folio gives 'yond young trees;' which is shown to be a misprint by the reading of the first Quarto, 'this ew-tree.'

23. *In dear employment.* Gems were supposed to possess valuable properties and peculiar virtues (see Notes 9, Act iii., "Merchant of Venice," and 13, Act iv., "Twelfth Night"); and it may be that Romeo gives his man to understand that he wishes to obtain the ring for some purpose wherein it may prove efficacious; or it may be that he allows him to believe that he desires to secure it for his own wearing, as a memorial of his lost mistress; since the expression "in dear employment" is of sufficiently wide signification to admit of Balthasar's understanding it in either sense. The word "dear," applied according to the former interpretation, would be used in the sense of 'important;' according to the latter, 'cherished.'

24. *Jealous.* Here used in the sense of 'suspicious.'

25. *Détestable.* The word was almost always thus accented, on the first syllable, in Shakespeare's time; as he has also accented the word "réceptacle" in Juliet's soliloquy, Act iv., sc. 3.

It is supposèd, the fair creature died,—
And here is come to do some villanous shame
To the dead bodies: I will apprehend him.—
[*Advances.*
Stop thy unhallow'd toil, vile Montague!
Can vengeance be pursu'd farther than death?
Condemnèd villain, I do apprehend thee:
Obey, and go with me; for thou must die.
Rom. I must indeed; and therefore came I hither.—
Good gentle youth, tempt not a desperate man;
Fly hence, and leave me:—think upon these gone;
Let them affright thee.—I beseech thee, youth,
Put not another sin upon my head,
By urging me to fury:—Oh, be gone!
By Heaven, I love thee better than myself;
For I come hither arm'd against myself:
Stay not, be gone;—live, and hereafter say,
A madman's mercy bade thee run away.
Par. I do defy thy conjurations,[26]
And apprehend thee for a felon here.
Rom. Wilt thou provoke me? then have at thee, boy! [*They fight.*
Page. O Lord, they fight! I will go call the watch. [*Exit.*—PARIS *falls.*
Par. Oh, I am slain!—If thou be merciful,
Open the tomb, lay me with Juliet. [*Dies.*
Rom. In faith, I will.—Let me peruse this face:—
Mercutio's kinsman, noble County Paris!—
What said my man, when my betossèd soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet:
Said he not so? or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so?—Oh, give me thy hand,
One writ with me in sour misfortune's book!
I'll bury thee in a triumphant grave;—
A grave? oh, no, a lantern,[27] slaughter'd youth,
For here lies Juliet, and her beauty makes
This vault a feasting presence[28] full of light.
Death, lie thou there, by a dead man interr'd.[29]
[*Laying* PARIS *in the monument.*
How oft when men are at the point of death
Have they been merry! which their keepers call
A lightning before death:[30] oh, how may I
Call this a lightning?—Oh, my love, my wife!
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:
Thou art not conquer'd; beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advancèd there.—
Tybalt, liest thou there in thy bloody sheet?
Oh, what more favour can I do to thee,
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin![31]—Ah! dear Juliet,
Why art thou yet so fair? shall I believe
That unsubstantial death is amorous;
And that the lean abhorrèd monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee;
And never from this palace of dim night[32]
Depart again: here, here will I remain
With worms that are thy chamber-maids; oh, here[33]

26. *Thy conjurations.* Here used in the sense of 'thy words conjuring me.' Milton has the term 'conjurements,' to express the same meaning. "Conjurations" is the word in the first Quarto; while that of the Folio is 'commisseration.'

27. *A lantern.* One of those spacious round or octagonal turrets full of windows, by means of which cathedrals and sometimes halls are illuminated, and styled in ancient records a 'lanternium.' There is a beautiful specimen at Ely Minster.

28. *Presence.* This was an abbreviation of 'presence-chamber;' a room dedicated to royal receptions, or to the most solemn festal occasions. See Note 85, Act i., "Richard II."

29. *By a dead man interr'd.* This fine licence of poetic anticipation, by which Romeo, resolved to die, speaks already of himself as "a dead man," is stigmatised by Steevens as one of "those miserable conceits with which our author too frequently counteracts his own pathos." (!) That the genuine poet, John Keats, thought very differently of this striking idea is testified by his having introduced its twin thought into his poem of "Isabella," where stanza xxvii. begins—

> "So the two brothers and *their murder'd man*
> Rode past fair Florence," &c.

30. *A lightning before death.* Frequent allusion is made in the old dramas to the belief that men previously to coming misfortune or death are in unusually high spirits; and Sir Walter Scott, who delights in recording popular superstitions, has reference to this one in chap. ix. of his "Guy Mannering," where we find—"'I think,' said the old gardener to one of the maids, 'the gauger's *fey*;' by which word the common people express those violent spirits which they think a presage of death." Romeo comments upon the exultant tone of his address to the "slaughter'd youth," Paris, and upon the waywardness of his own imagination, which can toy with flights of anticipative fancy, and allow itself to luxuriate in thoughts of his dead wife's loveliness with a grim semblance of levity that overlies deepest grief. The mingling here of words and images full of light and colour with the murky grey of the sepulchral vault and the darkness of the midnight churchyard, the blending of these images of beauty and tenderness with the deep gloom of the speaker's inmost heart, form a poetical and metaphysical picture unequalled in its kind.

31. *Forgive me, cousin!* Inexpressibly beautiful and moving is this gentleness of Romeo's in his death hour. His yearning to be at peace with his foe; his beseeching pardon of him and calling him kinsman in token of final atonement; his forbearance and even magnanimity towards Paris; his words of closing consideration and kindly farewell to his faithful Balthasar, all combine to crown Romeo as the prince of youthful gentlemen and lovers. Worthy is he of being the hero of the youthful Shakespeare's pen!

32. *This palace of dim night.* By these few words,—a concentrated amalgamation of richest splendours with dunnest obscurity,—the poet brings his grandly-blended imagery in this speech to a fitting climax.

33. *Here, here will I remain .... Oh, here will I, &c.* The effect of intensity given to this passionate passage by the reiteration of the little word "here," affords a study in expressive composition. See Note 42, Act iv., "Henry V."



Juliet. This is thy sheath; there rest, and let me die. *Act V. Scene III.*

Will I set up my everlasting rest;[34]
And shake the yoke of inauspicious stars
From this world-wearied flesh.—Eyes, look your last!
Arms, take your last embrace! and lips, oh, you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!—
Come, bitter conduct,[35] come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary barque!
Here's to my love! [*Drinks.*]—Oh, true apothecary!
Thy drugs are quick.—Thus with a kiss I die.
[*Dies.*

Enter, at the other end of the churchyard, Friar LAURENCE, *with a lantern, crow, and spade.*

Fri. L. Saint Francis be my speed! how oft to-night
Have my old feet stumbled[36] at graves!—Who's there?

Bal. [*Advancing.*] Here's one, a friend, and one that knows you well.

Fri. L. Bliss be upon you! Tell me, good my friend,
What torch is yond', that vainly lends his light
To grubs and eyeless skulls? as I discern,
It burneth in the Capels' monument.

Bal. It doth so, holy sir: and there's my master,
One that you love.

34 *Here will I set up my everlasting rest.* An idiomatic expression, the origin of which is explained in Note 30, Act iv., "Comedy of Errors." It is here used in a double sense: meaning 'to finally resolve upon, or make up my mind for, death;' and 'remain for ever at peace.'

35. *Conduct.* 'Conductor.' See Note 21, Act iii. of the present play.

36. *My old feet stumbled.* Reckoned an ominous occurrence. See Note 53, Act iii., "Richard III."

Fri. L. Who is it?
Bal. Romeo.
Fri. L. How long hath he been there?
Bal. Full half an hour.
Fri. L. Go with me to the vault.
Bal. I dare not, sir,
My master knows not but I am gone hence;
And fearfully did menace me with death,
If I did stay to look on his intents.
Fri. L. Stay, then; I'll go alone:—fear comes upon me;
Oh, much I fear some ill unlucky thing.
Bal. As I did sleep under this yew-tree[37] here,
I dreamt my master and another fought,
And that my master slew him.
Fri. L. [*Approaching the monument.*] Romeo!—
Alack, alack, what blood is this, which stains
The stony entrance of this sepulchre?—
What mean these masterless and gory swords
To lie discolour'd by this place of peace?
[*Enters the monument.*
Romeo! oh, pale!—Who else? what! Paris too?
And steep'd in blood?—Ah! what an unkind hour
Is guilty of this lamentable chance!—
The lady stirs. [JULIET *wakes.*
Jul. Oh, comfortable friar! where is my lord?—
I do remember well where I should be,
And there I am:—where is my Romeo?
[*Noise within.*
Fri. L. I hear some noise.—Lady, come from that nest
Of death, contagion, and unnatural sleep:
A greater power than we can contradict
Hath thwarted our intents:—come, come away:
Thy husband in thy bosom there lies dead;
And Paris too:—come, I'll dispose of thee
Among a sisterhood of holy nuns:
Stay not to question, for the watch is coming;
Come, go, good Juliet [*noise again*],—I dare no longer stay.
Jul. Go, get thee hence, for I will not away.—
[*Exit* Fri. L.
What's here? a cup, clos'd in my true love's hand?
Poison, I see, hath been his timeless[38] end:—
Oh, churl! drink all, and leave no friendly drop
To help me after?—I will kiss thy lips;
Haply some poison yet doth hang on them,
To make me die with a restorative. [*Kisses him.*
Thy lips are warm!
First Watch. [*Within.*] Lead, boy:—which way?
Jul. Yea, noise?—then I'll be brief.—Oh, happy dagger!
[*Snatching* ROMEO's *dagger.*
This is thy sheath [*stabs herself*]; there rest, and let me die.[39]
[*Falls on* ROMEO's *body, and dies.*

Enter Watch, *with the* Page *of* PARIS.

Page. This is the place; there, where the torch doth burn.
First Watch. The ground is bloody; search about the churchyard:
Go, some of you, whoe'er you find, attach.
[*Exeunt some of the* Watch.
Pitiful sight! here lies the county slain;—
And Juliet bleeding; warm, and newly dead,
Who here hath lain these two days buried.[40]—
Go, tell the prince,—run to the Capulets,—
Raise up the Montagues,—some others search:—
[*Exeunt others of the* Watch.
We see the ground whereon these woes do lie;
But the true ground of all these piteous woes
We cannot without circumstance descry.

Re-enter some of the Watch, *with* BALTHASAR.

Sec. Watch. Here's Romeo's man; we found him in the churchyard.
First Watch. Hold him in safety, till the prince come hither.

Re-enter others of the Watch, with Friar LAURENCE.

Third Watch. Here is a friar, that trembles, sighs, and weeps:
We took this mattock and this spade from him,
As he was coming from this churchyard side.
First Watch. A great suspicion: stay the friar too.

Enter the Prince *and* Attendants.

Prince. What misadventure is so early up,
That calls our person from our morning's rest?

37. *This yew-tree.* The old copies have 'yong' and 'young' here again instead of "yew;" which is Pope's correction, warranted by the first Quarto's reading in the previous passage See Note 22 of this Act.

38. *Timeless.* 'Untimely.' See Note 3, Act iv., "Richard II."

39. *There rest, and let me die.* The Folio and all the Quartos excepting the first give 'rust' for "rest." But the reading of the earliest Quarto, 1597, is this—

"Oh, happy dagger, thou shalt end my feare,
Rest in my bosome, thus I come to thee;"

which appears to render it probable that 'rust,' in the other old copies was a misprint for "rest." The expression, "Oh, *happy* dagger," though meaning, 'Oh, happily-found dagger!' 'opportune dagger!' yet conveys an included sense that is in keeping with the word "rest," which also affords antithetical effect with "let me *die*." Poetically calling her bosom the "sheath" to Romeo's dagger, "rest" seems more in harmony than 'rust' with the image presented.

40. *Lain these two days buried.* The time is here made to tally with the period mentioned by the friar in Act iv., sc. 1, as the one during which the sleeping-potion will take effect—

"And in this borrow'd likeness of shrunk death
Thou shalt continue *two and forty hours.*"

TIMON OF ATHENS.[1]

ACT I.

SCENE I.—Athens. *A Hall in* Timon's *House.*

Enter Poet, Painter, Jeweller, Merchant, *and others, at several doors.*

Poet. Good day, sir.

Pain. I am glad you're well.

Poet. I have not seen you long: how goes the world?

Pain. It wears, sir, as it grows.

Poet. Ay, that 's well known:
But what particular rarity? what strange,
Which manifold record not matches? See,
Magic of bounty![2] all these spirits thy power
Hath conjur'd to attend. I know the merchant.

Pain. I know them both; th' other's a jeweller.

Mer. Oh, 'tis a worthy lord.

1. In the 1623 Folio this play appears under the title of "The Life of Tymon of Athens;" and it is probable that this is the first printed copy, since in the same year the play was entered at the Stationers' Company by Blount and Jaggard (the printers of the 1623 Folio) as one of the plays "not formerly entered to other men." The subject was popularly known, inasmuch as there are allusions to Timon's cynicism in writings of Shakespeare's time; and he himself, in one of his early plays, has a line referring to it. See Note 89, Act iv., "Love's Labour's Lost." The sources whence he in all probability most directly derived the groundwork of his play of "Timon of Athens" are, one of the novels in Paynter's "Palace of Pleasure" on this subject, and a passage in Sir Thomas North's "Plutarch," occurring in the "Life of Antony," which describes Timon the man-hater, his manner of life, his death, and his epitaph. Malone ascribes the period at which "Timon of Athens" was probably written to the year 1610; and there is no external evidence to disprove this point, while we think that the internal evidence offers several particulars that seem to confirm it as true. There is the elliptical condensation of style that marks Shakespeare's productions about the period indicated, such as we find signally visible in "Henry VIII.," "Winter's Tale," and "Coriolanus," for instance; there is the same contraction of 'has' for 'he has;' while the choice of the subject, the withering power of scorn and invective, the bitter reflection upon the follies and vices of mankind, the mournful resignation to the fact of their existence, are all belonging to a mature and experienced mind in one of its peculiar moods. It gives us the effect of having been a composition thrown off in one of Shakespeare's moments of depression; when he had occasion to be less pleased with life and its mysteries, mankind and its perplexities. There is magnificent power, but there is little polish; there is prodigious strength, but there is a want of finish and final care in the drama as a whole, which makes it look to us like one of his writings that he struck off at a heat, and cared not ever to look at again to re-consider, revise, and re-touch. There is a want of any of those redeeming traits of beauty or goodness with which he so profusely irradiates his darkest tragedies; there are none of those softening strokes of gentleness or repose that smooth the roughest and stormiest incidents of his finest and most serious works. In "Timon of Athens" there are no lovable characters; no women,—save those who are hardly to be called women; and only one man,—the faithful Steward Flavius,—who possesses a single claim upon our liking. Moreover, there is an abruptness, a want of cohesion and congruity, in certain portions of the dramatic structure, which give it the appearance to our minds of an imperfectly *thought-out* play of Shakespeare's. As an example of what we mean, see with what apparent irrelevance the Fool is brought in, in Act ii., sc. 2, together with the Page; both belonging to a mistress of whom we know nothing more than that she is their mistress. This vagueness in the introduction of these personages, and the indefiniteness of their errand, we should take to be possibly one of Shakespeare's purposed devices of dramatic art, and believe that he contents himself with it as a fleeting phantasmagorical intimation of Athenian vice and luxury, a shadowy vestige of the profligacy and prodigality that made "Corinthian" manners a by-word, but that we find a similarly unprepared and unexplained introduction of an unnamed personage in Act iii., sc. 5; where Alcibiades pleads vehemently for some unspecified "friend" who has incurred legal condemnation, and strives to rescue him from execution. It is not in accordance with Shakespeare's method to work thus disjointedly; and it therefore leads us to believe that "Timon of Athens," with all its potential grandeur in certain main passages, was written rapidly in a fervour of somewhat temporary feeling and inspiration, and never received its author's revision or re-consideration. We can fancy Shakespeare, who never edited his own works, giving way to a passing impulse in writing this misanthropical play, and never caring to re-scan or even re-read it with a view to its perfectioning.

2. *Not matches? see, magic, &c.* In the midst of inquiring

Jew. Nay, that's most fix'd.
Mer. A most incomparable man; breath'd,[3] as it were,
To an untirable and continuate[4] goodness:
He passes.[5]
Jew. I have a jewel here—
Mer. Oh, pray, let 's see 't: for the Lord Timon, sir?
Jew. If he will touch the estimate:[6] but, for that—
Poet. [*Reciting to himself.*]

When we for recompense have prais'd the vile,
It stains the glory in that happy verse
Which aptly sings the good.

Mer. [*Looking at the jewel.*] 'Tis a good form.
Jew. And rich: here is a water, look ye.
Pain. You are rapt, sir, in some work, some dedication
To the great lord.
Poet. A thing slipp'd idly from me.
Our poesy is as a gum, which oozes[7]
From whence 'tis nourish'd: the fire i' the flint
Shows not till it be struck; our gentle flame
Provokes itself, and, like the current, flies
Each bound it chafes.[8]—What have you there?
Pain. A picture, sir.—When comes your book forth?
Poet. Upon the heels of my presentment,[9] sir.—
Let 's see your piece.
Pain. 'Tis a good piece.
Poet. So 'tis: this comes off well and excellent.[10]
Pain. Indifferent.
Poet. Admirable: how this grace
Speaks his own standing![11] what a mental power
This eye shoots forth! how big imagination
Moves in this lip! to the dumbness of the gesture
One might interpret.[12]
Pain. It is a pretty mocking of the life.
Here is a touch; is 't good?
Poet. I'll say of it,
It tutors Nature: artificial strife[13]
Lives in these touches, livelier than life.

Enter certain Senators, *and pass over.*

Pain. How this lord is follow'd!
Poet. The senators of Athens:—happy men![14]
Pain. Look, more!
Poet. You see this confluence, this great flood of visitors.
I have, in this rough work, shap'd out a man,
Whom this beneath world doth embrace and hug
With amplest entertainment: my free drift
Halts not particularly,[15] but moves itself
In a wide sea of wax:[16] no levell'd malice

---

whether any particular and unusual event has lately happened, the Poet interrupts himself to remark upon the concourse of people assembled to await the appearance of bounteous Lord Timon.

3. *Breath'd.* 'Exercised;' 'inured by practice' See Note 49, Act i., "As You Like It;" also the speech delivered by Armado when he represents Hector, in "Love's Labour's Lost," Act v., sc. 2—"The heir of Ilion: a man so *breath'd*, he would fight ye from morn till night."

4. *Continuate.* 'Continuous,' 'continual,' 'continued.'

5 *He passes.* 'He surpasses,' 'he excels:' 'he exceeds the ordinary race of men.' See Note 13, Act iv., "Merry Wives."

6. *Touch the estimate.* 'Pay the price at which it is estimated,' 'come up to the sum demanded.'

7. *A gum, which oozes.* The Folio prints 'a gowne, which vses.' Pope made the correction of 'gowne' to "gum;" and Johnson that of 'uses' to "oozes."

8. *Each bound it chafes.* The Folio spells "chafes" with a letter that looks like a long s, but which may be an f; and certainly we think that "chafes" is the word the author wrote. "Provokes" is here used for 'evokes,' 'calls forth' (see Note 5, Act iii., "Measure for Measure"); and the sense of the entire passage appears to us to be, 'Our gentle flame elicits itself, and, like the current, flows rapidly on at each bound that it chafingly makes.' Johnson pronounces "the images in the comparison" to be "ill-sorted, and the effect obscurely expressed;" but we think that it is one of those passages where an exuberance of idea and a multiplicity of images convene and are expressed in Shakespeare's condensed style. For instance, the one word "chafes" expresses what in general parlance would be expressed by the phrase 'makes chafingly,' or 'takes with much chafing.'

9. *Upon the heels of my presentment.* 'As soon as I have presented my book to Lord Timon.'

10. *This comes off well and excellent.* "This comes off well" is an idiomatic phrase, signifying 'this is admirably done,' 'this is capitally executed' (see Note 11, Act ii., "Measure for Measure"); and, also, in the present instance, includes the effect of a technicality in art, meaning 'this is well brought into relief,' 'this stands forth boldly and distinctly.' See Note 59, Act ii., "Henry V." "Excellent" is here used adverbially for 'excellently.'

11. *How this grace speaks his own standing!* 'How true to the life of the original is this graceful attitude!' 'how like the easy and dignified carriage of his usual position is the grace of this figure!' We imagine the picture to be a representation of Timon surrounded by his admirers; wherein he stands as the central and principal figure. Timon afterwards, when receiving the painter's "piece," speaks of "these pencill'd figures;" which we think shows the picture to be not a portrait of Timon singly (as has been supposed), but a picture showing him amid the baskers in his bounty.

12. *To the dumbness of the gesture one might interpret.* 'The gesture is so eloquent in its forcible depicting, that one might easily imagine the words which are supposed to be spoken as its accompaniment.'

13. *Strife.* This word here includes the sense of contention of Art with Nature to outdo her, the sense of contrast in colours and forms, and the sense of 'striving,' 'endeavour to excel;' and affords a marked example of Shakespeare's employing largely comprehensive terms and widely inclusive words. See Note 96, Act iii., "Romeo and Juliet."

14. *Happy men!* Theobald altered "men" to 'man' here,—a plausible alteration; but inasmuch as the intention may be to indicate that the senators are happy in enjoying the friendship and hospitality of so bounteous a lord as Timon, we leave the old text unchanged.

15. *Halts not particularly.* 'Is not confined to any particular instance.'

16. *A wide sea of wax.* This phrase includes allusion to an ancient practice of writing with a style on tablets covered with wax, and also uses "wax" as a type of the flexibility pertaining to the poet's matter, which can be moulded to what shape he pleases.


TIMON
of
ATHENS

DRAMATIS PERSONÆ.

TIMON, a noble Athenian.

LUCIUS,
LUCULLUS,
SEMPRONIUS, } Lords, and Flatterers of Timon.

VENTIDIUS, one of Timon's false Friends.

ALCIBIADES, an Athenian General.

APEMANTUS, a churlish Philosopher.

FLAVIUS, Steward to Timon.

Poet, Painter, Jeweller, and Merchant.

An old Athenian.

FLAMINIUS,
LUCILIUS,
SERVILIUS, } Servants to Timon.

CAPHIS,
PHILOTUS,
TITUS,
HORTENSIUS, } Servants to Timon's Creditors.

Servants of VENTIDIUS, *and of* VARRO *and* ISIDORE,
two of TIMON'S Creditors.

A Page. A Fool. Three Strangers.

PHRYNIA,
TIMANDRA, } Mistresses to Alcibiades.

Cupid and Amazons in the Mask.

Lords, Senators, Officers, Soldiers, Thieves, and Attendants.

SCENE—ATHENS, *and the Woods adjoining.*

Enter CAPULET, Lady CAPULET, *and others.*

Cap. What should it be, that they so shriek abroad?

La. Cap. The people in the street cry Romeo,
Some Juliet, and some Paris; and all run,
With open outcry, toward our monument.

Prince. What fear is this which startles in our ears?[41]

First Watch. Sovereign, here lies the County Paris slain;
And Romeo dead; and Juliet, dead before,
Warm and new kill'd.

Prince. Search, seek, and know how this foul murder comes.

First Watch. Here is a friar, and slaughter'd Romeo's man;
With instruments upon them, fit to open
These dead men's tombs.

Cap. Oh, heaven!—Oh, wife, look how our daughter bleeds!
This dagger hath mista'en,—for, lo, his house
Is empty on the back of Montague,[42]—
And is mis-sheathèd in my daughter's bosom!

La. Cap. Oh, me! this sight of death is as a bell,
That warns my old age to a sepulchre.

Enter MONTAGUE *and others.*

Prince. Come, Montague; for thou art early up,
To see thy son and heir more early down.

Mon. Alas! my liege, my wife is dead to-night;
Grief of my son's exile hath stopp'd her breath:
What farther woe conspires against my age?

Prince. Look, and thou shalt see.

Mon. Oh, thou untaught! what manners is in this,
To press before thy father to a grave?

Prince. Seal up the mouth of outrage[43] for a while,
Till we can clear these ambiguities,
And know their spring, their head, their true descent;
And then will I be general of your woes,
And lead you even to death: meantime forbear,
And let mischance be slave to patience.—
Bring forth the parties of suspicion.

Fri. L. I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me, of this direful murder;
And here I stand, both to impeach and purge
Myself condemnèd and myself excus'd.

Prince. Then say at once what thou dost know in this.

Fri. L. I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet;
And she, there dead, that Romeo's faithful wife:
I married them; and their stol'n marriage-day
Was Tybalt's dooms-day, whose untimely death
Banish'd the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pin'd.
You, to remove that siege of grief from her,
Betroth'd, and would have married her perforce,
To County Paris:—then comes she to me;
And, with wild looks, bid me devise some means
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her, so tutor'd by my art,
A sleeping potion; which so took effect
As I intended, for it wrought on her
The form of death: meantime I writ to Romeo,
That he should hither come as this dire night,
To help to take her from her borrow'd grave,
Being the time the potion's force should cease.
But he which bore my letter, friar John,
Was stay'd by accident; and yesternight
Return'd my letter back. Then all alone
At the prefixèd hour of her waking,
Came I to take her from her kindred's vault
Meaning to keep her closely[44] at my cell,
Till I conveniently could send to Romeo:
But when I came (some minute[45] ere the time
Of her awakening), here untimely lay
The noble Paris and true Romeo dead.
She wakes; and I entreated her come forth,
And bear this work of heaven with patience:
But then a noise did scare me from the tomb;
And she, too desperate, would not go with me,
But (as it seems) did violence on herself.
All this I know; and to the marriage
Her nurse is privy: and, if aught in this
Miscarried by my fault, let my old life
Be sacrific'd, some hour before his time,[46]
Unto the rigour of severest law.

Prince. We still have known thee for a holy man,—
Where's Romeo's man? what can he say in this?

Bal. I brought my master news of Juliet's death;

41. *In our ears.* The old copies print 'your' for "our." Johnson's correction.

42. *His house is empty on the back of Montague.* "His" is here used for 'its.' The dagger was formerly sometimes worn behind the back, as appears from several passages quoted from old writers.

43. *Outrage.* Here used to express 'raging out,' 'storming aloud;' 'uproar,' 'clamour,' 'outcry.' It was sometimes used in the sense of 'commotion,' 'tumult,' without including the meaning of injury or offence, by writers formerly.

44. *Closely.* 'Secretly,' 'privately,' 'hiddenly,' 'in concealment.' See Note 17, Act iv., "King John."

45. *Some minute.* Hanmer changed this to 'some minutes;' but "some minute" is used as an equivalent for 'but a moment,' 'scarce an instant,' 'about a minute.'

46. *His time.* 'Its time.'

And then in post he came from Mantua
To this same place, to this same monument.
This letter he early bid me give his father;
And threaten'd me with death, going in the vault,
If I departed not, and left him there.
Prince. Give me the letter,—I will look on it.—
Where is the county's page, that rais'd the watch?—
Sirrah, what made your master in this place?[47]
Page. He came with flowers to strew his lady's grave;
And bid me stand aloof, and so I did:
Anon comes one with light to ope the tomb;
And by-and-by my master drew on him;
And then I ran away to call the watch.
Prince. This letter doth make good the friar's words,
Their course of love, the tidings of her death:
And here he writes that he did buy a poison
Of a poor 'pothecary, and therewithal
Came to this vault to die, and lie with Juliet.—
Where be these enemies?—Capulet,—Montague,—
See, what a scourge is laid upon your hate,
That Heaven finds means to kill your joys with love!
And I, for winking at your discords too,
Have lost a brace of kinsmen:[48]—all are punish'd.
Cap. Oh, brother Montague, give me thy hand:
This is my daughter's jointure, for no more
Can I demand.
Mon. But I can give thee more:
For I will raise her statue in pure gold;
That while Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.
Cap. As rich shall Romeo by his lady lie;
Poor sacrifices of our enmity!
Prince. A glooming peace[49] this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:[50]
For never was a story of more woe
Than this of Juliet and her Romeo. [*Exeunt.*

47. *What made your master in this place?* 'What did your master do in this place?' 'What made your master come to this place?' 'What brought your master to this place?' See Note 26, Act ii., "Merry Wives."

48. *A brace of kinsmen.* Mercutio and Paris: the former of whom is spoken of by Benvolio, addressing the prince in Act iii., sc. 1, as "*thy kinsman*, brave Mercutio;" and the latter of whom is indirectly shown to be related to the prince by Romeo's words in the present scene, where he says, "Let me peruse this face:—*Mercutio's kinsman*, noble County Paris."

49. *A glooming peace.* To 'gloom' is an ancient verb used by Spenser and other old writers. "Glooming" has expressive effect as an epithet here. It is the word given in the Folio and all the Quarto copies, with the exception of the earliest Quarto, which prints 'gloomie.'

50. *And some punished.* This line has reference to the distribution of pardon and punishment as detailed in the poem whence Shakespeare took the groundwork of this play: for there the nurse is banished for having concealed the marriage; Romeo's servant is acquitted, because he acted in obedience to his master's orders; the apothecary is hanged; and the friar is dismissed to end his days in a hermitage.



Timon. Imprison'd is he, say you?
Servant of Ventidius. Ay, my good lord.
Act I. Scene I.

Infects one comma[17] in the course I hold;
But flies an eagle flight,[18] bold, and forth on,
Leaving no tract behind.

Pain. How shall I understand you?

Poet. I will unbolt[19] to you.
You see how all conditions, how all minds
(As well of glib and slippery creatures as
Of grave and austere quality) tender down
Their services to Lord Timon: his large fortune,
Upon his good and gracious nature hanging,
Subdues and properties[20] to his love and tendance
All sorts of hearts; yea, from the glass-fac'd flatterer
To Apemantus,[21] that few things loves better
Than to abhor himself: even he drops down
The knee before him, and returns in peace
Most rich in Timon's nod.

Pain. I saw them speak together.

Poet. Sir, I have upon a high and pleasant hill
Feign'd Fortune to be thron'd: the base o' the mount
Is rank'd with all deserts,[22] all kind of natures,
That labour on the bosom of this sphere
To propagate their states:[23] amongst them
Whose eyes are on this sovereign lady fix'd,
One do I personate of Lord Timon's frame,
Whom Fortune with her ivory hand wafts to her;
Whose present grace to present slaves[24] and servants
Translates his rivals.

Pain. 'Tis conceiv'd to scope.[25]
This throne, this Fortune, and this hill, methinks,
With one man beckon'd from the rest below,
Bowing his head against the steepy mount
To climb his happiness, would be well express'd
In our condition.[26]

Poet. Nay, sir, but hear me on.
All those which were his fellows but of late
(Some better than his value), on the moment
Follow his strides, his lobbies fill with tendance,
Rain sacrificial whisperings[27] in his ear,
Make sacred even his stirrup,[28] and through him
Drink the free air.[29]

Pain. Ay, marry, what of these?

Poet. When Fortune, in her shift and change of mood,
Spurns down her late belov'd, all his dependants,
Which labour'd after him to the mountain's top,
Even on their knees and hands, let him slip down,[30]
Not one accompanying his declining foot.

Pain. 'Tis common:
A thousand moral paintings I can show,
That shall demonstrate these quick blows of Fortune's[31]
More pregnantly than words. Yet you do well
To show Lord Timon that mean eyes[32] have seen
The foot above the head.

Trumpets sound. Enter TIMON, *attended; the* Servant *of* VENTIDIUS *talking with him.*

Tim. Imprison'd is he, say you?

17. *Comma.* Being the smallest mark in punctuation, "comma" is here used for 'jot,' 'iota,' to express the smallest imaginable point. That the phraseology in this speech is purposely tinctured with affectation and peculiarity of expression is made evident by the Painter's rejoinder, "How shall I understand you?"

18. *But flies an eagle flight.* Here 'it' is elliptically understood between "but" and "flies," in reference to "course."

19. *Unbolt.* 'Unfold,' 'open my meaning,' 'explain.'

20. *Properties.* 'Makes his property,' 'appropriates.' See Note 20, Act v., "King John."

21. *Apemantus.* The speaker assumes that Apemantus pays court to Timon because he sees him often at his house; and his frequent repair thither is an indirect adulation, although his actual words and behaviour are uncourteous.

22. *Is rank'd with all deserts.* 'Is occupied by ranks of men of various degrees in merit.'

23. *To propagate their states.* 'To promote the advantage of their several conditions in life.' Shakespeare uses the word "propagate" and "propagation" (see Note 28, Act i., "Measure for Measure") with this sense of 'promoting.'

24. *Whose present grace to present slaves.* The second "present" in this line has been objected to by a modern critic, who proposes 'peasant' as its substitution. But the emphatic repetition of the word "present" here is just one of Shakespeare's expedients for drawing particular attention to a point he wishes to enforce; and it is Timon's "present" prosperity which makes "present" slaves and servants of those around him, as his 'future' downfall will make 'future' ingrates of those who now worship him. A word thus emphatically repeated, in close and pointed juxtaposition, is one of the peculiarities of Shakespeare's style which we have frequently pointed out. See, among many others, Note 25, Act iv., "Coriolanus."

25. *'Tis conceiv'd to scope.* This includes the duplicate meaning of 'it is conceived with large scope or compass of imagination,' and 'it is conceived with apt fulfilment of its purposed scope or drift;' for Shakespeare elsewhere uses "scope" in both these senses.

26. *In our condition.* 'In our art of painting,' 'in our pictorial faculty.' "Condition" was sometimes used for 'profession,' 'calling,' 'official capacity,' as well as for 'rank' or 'station in life.' See Note 61, Act iv., "Second Part Henry IV."

27. *Rain sacrificial whisperings.* 'Pour forth worshipping protestations in awe-stricken whispers, as though offering incense to a god.'

28. *Make sacred even his stirrup.* To hold the stirrup for a personage of superior rank as a mark of respect is alluded to in the passage commented on in Notes 11 and 12, Act iv., "Second Part Henry VI."

29. *Through him drink the free air.* 'Breathe as though they drew breath merely by his permission.'

30. *Let him slip down.* The Folio gives 'sit' for "slip." Rowe's correction.

31. *These quick blows of Fortune's.* The first Folio prints 'Fortunes' for "Fortune's" here; while the second Folio altered the word to 'Fortune.' In the same way the first Folio prints 'Timons' for "Timon's" (see Note 48, Act v.), as it often does when the apostrophe is needed for a sign of the possessive case. This makes us think that here "Fortune's" was intended by the author; because this pleonastic form of the possessive case is by no means unfrequently used, not only by Shakespeare, but by many English writers and speakers.

32. *Mean eyes.* 'Lowly eyes,' 'the eyes of those in a humble position.'

Ven. Serv. Ay, my good lord: five talents is his debt;[33]
His means most short, his creditors most strait:
Your honourable letter he desires
To those have shut him up; which, failing,[34]
Periods his comfort.[35]
Tim. Noble Ventidius! Well;
I am not of that feather to shake off
My friend when he must need me.[36] I do know him
A gentleman that well deserves a help,—
Which he shall have: I'll pay the debt, and free him.
Ven. Serv. Your lordship ever binds him.
Tim. Commend me to him: I will send his ransom;
And, being enfranchis'd, bid him come to me:—
'Tis not enough to help the feeble up,
But to support him after.[37]—Fare you well.
Ven. Serv. All happiness to your honour! [*Exit.*

Enter an old Athenian.

Old Ath. Lord Timon, hear me speak.
Tim. Freely, good father.[38]
Old Ath. Thou hast a servant nam'd Lucilius.
Tim. I have so: what of him?
Old Ath. Most noble Timon, call the man before thee.
Tim. Attends he here, or no?—Lucilius!

LUCILIUS *comes forward from among the* Attendants.

Luc. Here, at your lordship's service.
Old Ath. This fellow here, Lord Timon, this thy creature,
By night frequents my house. I am a man
That from my first have been inclin'd to thrift;
And my estate deserves an heir more rais'd
Than one which holds a trencher.
Tim. Well; what further?
Old Ath. One only daughter have I, no kin else,
On whom I may confer what I have got:
The maid is fair, o' the youngest for a bride,
And I have bred her at my dearest cost
In qualities of the best. This man of thine
Attempts her love: I pr'ythee, noble lord,
Join with me to forbid him her resort;
Myself have spoke in vain.
Tim. The man is honest.
Old Ath. Therefore he will be, Timon:[39]
His honesty rewards him in itself;
It must not bear my daughter.[40]
Tim. Does she love him?
Old Ath. She is young and apt:
Our own precedent passions do instruct us
What levity's in youth.
Tim. [*To* LUCILIUS.] Love you the maid?
Luc. Ay, my good lord; and she accepts of it.[41]
Old Ath. If in her marriage my consent be missing,
I call the gods to witness, I will choose
Mine heir from forth the beggars of the world,
And dispossess her all.
Tim. How shall she be endow'd,
If she be mated with an equal husband?
Old Ath. Three talents on the present; in future, all.
Tim. This gentleman of mine hath serv'd me long:
To build his fortune I will strain a little,
For 'tis a bond in men. Give him thy daughter:
What you bestow, in him I'll counterpoise,
And make him weigh with her.
Old Ath. Most noble lord,
Pawn me to this your honour, she is his.
Tim. My hand to thee; mine honour on my promise.

33. *Five talents is his debt.* A "talent" was a term originally applied to a large weight of gold or silver, then to a large sum in gold or silver coin; and subsequently was sometimes used to express a thing of indefinite but great value. The "talent" meant throughout this play is the Attic talent; which has been calculated to amount in worth to rather more than 56 lbs. of silver, or to be equivalent to about £243 15*s.* of modern English money.

34. *Which, failing.* The editor of the second Folio added the words 'to him' after "failing;" but the phraseology appears to us to be elliptical; the sentence meaning 'which letter, he failing to have.'

35. *Periods his comfort.* 'Terminates or brings to a period his comfort.' To 'period' was a verb used by writers of Shakespeare's time.

36. *When he must need me.* The third Folio changes "must need" to 'most needs;' and some modern editors adopt the change. But it seems to us that the phrase "when he must need me" is a mode of saying 'when he has urgent need of my aid,' 'when he is forced by circumstances to have recourse to me for assistance,' 'when he is obliged in spite of himself to need me.' It is almost as if the word 'needs' were implied, and as if the sentence gave the effect of 'when he must needs need me.' In accordance with the delicacy of a bounteous generosity is the inference that the friend would not apply for aid to Timon unless he *must* do so.

37. *But to support him after.* Here 'it is requisite' is elliptically understood between "but" and "to."

38. *Freely, good father.* The title of "father" was (and still is) sometimes given to old men in reverence for their age, as well as to priests in reverence for their calling. See Note 43, Act iii., "Measure for Measure."

39. *Therefore he will be, Timon.* It has been conjectured that something has been omitted here by the Folio printer. As the passage stands, it will bear the interpretation, 'Therefore he will still be honest, Timon;' meaning he will be honest enough to withdraw his suit, if you join with me to forbid him from resorting to my daughter.

40. *It must not bear my daughter.* The word "bear" is here used by Shakespeare in the same way that he sometimes uses the word "carry," to express 'prevail,' 'win,' 'achieve,' 'obtain;' as we now sometimes use the idiom, 'bear off,' or 'carry off.' See Note 80, Act ii., "Coriolanus."

41. *And she accepts of it.* The word "love," in the previous question, allows "it" here to imply 'my love.' See Note 51 Act v., "Coriolanus."

Luc. Humbly I thank your lordship: never may
That state or fortune fall into my keeping,
Which is not ow'd to you![42]

[*Exeunt* LUCILIUS *and* Old Athenian.

Poet. Vouchsafe my labour,[43] and long live your lordship!

Tim. I thank you; you shall hear from me anon:
Go not away:—What have you there, my friend?

Pain. A piece of painting, which I do beseech
Your lordship to accept.

Tim. Painting is welcome.
The painting is almost the natural man;
For since dishonour traffics with man's nature,
He is but outside: these pencill'd figures are
Even such as they give out.[44] I like your work;
And you shall find I like it: wait attendance
Till you hear farther from me.

Pain. The gods preserve you!

Tim. Well fare you, gentleman: give me your hand;
We must needs dine together.—Sir, your jewel
Hath suffer'd under praise.

Jew. What, my lord! dispraise?

Tim. A mere satiety of commendations.
If I should pay you for 't as 'tis extoll'd,
It would unclew me quite.[45]

Jew. My lord, 'tis rated
As those which sell would give: but you well know,
Things of like value, differing in the owners,
Are prized by their masters:[46] believe 't, dear lord,
You mend the jewel by the wearing it.

Tim. Well mock'd.

Mer. No, my good lord; he speaks the common tongue,
Which all men speak with him.

Tim. Look, who comes here: will you be chid?

Enter APEMANTUS.[47]

Jew. We'll bear, with your lordship.

Mer. He'll spare none.

Tim. Good morrow to thee, gentle Apemantus!

Apem. Till I be gentle, stay thou for thy good morrow;
When thou art Timon's dog, and these knaves honest.

Tim. Why dost thou call them knaves? thou knows't them not.

Apem. Are they not Athenians?

Tim. Yes.

Apem. Then I repent not.

Jew. You know me, Apemantus?

Apem. Thou know'st I do; I call'd thee by thy name.

Tim. Thou art proud, Apemantus.

Apem. Of nothing so much as that I am not like Timon.

Tim. Whither art going?

Apem. To knock out an honest Athenian's brains.

Tim. That's a deed thou 'lt die for.

Apem. Right, if doing nothing be death by the law.

Tim. How likest thou this picture, Apemantus?

Apem. The best, for the innocence.

Tim. Wrought he not well that painted it?

Apem. He wrought better that made the painter; and yet he's but a filthy piece of work.

Pain. You're a dog.

Apem. Thy mother's of my generation: what's she, if I be a dog?

Tim. Wilt dine with me, Apemantus?

Apem. No; I eat not lords.

Tim. An thou shouldst, thou'dst anger ladies.
How dost thou like this jewel, Apemantus?

Apem. Not so well as plain-dealing,[48] which will not cost a man a doit.

Tim. What dost thou think 'tis worth?

Apem. Not worth my thinking.—How now, poet!

Poet. How now, philosopher!

Apem. Thou liest.

Poet. Art not one?

Apem. Yes.

Poet. Then I lie not.

Apem. Art not a poet?

Poet. Yes.

Apem. Then thou liest: look in thy last work, where thou hast feigned him a worthy fellow.

Poet. That's not feigned,—he is so.

Apem. Yes, he is worthy of thee, and to pay thee for thy labour: he that loves to be flattered is

42. *Which is not ow'd to you.* 'Which is not deemed by me as owing to you, or due to you;' and therefore to be held as yours and at your disposal.

43. *Vouchsafe my labour.* 'Vouchsafe to approve and accept my labour.' See Note 37, Act iii., "King John." Shakespeare often uses "vouchsafe" exactly as the French use their word *agréer*, 'condescend to accept,' 'receive favourably.'

44. *Even such as they give out.* 'Precisely what they profess to be;' true to themselves and to the life.

45. *It would unclew me quite.* 'It would leave me quite undone;' stripped of fortune, as a ball of thread is unclewed or unwound.

46. *Are prized by their masters.* 'Are rated according to the esteem in which their possessor is held.'

47. *Apemantus.* The name and character of this personage were probably adopted by Shakespeare from the novel in Paynter's "Palace of Pleasure;" while he may have taken some additional points in its delineation from the "Sale of Philosophers," in Lucian's Dialogues. This book was translated by Jasper Mayne in 1638, and published in 1664.

48. *Not so well as plain-dealing.* In allusion to the proverb, "Plain-dealing is a jewel; but they who use it die beggars."



Timon. Look, who comes here: will you be chid?
Jeweller. We'll bear, with your lordship. *Act I. Scene I.*

worthy o' the flatterer. Heavens, that I were a lord!

Tim. What wouldst do then, Apemantus?

Apem. Even as Apemantus does now,—hate a lord with my heart.

Tim. What! thyself?

Apem. Ay.

Tim. Wherefore?

Apem. That I had no angry wit to be a lord.[49] —Art not thou a merchant?

Mer. Ay, Apemantus.

Apem. Traffic confound thee, if the gods will not!

Mer. If traffic do it, the gods do it.

Apem. Traffic's thy god; and thy god confound thee!

Trumpet sounds. Enter a Servant.

Tim. What trumpet's that?

Serv. 'Tis Alcibiades, and some twenty horse,[50] All of companionship.

Tim. Pray entertain them; give them guide to us.— [*Exeunt some* Attendants. You must needs dine with me:—go not you hence

49. *That I had no angry wit to be a lord.* This sentence has been suspected of error, and has been variously altered. As it stands, it appears to us to bear the interpretation, 'That being a lord, I should have no angry wit;' no faculty for acrimonious satire,—such as Apemantus prides himself upon possessing. The sentence also includes the effect of 'that I had given up (Apemantus's) angry wit in order to be a lord.'

It must be borne in mind that Shakespeare sometimes uses the form "to be" very peculiarly; for instance, in this very play, we find, "Never mind was *to be* so unwise, *to be* so kind;" where the construction is not in accordance with common phraseology. See Note 14, Act ii.

50. *Some twenty horse.* "Horse" is here used for 'horsemen.' See Note 43, Act iii., "Taming of the Shrew;" and Note 32, Act iv., "First Part Henry VI."

Till I have thank'd you:—when dinner's done,
Show me this piece.—I am joyful of your sights.

Enter ALCIBIADES, *with his* Company.

Most welcome, sir! [*They salute.*

Apem. So, so, there!—
Aches[51] contract and starve[52] your supple joints!—
That there should be small love 'mongst these sweet knaves,
And all this courtesy! The strain of man's bred out[53]
Into baboon and monkey.

Alcib. Sir, you have sav'd my longing, and I feed
Most hungerly on your sight.

Tim. Right welcome, sir!
Ere we depart,[54] we'll share a bounteous time
In different pleasures. Pray you, let us in.
[*Exeunt all except* APEMANTUS.

Enter two Lords.

First Lord. What time o' day is 't, Apemantus?

Apem. Time to be honest.

First Lord. That time serves still.

Apem. The most accursèd thou,[55] that still omitt'st it.

Sec. Lord. Thou art going to Lord Timon's feast?

Apem. Ay, to see meat fill knaves, and wine heat fools.

Sec. Lord. Fare thee well, fare thee well.

Apem. Thou art a fool to bid me farewell twice.

Sec. Lord. Why, Apemantus?

Apem. Shouldst have kept[56] one to thyself, for I mean to give thee none.

First Lord. Hang thyself!

Apem. No, I will do nothing at thy bidding: make thy requests to thy friend.

Sec. Lord. Away, unpeaceable dog, or I'll spurn thee hence!

Apem. I will fly, like a dog, the heels o' the ass. [*Exit.*

First Lord. He's opposite to humanity.—Come, shall we in,
And taste Lord Timon's bounty? he outgoes
The very heart of kindness.

Sec. Lord. He pours it out; Plutus, the god of gold,
Is but his steward: no meed,[57] but he repays
Sevenfold above itself; no gift to him,
But breeds the giver a return exceeding
All use of quittance.[58]—

First Lord. The noblest mind he carries
That ever govern'd man.

Sec. Lord. Long may he live in fortunes!—Shall we in?

First Lord. I'll keep you company.[59] [*Exeunt.*

SCENE II.—ATHENS. *A Room of State in* TIMON'S *House.*

Hautboys playing loud music. A great banquet served in; FLAVIUS *and others attending; then enter* TIMON, ALCIBIADES, Lords, Senators, *and* VENTIDIUS. *Then comes, dropping after all,* APEMANTUS, *discontentedly.*

Ven. Most honour'd Timon,
It hath pleas'd the gods to remember my father's age,
And call him to long peace.
He is gone happy, and has left me rich:
Then, as in grateful virtue I am bound
To your free heart, I do return those talents,
Doubled with thanks and service, from whose help
I deriv'd liberty.

Tim. Oh, by no means,
Honest Ventidius; you mistake my love:
I gave it freely ever; and there's none
Can truly say he gives, if he receives:
If our betters play at that game, we must not dare
To imitate them; faults that are rich are fair.

Ven. A noble spirit!
[*They all stand ceremoniously looking on* TIMON.

Tim. Nay, my lords, ceremony was but devis'd at first
To set a gloss on faint deeds, hollow welcomes,

---

51. *Aches.* Here, and elsewhere, sounded as a dissyllable. See Note 59, Act i., "Tempest."

52. *Starve.* Here used for 'destroy,' 'perish.'

53. *The strain of man's bred out.* 'The race of man is degenerated.' See Note 48, Act ii., "Much Ado."

54. *Depart.* Sometimes, as here, used for 'part,' 'separate.' See Note 78, Act ii., "King John."

55. *The most accursed thou.* Ritson proposed to change "most" here to 'more;' a proposal followed by Hanmer and others. But it may be that here the superlative is used where ordinarily the comparative is employed, as in other passages the comparative is used where the superlative is ordinarily employed (see Note 6, Act v., "Coriolanus"); and also it may be that the present sentence is an instance of one of those phrases we have pointed out, in which Shakespeare uses a well-known form of expression, while varying it by the introduction of a word of his own. See Note 46, Act iv., "Romeo and Juliet." Apemantus may be intended to use the common form of 'the more accursed thou,' and to give it intensified virulence by substituting "most" for 'more.'

56. *Shouldst have kept, &c.* Here 'thou' is elliptically understood before "shouldst." See Note 7, Act v., "Henry VIII."

57. *Meed.* Here used for 'merit,' 'desert.' See Note 10, Act ii., "Third Part Henry VI."

58. *All use of quittance.* 'All usual requital.'

59. *I'll keep you company.* The prefix of "*First Lord*" is omitted in the Folio; and these words are made a portion of the preceding speech.

Recanting goodness, sorry ere 'tis shown;
But where there is true friendship, there needs none.
Pray, sit; more welcome are ye to my fortunes
Than my fortunes to me. [*They sit.*

First Lord. My lord, we always have confess'd it.

Apem. Ho, ho, confess'd it! hang'd it, have you not?[60]

Tim. Oh, Apemantus,—you are welcome.

Apem. No;
You shall not make me welcome:
I come to have thee thrust me out of doors.

Tim. Fie, thou'rt a churl; you've got a humour there
Does not become a man; 'tis much to blame.—
They say, my lords, *Ira furor brevis est*;[61]
But yond man is ever angry.[62]
Go, let him have a table by himself;
For he does neither affect company,
Nor is he fit for 't, indeed.

Apem. Let me stay at thine apperil,[63] Timon:
I come to observe; I give thee warning on 't.

Tim. I take no heed of thee; thou'rt an Athenian, therefore welcome: I myself would have no power; pr'ythee, let my meat make thee silent.

Apem. I scorn thy meat; 'twould choke me, for I should ne'er flatter thee.[64]—Oh, you gods, what a number of men eat Timon, and he sees them not! It grieves me to see
So many dip their meat in one man's blood;
And all the madness is, he cheers them up too.
I wonder men dare trust themselves with men:
Methinks they should invite them without knives;[65]
Good for their meat, and safer for their lives.
There's much example for 't; the fellow that sits next him now, parts bread with him, and pledges[66] the breath of him in a divided draught, is the readiest man to kill him: it has been proved. If I were a huge man, I should fear to drink at meals;
Lest they should spy my windpipe's dangerous notes:[67]
Great men should drink with harness[68] on their throats.

Tim. My lord, in heart;[69] and let the health go round.

Sec. Lord. Let it flow this way, my good lord.

Apem. Flow this way! A brave fellow! he keeps his tides well.—Those healths will make thee and thy state look ill, Timon.—
Here's that which is too weak to be a sinner,
Honest water, which ne'er left man i' the mire:
This and my food are equals; there's no odds:
Feasts are too proud to give thanks to the gods.

APEMANTUS'S GRACE.

Immortal gods, I crave no pelf;[70]
I pray for no man but myself:
Grant I may never prove so fond,[71]
To trust man on his oath or bond;
Or a wanton, for her weeping;
Or a dog, that seems a-sleeping;
Or a keeper with my freedom;
Or my friends, if I should need 'em.
Amen. So fall to 't:
Rich men sin, and I eat root.[72]
[*Eats and drinks.*

Much good dich[73] thy good heart, Apemantus!

Tim. Captain Alcibiades, your heart's in the field now.

Alcib. My heart is ever at your service, my lord.

Tim. You had rather be at a breakfast of enemies than a dinner of friends.

Alcib. So they were bleeding-new, my lord, there's no meat like 'em: I could wish my best friend at such a feast.

Apem. 'Would all those flatterers were thine enemies, then, that then thou mightst kill 'em, and bid me to 'em!

First Lord. Might we but have that happiness, my lord, that you would once use our hearts, whereby we might express some part of our zeals, we should think ourselves for ever perfect.[74]

Tim. Oh, no doubt, my good friends; but the

60. *Confess'd it! hang'd it, have you not?* In allusion to the old proverbial saying, "Confess and be hanged."

61. *Ira furor brevis est.* Latin; 'Anger is a brief madness.'

62. *But yond man is ever angry.* The Folio prints 'verie' for "ever." Rowe's correction.

63. *Apperil.* A form of 'peril;' frequently used by Ben Jonson in his plays.

64. *'Twould choke me, for I should ne'er flatter thee.* "For" is here used in the sense of 'because.'

65. *They should invite them without knives.* Formerly it was the custom for each guest to bring his own knife for use at table.

66. *Parts bread with him, and pledges, &c.* The Folio omits "and" here. Inserted by Pope.

67. *My windpipe's dangerous notes.* 'The dangerous notification of where my windpipe precisely lies.' In former times men's dress left the throat uncovered. There is probably a play on the words "wind-*pipes*" and "*notes*."

68. *Harness.* 'Armour.' See Note 68, Act iii., "First Part Henry IV."

69. *In heart.* 'In heartiness;' 'in truth,' 'in sincerity.' Timon is pledging one of the lords, his friends; and means, 'My lord, I drink to you in all heartiness.'

70. *Pelf.* A scornful term for 'riches,' 'money,' 'goods.' Low Latin, *pelfra*.

71. *Fond.* 'Weak,' 'foolish.'

72. *Rich men sin, and I eat root.* It has been proposed to change "sin" to 'sing' or 'dine' here; but we think the word "sin" is used antithetically to "eat root," in the sense of 'eat sinfully,' 'gorge,' or 'gormandise,' with allusion to *gluttony* being one of the seven deadly *sins*.

73. *Dich.* This appears to be a peculiar form of 'do 't,' 'do it,' or 'may it do;' but no other instance of the word "dich" thus used has hitherto been found.

74. *Perfect.* Here used for 'perfect in content,' or 'perfectly contented.'

gods themselves have provided that I shall have much help from you: how had you been my friends else? why have you that charitable[75] title from thousands, did not you chiefly belong to my heart? I have told more of you to myself than you can with modesty speak in your own behalf; and thus far I confirm you. Oh, you gods, think I, what need we have any friends, if we should ne'er have need of them? they were the most needless creatures living, should we ne'er have use for them; and would most resemble sweet instruments hung up in cases, that keep their sounds to themselves. Why, I have often wished myself poorer, that I might come nearer to you. We are born to do benefits: and what better or properer can we call our own than the riches of our friends? Oh, what a precious comfort 'tis, to have so many, like brothers, commanding one another's fortunes! Oh, joy, e'en made away ere 't can be born![76] Mine eyes cannot hold out water, methinks: to forget their faults, I drink to you.

Apem. Thou weepest to make them drink, Timon.

Sec. Lord. Joy had the like conception in our eyes,
And, at that instant, like a babe sprung up.

Apem. Ho, ho! I laugh to think that babe a bastard.

Third Lord. I promise you, my lord, you mov'd me much.

Apem. Much![77] [*Tucket sounded.*

Tim. What means that trump?

Enter a Servant.

How now!

Serv. Please you, my lord, there are certain ladies most desirous of admittance.

Tim. Ladies! what are their wills?

Serv. There comes with them a forerunner, my lord, which bears that office, to signify their pleasures.

Tim. I pray, let them be admitted.

Enter CUPID.

Cup. Hail to thee, worthy Timon;—and to all
That of his bounties taste!—The five best senses
Acknowledge thee their patron; and come freely
To gratulate thy plenteous bosom: the ear,
Taste, touch, smell, pleas'd from thy table rise;[78]
They only now come but to feast thine eyes.

Tim. They 're welcome all; let them have kind admittance:—
Music, make their welcome! [*Exit* CUPID.

First Lord. You see, my lord, how ample you're belov'd.

Music. Re-enter CUPID, *with a mask of* Ladies *as Amazons, with lutes in their hands, dancing and playing.*

Apem. Hey day! what a sweep of vanity comes this way!
They dance! they are mad women.[79]
Like madness is the glory of this life,
As this pomp shows to a little oil and root.[80]
We make ourselves fools, to disport ourselves;
And spend our flatteries, to drink those men,
Upon whose age we void it up again,
With poisonous spite and envy.
Who lives, that 's not depravèd or depraves?
Who dies, that bears not one spurn to their graves
Of their friends' gift?
I should fear, those that dance before me now
Would one day stamp upon me: 't has been done;
Men shut their doors against a setting sun.

The Lords *rise from table, with much adoring of* TIMON; *and to show their loves, each singles out an* Amazon, *and all dance, men with women, a lofty strain or two to the hautboys, and cease.*

Tim. You have done our pleasures much grace, fair ladies,
Set a fair fashion on our entertainment,
Which was not half so beautiful and kind;
You have added worth unto 't and lustre,
And entertain'd me with mine own device;
I am to thank you for it.

First Lady. My lord, you take us even at the best.[81]

75. *Charitable.* Here used by Timon in its primitive sense of 'loving,' as referring to the affection subsisting between himself and his friends; and in its more usual sense of 'kindly,' 'benevolent,' as referring to their professions of willingness to assist him.

76. *Oh, joy, e'en made away ere 't can be born!* 'Oh, joy, that is drowned in tears ere it can express itself!' The Folio misprints 'ioyes' for "joy." Rowe's correction.

77. *Much!* Apemantus sneeringly echoes the Third Lord's word, converting it into the significant exclamation colloquially used in Shakespeare's time. See Note 87, Act ii., "Second Part Henry IV."

78. *The ear, taste, touch, smell, pleas'd, &c.* The Folio prints, 'There tast, touch all, pleas'd, &c.' Warburton made the correction; which enables the passage to show that four senses have been gratified at Timon's table, while the fifth, sight, is to be delighted by the approaching mask.

79. *They dance! they are mad women.* The Puritanical writers of Shakespeare's time denounced dancing as madness and sin. Stubbes, in his "Anatomie of Abuses," 1583, speaks of "*dauncers* thought to be *madmen*." "And as in all feasts and pastimes dauncing is the last, so it is the extream of all other vice."

80. *Like madness is the glory of this life, as this pomp shows to, &c.* 'Just such madness is the glory of this life, as the pomp of this feast appears when compared with the philosopher's frugal repast of a little oil and a few roots.' We have before remarked upon the peculiar construction visible in many of Shakespeare's passages of comparison. See, among several others, Note 37, Act ii., "Coriolanus."

81. *You take us even at the best.* 'You make the best of our attempts.' The Folio gives the prefix to this speech, '*1 Lord*,' instead of "First Lady," to whom it obviously belongs, as a reply to Timon's compliment to herself and her companions. Steevens made the correction.



Timon. Ladies, there is an idle banquet attends you:
Please you to dispose yourselves.

All Ladies. Most thankfully, my lord.

Act I. Scene II.

Apem. 'Faith, for the worst is filthy; and would not hold taking, I doubt me.

Tim. Ladies, there is an idle banquet attends you:
Please you to dispose yourselves.

All Lad. Most thankfully, my lord.

[*Exeunt* CUPID *and* Ladies.

Tim. Flavius,—

Flav. My lord?

Tim. The little casket bring me hither.

Flav. Yes, my lord.—[*Aside.*] More jewels yet!
There is no crossing him in his humour;
Else I should tell him well,[82] i' faith, I should:
When all's spent, he'd be cross'd then,[83] an he could.
'Tis pity bounty had not eyes behind,[84]
That man might ne'er be wretched for his mind.[85]

[*Exit, and returns with the casket.*

First Lord. Where be our men?

Serv. Here, my lord, in readiness.

Sec. Lord. Our horses!

Tim. Oh, my friends,
I have one word to say to you:—look you, my good lord,
I must entreat you, honour me so much
As to advance this jewel;[86] accept it and wear it,
Kind my lord.

First Lord. I am so far already in your gifts,—

All. So are we all.

Enter a Servant.

Serv. My lord, there are certain nobles of the senate
Newly alighted, and come to visit you.

Tim. They are fairly welcome.

Flav. I beseech your honour,
Vouchsafe me a word; it does concern you near.

Tim. Near! why, then, another time I'll hear thee:
I pr'ythee, let's be provided to show them entertainment.

Flav. [*Aside.*] I scarce know how.

Enter a second Servant.

Sec. Serv. May it please your honour, Lord Lucius,
Out of his free love, hath presented to you
Four milk-white horses, trapp'd in silver.

Tim. I shall accept them fairly: let the presents
Be worthily entertain'd.

Enter a third Servant.

How now! what news?

Third Serv. Please you, my lord, that honourable gentleman, Lord Lucullus, entreats your company to-morrow to hunt with him; and has sent your honour two brace of greyhounds.

Tim. I'll hunt with him; and let them be receiv'd,
Not without fair reward.

Flav. [*Aside.*] What will this come to?
He commands us to provide, and give great gifts,
And all out of an empty coffer:
Nor will he know his purse; or yield me this,
To show him what a beggar his heart is,
Being of no power to make his wishes good:
His promises fly so beyond his state,
That what he speaks is all in debt, he owes
For every word: he is so kind, that he now
Pays interest for 't; his land's put to their books.
Well, would I were gently put out of office,
Before I were forc'd out!
Happier is he that has no friend to feed
Than such that do e'en enemies exceed.
I bleed inwardly for my lord. [*Exit.*

Tim. You do yourselves
Much wrong, you bate too much of your own merits:—
Here, my lord, a trifle of our love.

Sec. Lord. With more than common thanks I will receive it.

Third Lord. Oh, he's the very soul of bounty!

Tim. And now I remember, my lord, you gave
Good words the other day of a bay courser
I rode on: it is yours, because you lik'd it.

82. *Else I should tell him well.* We here give the punctuation of the Folio; while most modern editors adopt Rowe's, which places a dash between "him" and "well," making "well, i'faith, I should," a parenthetical phrase, and "when all's spent," &c., what Flavius would tell Timon, instead of its being Flavius's present reflection upon his master's extravagance. We agree with Mr. Staunton in believing that "tell him well" bears the sense of 'rate him,' or 'call him to account' it appears to us to be equivalent to the modern vulgarism, 'tell him his own,' or 'tell him a piece of my mind.' 'Tell him plainly,' and 'tell him flatly,' too, often used by Shakespeare, are phrases of the same kind.

83. *He'd be cross'd then.* "Cross'd" is here used with a play on the word, in its sense of 'thwarted,' as referring to the previous expression, "crossing him in his humour," and in its sense of having the hand crossed with money. There is a somewhat similar quibbling allusion pointed out in Note 38, Act ii., "As You Like It." The present passage includes a kind of pun on the word "tell," in its connection with "cross'd;" inasmuch as "tell" is sometimes used to express reckon or count money.

84. *'Tis pity bounty had not eyes behind.* In order that it might perceive the consequences which follow in its train, when lavishly exercised.

85. *That man might ne'er be wretched for his mind.* 'That man might never come to misery through his generosity of disposition.' "For" is here used in the sense of 'through,' 'on account of' (see Note 29, Act iv., "Romeo and Juliet"); and "mind" in the sense of 'high-mindedness,' 'liberality of spirit.'

86. *Advance this jewel.* 'Give it dignity by acceptance,' 'honour it by wearing it;' as, a short time before, the Jeweller tells Timon he would "mend the jewel by the wearing it."

Sec. Lord. Oh, I beseech you, pardon me, my lord, in that.

Tim. You may take my word, my lord; I know, no man
Can justly praise, but what he does affect:
I weigh my friend's affection with mine own;
I'll tell you true.[87] I'll call to you.[88]

All Lords. Oh, none so welcome.

Tim. I take all and your several visitations
So kind to heart, 'tis not enough to give;
Methinks, I could deal kingdoms to my friends,
And ne'er be weary.—Alcibiades,
Thou art a soldier, therefore seldom rich
It comes in charity to thee: for all thy living
Is 'mongst the dead;[89] and all the lands thou hast
Lie in a pitch'd field.

Alcib. Ay, defil'd land, my lord.

First Lord. We are so virtuously bound,—

Tim. And so
Am I to you.

Sec. Lord. So infinitely endear'd,—

Tim. All to you.[90]—Lights, more lights!

First Lord. The best of happiness,
Honour, and fortunes, keep with you, Lord Timon!

Tim. Ready for his friends.

[*Exeunt* ALCIBIADES, Lords, *&c.*

Apem. What a coil's here![91]
Serving of becks,[92] and juttings out behind!
I doubt whether their legs[93] be worth the sums
That are given for 'em. Friendship's full of dregs
Methinks, false hearts should never have sound legs.
Thus honest fools lay out their wealth on court'sies.

Tim. Now, Apemantus, if thou wert not sullen,
I would be good to thee.

Apem. No, I'll nothing: for if I should be bribed too, there would be none left to rail upon thee; and then thou wouldst sin the faster. Thou giv'st so long, Timon, I fear me thou wilt give away thyself in paper[94] shortly: what need these feasts, pomps, and vain-glories?

Tim. Nay, an you begin to rail on society once, I am sworn not to give regard to you. Farewell; and come with better music. [*Exit.*

Apem. So;—thou wilt not hear me now,—thou shalt not then, I'll lock thy heaven[95] from thee.
Oh, that men's ears should be
To counsel deaf, but not to flattery. [*Exit.*

ACT II.

SCENE I.—ATHENS. *A Room in a* Senator's *House.*

Enter a Senator, *with papers in his hand.*

Sen. And late, five thousand;—to Varro and to Isidore
He owes nine thousand;—besides my former sum,
Which makes it five and twenty.—Still in motion
Of raging waste? It cannot hold; it will not.
If I want gold, steal but a beggar's dog,
And give it Timon, why, the dog coins gold:
If I would sell my horse, and buy twenty more
Better than he, why, give my horse to Timon,
Ask nothing, give it him, it foals me, straight,
And able horses:[1] no porter at his gate;
But rather one that smiles, and still invites[2]
All that pass by. It cannot hold; no reason

87. *I'll tell you true.* Johnson proposed to change "I'll" here to 'I;' but Shakespeare frequently uses "I'll tell you," or "I'll tell thee," where the usual form is 'I tell you,' or 'I tell thee,' in other passages besides the two pointed out in Note 26, Act iv., "As You Like It."

88. *I'll call to you.* Equivalent to the modern idiom, 'I'll call upon you;' 'I'll call at or come to your house.'

89. *All thy living is 'mongst the dead.* "Living" is here punningly used: in its sense of 'existing,' and in its sense of 'possessions.' See Note 47, Act v., "Merchant of Venice."

90. *All to you.* 'All good wishes to you,' 'all happiness be granted to you.'

91. *What a coil's here!* 'What a fuss is here!' See Note 81, Act ii., "Romeo and Juliet."

92. *Becks.* An old word for 'bows,' 'bendings of the head.'

93. *Legs.* Here used punningly; in its sense of 'limbs,' and in its sense of 'salutations,' 'acts of obeisance.' See Note 125, Act ii., "First Part Henry IV."

94. *In paper.* In securities,' 'in bonds.'

95. *Thy heaven.* Apemantus means *good advice*, the only thing which could save Timon. The word "counsel," in the next line but one, shows this to be the right interpretation.

1. *It foals me, straight, and able horses.* 'It straightway produces me several full-grown horses.' "Me" is here used in the idiomatic manner so frequently pointed out. See Note 88, Act iv., "Henry V."

2. *No porter at his gate; but rather one, &c.* Porters were usually stern, surly, and forbidding of aspect, as is testified by many passages from ancient writers; so that the mere term "porter" here infers a grim official whose office it is to keep people out, while the word "one," in the next line, does not refer to "porter," but means 'a person,' 'some one that smiles,' &c.

Can found his state in safety.[3]—Caphis, ho!
Caphis, I say!

Enter CAPHIS.

Caph. Here, sir; what is your pleasure?
Sen. Get on your cloak, and haste you to Lord Timon;
Importune him for my moneys; be not ceas'd
With slight denial;[4] nor then silenc'd, when—
"Commend me to your master"—and the cap
Plays in the right hand, thus;[5]—but tell him,
My uses cry to me, I must serve my turn
Out of mine own; his days and times are past,
And my reliances on his fracted dates[6]
Have smit my credit: I love and honour him;
But must not break my back to heal his finger:
Immediate are my needs; and my relief
Must not be toss'd and turn'd to me in words,
But find supply immediate.[7] Get you gone
Put on a most importunate aspect,
A visage of demand; for, I do fear,
When every feather sticks in his own wing,[8]
Lord Timon will be left a naked gull,[9]
Which flashes now a phœnix.[10] Get you gone.
Caph. I go, sir.

Sen. Take the bonds along with you,[11]
And have the dates in compt.[12]
Caph. I will, sir,
Sen. Go. [*Exeunt.*

SCENE II.—ATHENS. *A Hall in* TIMON'S *House.*

Enter FLAVIUS, *with many bills in his hand.*

Flav. No care, no stop! so senseless of expense,
That he will neither know how to maintain it,
Nor cease his flow of riot: takes no account
How things go from him; nor resumes no care[13]
Of what is to continue: never mind
Was to be so unwise, to be so kind.[14]
What shall be done? he will not hear, till feel:[15]
I must be round with him,[16] now he comes from hunting.
Fie, fie, fie, fie!

Enter CAPHIS, *and the* Servants *of* ISIDORE *and* VARRO.

Caph. Good even, Varro:[17] what!
You come for money?

---

3. *Can found his state in safety.* The Folio prints 'sound' (with a long s) for "found" here. Hanmer's correction. We cannot think the passage will bear either of the senses given to it by those who retain the originally printed word 'sound:' some of whom interpret 'sound' here to mean 'fathom,' others interpreting it to mean 'proclaim.' We think that the phrase "can found his state in safety" signifies 'can consider his state to be founded in safety,' 'can judge his condition to have any safe or solid foundation.' We are confirmed in our belief of the misprint here, because in the next scene of this same play there occurs a similar typographical error committed by the Folio printer of 'sound' (also printed with a long s) for "found." See Note 31 of the present Act.

4. *Be not ceas'd with slight denial.* Here "ceas'd" is used actively. See Note 21, Act v., "Second Part Henry VI."

5. *The cap plays in the right hand, thus.* The present passage appears to us to support our interpretation of the word "bonneted" in Note 47, Act ii., "Coriolanus."

6. *Fracted dates.* 'Broken dates.' See Note 37, Act ii., "Henry V." The expression signifies appointed dates on which promises of payment have been broken.

7. *But find supply immediate.* "Must not," in the previous line, gives 'must' to be elliptically understood between "but" and "find" here.

8. *When every feather sticks in his own wing.* "His" here used for 'its.'

9. *Gull.* Here used in a double sense, that of 'dupe,' and that of 'callow or unfledged bird.' See Note 6, Act v., "First Part Henry IV." The word "naked" renders doubly obvious the allusion to being without feathers; and indeed the term "a naked gull" was a technicality, as well as "a gull," for a nestling bird. The fact that callow birds are of a yellowish cast makes it probable that "gull," as thus applied, is derived from the Saxon *geole*, or Gothic *gul*, yellow.

10. *Which flashes now a phœnix.* The present passage affords another instance of the former use of "which" for 'who,' and "who" for 'which,' giving the means of imparting increased effect to figurative writing (see Note 18, Act v., "Richard II.); since here "which" applies to "Lord Timon" in his own person, and to "a naked gull" as figuratively personifying him.

11. *Take the bonds, &c.* These words, in the Folio, are preceded by a repetition of "I go, sir;" which may possibly have been meant for 'Ay, go, sir,' to mark the senator's impatient repetition of the man's words, bidding him be gone at once; but it seems more probable that the phrase was repeated by a mistake of the printer or transcriber.

12. *And have the dates in compt.* 'And take account of the dates.' The Folio prints this line, 'And haue the dates in. Come.' Theobald's correction.

13. *Nor resumes no care of what, &c.* The Folio gives 'resume' instead of "resumes." Rowe's correction. The double negative is not unusual with Shakespeare; yet even allowing this, if "resumes" be taken in its usual sense of 're-takes' or 'assumes again,' the passage seems still doubtful, because Timon never having taken care of his possessions cannot be expected to re-take care of them. We think, therefore, that it is possible that "resumes no care" is here used to express something like 'takes no recapitulatory care,' 'takes no summing-up care;' as the French use their word '*résumé*' for 'recapitulation,' 'summary,' or 'summing-up.'

14. *Never mind was to be so unwise, to be so kind.* 'There never was a mind being so unwise, yet at the same time so kind;' or, 'There never was a mind created at once so unwise and so kind;' or, again, 'Never was there a mind made to be so unwise and to be so kind.' We have before now remarked upon Shakespeare's peculiar employment of 'to be.' See Note 49, Act i. of the present play. Also, Note 28, Act v., "Henry VIII."

15. *He will not hear, till feel.* "He" is elliptically understood as repeated between "till" and "feel."

16. *I must be round with him.* "Round" is here used in the sense of 'plain,' 'frank,' 'blunt,' 'out-spoken,' or 'free-spoken.' See Note 46, Act ii., "Twelfth Night."

17. *Good even, Varro.* 'Good den,' 'good even,' or 'good evening,' was always used in salutation directly after twelve o'clock in the day had passed. "Varro" is here addressed to Varro's servant; men often being called by their masters' names or titles. So, in the more modern farce of "High Life Below Stairs," written by Garrick in 1759, the duke's servant is addressed as "my lord duke," "your grace," &c., and Sir Harry's servant as "Sir Harry," "baronet," &c.



Timon. You make me marvel: wherefore, ere this time,
Had you not fully laid my state before me? *Act II. Scene II.*

Var. Serv. Is 't not your business too?
Caph. It is:—and yours too, Isidore?
Isid. Serv. It is so.
Caph. Would we were all discharg'd![18]
Var. Serv. I fear it.[19]
Caph. Here comes the lord.

Enter TIMON, ALCIBIADES, *and* Lords, *&c.*

Tim. So soon as dinner's done, we'll forth again,[20]
My Alcibiades.—With me? What is your will?
Caph. My lord, here is a note of certain dues.
Tim. Dues! Whence are you?
Caph. Of Athens here, my lord.
Tim. Go to my steward.
Caph. Please it your lordship, he hath put me off
To the succession of new days this month:
My master is awak'd by great occasion
To call upon his own; and humbly prays you,
That with your other noble parts you'll suit,
In giving him his right.
Tim. Mine honest friend,
I p'rythee, but repair to me next morning.

18. *Would we were all discharg'd!* 'Would that all the debts owing to us were discharged!' In the "Comedy of Errors," Act iv., sc. 1, we find the same idiom, where Angelo says, "See him presently discharged;" meaning, 'See that my debt to him be immediately discharged.'

19. *I fear it.* 'I fear that we shall not be discharged,' or 'paid.' See Note 4, Act i., "Romeo and Juliet."

20. *So soon as dinner's done, we'll forth again.* Timon means that he and his guests will go out again a-hunting, from which diversion Flavius's speech shows they had just returned. In Shakespeare's time it was the custom to hunt in the latter part of the day as well as early. From Laneham's "Account of the Entertainment at Kenilworth Castle" we find that Queen Elizabeth, while there, hunted both in the afternoon and evening.

Capb. Nay, good my lord,—
Tim. Contain thyself, good friend.
Var. Serv. One Varro's servant, my good lord,—
Isid. Serv. From Isidore;
He humbly prays your speedy payment,—
Capb. If you did know, my lord, my master's wants,—
Var. Serv. 'Twas due on forfeiture, my lord, six weeks
And past,—
Isid Serv. Your steward puts me off, my lord;
And I am sent expressly to your lordship.
Tim. Give me breath.—
I do beseech you, good my lords, keep on;
I'll wait upon you instantly.
[*Exeunt* ALCIBIADES *and* Lords.
[*To* FLAVIUS.] Come hither: pray you,
How goes the world, that I am thus encounter'd
With clamorous demands of date-broke bonds,[21]
And the detention of long-since-due debts,
Against my honour?
Flav. Please you, gentlemen,
The time is unagreeable to this business:
Your importunacy cease till after dinner;
That I may make his lordship understand
Wherefore you are not paid.
Tim. Do so, my friends.—
See them well entertain'd. [*Exit.*
Flav. Pray, draw near. [*Exit.*

Enter APEMANTUS *and* Fool.

Capb. Stay, stay, here comes the fool with Apemantus: let's ha' some sport with 'em.
Var. Serv. Hang him, he 'll abuse us.
Isid. Serv. A plague upon him, dog!
Var. Serv. How dost, fool?
Apem. Dost dialogue with thy shadow?
Var. Serv. I speak not to thee.
Apem. No, 'tis to thyself.—[*To the* Fool.] Come away.
Isid. Serv. [*To* VAR. Serv.] There's the fool hangs on your back already.
Apem. No, thou stand'st single, thou'rt not on him yet.
Capb. Where's the fool now?
Apem. He last asked the question.—Poor rogues, and usurers' men! brokers between gold and want!
All Serv. What are we, Apemantus?
Apem. Asses.
All Serv. Why?
Apem. That you ask me what you are, and do not know yourselves.—Speak to 'em, fool.
Fool. How do you, gentlemen?
All Serv. Gramercies,[22] good fool: how does your mistress?
Fool. She's e'en setting on water to scald such chickens as you are.[23] Would we could see you at Corinth![24]
Apem. Good! gramercy.
Fool. Look you, here comes my mistress' page.[25]

Enter Page.

Page. [*To the* Fool.] Why, how now, captain! what do you in this wise company?—How dost thou, Apemantus?
Apem. Would I had a rod in my mouth, that I might answer thee profitably.
Page. Pr'ythee, Apemantus, read me the superscription of these letters: I know not which is which.
Apem. Canst not read?
Page. No.
Apem. There will little learning die, then, that day thou art hanged. This is to Lord Timon; this to Alcibiades. Go; thou wast born a bastard, and thou'lt die a broker.
Page. Thou wast whelped a dog, and thou shalt famish,—a dog's death. Answer not, I am gone.
Apem. Even so thou outrunnest grace. [*Exit* Page.] Fool, I will go with you to Lord Timon's.[26]
Fool. Will you leave me there?
Apem. If Timon stay at home.—You three serve three usurers?
All Serv. Ay; would they served us!
Apem. So would I,—as good a trick as ever hangman served thief.
Fool. Are you three usurers' men?
All Serv. Ay, fool.
Fool. I think no usurer but has a fool to his

21. *Demands of date-broke bonds.* The Folio gives 'demands of debt, broken bonds;' but the ensuing line, where "debts" are mentioned, makes it improbable that the Folio reading in the present line is correct, while the expression "fracted dates," in the previous scene, renders it likely that Steevens's emendation of "date-broke," which we adopt, is right.

22. *Gramercies.* 'Great thanks.' The more usual form was "gramercy;" which is used a little farther on. See Note 14, Act i., "Taming of the Shrew."

23. *To scald such chickens as you are.* It was usual to scald poultry before plucking, to make the feathers come off easily.

24. *Would we could see you at Corinth!* "Corinth" is here used by the Fool to indicate his mistress's residence; because it was a cant name given to dissolute haunts, originating in the celebration of the ancient worship of Venus at Corinth, and in the profligate manners of the Corinthians. See Note 64, Act ii., "First Part Henry IV."

25. *My mistress' page.* The Folio prints 'my masters page;' the mistake having probably arisen from the word in the original manuscript having been written merely with an initial M.

26. *I will go with you to Lord Timon's.* This probably refers not to Lord Timon's house, inasmuch as they are there already, but to Lord Timon's banqueting-room or Lord Timon's presence-chamber.

servant: my mistress is one, and I am her fool. When men come to borrow of your masters, they approach sadly, and go away merry; but they enter my mistress' house[27] merrily, and go away sadly: the reason of this?

Var. Serv. I could render one.

Apem. Do it, then, that we may account thee a profligate and a knave; which, notwithstanding, thou shalt be no less esteemed.

Var. Serv. What is a profligate, fool?

Fool. A fool in good clothes, and something like thee. 'Tis a spirit: sometime 't appears like a lord; sometime like a lawyer; sometime like a philosopher: he is very often like a knight; and, generally, in all shapes that man goes up and down in from fourscore to thirteen, this spirit walks in.

Var. Serv. Thou art not altogether a fool.

Fool. Nor thou altogether a wise man: as much foolery as I have, so much wit thou lackest.

Apem. That answer might have become Apemantus.

All Serv. Aside, aside; here comes Lord Timon.

Re-enter Timon *and* Flavius.

Apem. Come with me, fool, come.

Fool. I do not always follow lover, elder brother, and woman; sometime the philosopher.

[*Exeunt* Apemantus *and* Fool.

Flav. Pray you, walk near: I'll speak with you anon. [*Exeunt* Servants.

Tim. You make me marvel: wherefore, ere this time,
Had you not fully laid my state before me;
That I might so have rated my expense,
As I had leave of means?

Flav. You would not hear me,
At many leisures I propos'd.[28]

Tim. Go to:
Perchance some single vantages you took,
When my indisposition put you back;
And that unaptness made your minister,[29]
Thus to excuse yourself.

Flav. Oh, my good lord,
At many times I brought in my accounts,
Laid them before you;[30] you would throw them off,
And say, you found them in mine honesty.[31]
When, for some trifling present, you have bid me
Return so much,[32] I have shook my head and wept;
Yea, 'gainst the authority of manners, pray'd you
To hold your hand more close: I did endure
Not seldom, nor no slight checks, when I have
Prompted you, in the ebb of your estate,
And your great flow of debts. My dear-lov'd lord,[33]
Though you hear now (too late!), yet now's a time,
The greatest of your having lacks a half[34]
To pay your present debts.

Tim. Let all my land be sold.

Flav. 'Tis all engaged, some forfeited and gone;
And what remains will hardly stop the mouth
Of present dues: the future comes apace:
What shall defend the interim? and at length
How goes our reckoning?

Tim. To Lacedæmon did my land extend.

Flav. Oh, my good lord, the world is but a word:
Were it all yours to give it in a breath,
How quickly were it gone!

Tim. You tell me true.

Flav. If you suspect my husbandry or falsehood,[35]
Call me before the exactest auditors,
And set me on the proof. So the gods bless me,
When all our offices[36] have been oppress'd

27. *My mistress' house.* Here again the Folio prints 'masters' instead of "mistress."

28. *At many leisures I propos'd.* The first Folio prints 'propose' for "propos'd;" corrected in the second Folio. The sentence is elliptical; meaning, 'At many leisure moments, when I proposed to lay your state before you.'

29. *Some single vantages you took . . . . and that unaptness made, &c.* Here the "you" before "took" gives 'you' to be elliptically understood as repeated before "made;" according to a mode of construction not unfrequently used by Shakespeare. See, among many other examples, Note 98, Act iii, "Coriolanus," and Note 15 of the present Act.

30. *At many times I brought in my accounts, laid them before you.* Here 'when' is elliptically understood before "I," and 'and' before "laid."

31. *You found them in mine honesty.* The Folio prints 'sound' for "found" here.

32. *So much.* This expression is used by Shakespeare to imply an indefinite sum, such and such an amount; although here it may include the sense of so great a sum, or so large an amount.

33. *My dear-lov'd lord.* The first Folio omits "dear;" inserted by the editor of the second Folio.

34. *Yet now's a time, the greatest of your having lacks, &c.* 'Yet now is a time when the utmost of your wealth amounts not to half what is needful to pay your present debts.' "Having" is here and elsewhere used to express 'possessions.' See Note 94, Act iii., "Twelfth Night." We take occasion to point out the frequency with which the word 'when' is elliptically understood in the construction just hereabouts in the present play. See Notes 28 and 30.

35. *If you suspect my husbandry or falsehood.* 'If you suspect my want of good economy, or my fraudulent practice.' "Husbandry" is here used for 'good management,' 'economy,' 'thrift,' 'prudence' (see Note 16, Act i., "Troilus and Cressida"); and the sentence is constructed, like several others by Shakespeare, so as to give 'want of' to be elliptically understood therein. See Note 26, Act v., "Richard III."

36. *Offices.* The places, in a large mansion, where refreshments were prepared, and whence they were served out; as the cellar, the buttery, the larder, the pantry, &c. &c.

With riotous feeders; when our vaults have wept
With drunken spilth of wine; when every room
Hath blaz'd with lights, and bray'd with minstrelsy;
I have retir'd me to a wasteful cock,
And set mine eyes at flow.[37]

Tim. Pr'ythee, no more.

Flav. Heavens, have I said, the bounty of this lord!
How many prodigal bits have slaves and peasants
This night englutted! Who is not Timon's?
What heart, head, sword, force, means, but is Lord Timon's?
Great Timon, noble, worthy, royal Timon!
Ah! when the means are gone that buy this praise,
The breath is gone whereof this praise is made:
Feast-won, fast-lost; one cloud of winter showers,
These flies are couch'd.

Tim. Come, sermon me no farther:
No villanous bounty yet hath pass'd my heart;
Unwisely, not ignobly, have I given.
Why dost thou weep? Canst thou the conscience lack,
To think I shall lack friends? Secure[38] thy heart;
If I would broach the vessels of my love,
And try the argument of hearts[39] by borrowing,
Men and men's fortunes could I frankly use
As I can bid thee speak.

Flav Assurance bless your thoughts!

Tim. And, in some sort, these wants of mine are crown'd,
That I account them blessings; for by these
Shall I try friends: you shall perceive how you
Mistake my fortunes; I am wealthy in my friends.—
Within there! Flaminius! Servilius![40]

Enter FLAMINIUS, SERVILIUS, *and other* Servants.

Servants. My lord? my lord?—

Tim. I will dispatch you severally:—you, to Lord Lucius;—to Lord Lucullus you; I hunted with his honour to-day;—you, to Sempronius: commend me to their loves; and, I am proud, say, that my occasions have found time to use them toward a supply of money: let the request be fifty talents.

Flam. As you have said, my lord.

Flav. [*Aside.*] Lord Lucius and Lord Luculus? h'm!

Tim. [*To another* Serv.] Go you, sir, to the senators
(Of whom, even to the state's best health, I have
Deserv'd this hearing); bid them send o' the instant
A thousand talents to me.

Flav. I have been bold
(For that I knew it the most general[41] way)
To them to use your signet and your name;
But they do shake their heads, and I am here
No richer in return.

Tim. Is 't true? can 't be?

Flam. They answer, in a joint and corporate voice,
That now they are at fall,[42] want treasure, cannot
Do what they would; are sorry—you are honourable,—
But yet they could have wish'd—they know not—
Something hath been amiss—a noble nature
May catch a wrench—would all were well—'tis pity;—
And so, intending[43] other serious matters,
After distasteful looks, and these hard fractions,[44]
With certain half-caps[45] and cold-moving nods
They froze me into silence.

Tim. You gods, reward them!—
Pr'ythee, man, look cheerly. These old fellows
Have their ingratitude in them hereditary:
Their blood is cak'd, 'tis cold, it seldom flows;
'Tis lack of kindly warmth they are not kind;
And nature, as it grows again toward earth,
Is fashion'd for the journey, dull and heavy.—
[*To a* Servant.] Go to Ventidius:—[*To* FLAV.] Pr'ythee, be not sad,
Thou art true and honest; ingeniously[46] I speak,

37. *I have retir'd me to a wasteful cock, and set mine eyes at flow.* The expression "a wasteful cock" was explained by Hanmer to mean 'a cock-loft or garret lying in waste, neglected, put to no use;' while Johnson says it is 'a pipe with a turning stopple running to waste.' We think that the latter interpretation is evidently the right one; and that Flavius is referring to one of those taps of the wine-casks in the "vaults" he has mentioned, which, wastefully flowing with liquor, he has mournfully stood beside and let his tears flow in emulation. We think that the word "wept" and "set mine eyes at flow" serve to show the consecutive connection here intended througnout this figurative sentence.

38. *Secure.* Here used for 're-assure,' 'restore confidence to.'

39. *Try the argument of hearts.* "Argument" being used to express the theme or subject-matter of that which is contained in a book, the word is here applied to the contents of men's hearts, or the stuff of which they are composed.

40. *Flaminius! Servilius!* The Folio here misprints 'Flauius' for "Flaminius."

41. *General.* Here used to express 'collectively effectual,' 'generally comprehensive.'

42. *At fall.* 'At a low ebb.'

43. *Intending.* Here used for 'pretending.' See Note 56, Act iii., "Richard III."

44. *Fractions.* 'Broken sentences,' 'fragmentary phrases.

45. *Half-caps.* 'Caps half taken off;' 'slight salutations.'

46. *Ingeniously.* 'Sincerely;' "ingeniously," used where

No blame belongs to thee:—[*To* Serv.] Ventidius lately
Buried his father; by whose death he's stepp'd
Into a great estate: when he was poor,
Imprison'd, and in scarcity of friends,
I clear'd him with five talents: greet him from me;
Bid him suppose some good necessity[47]
Touches his friend, which craves to be remember'd
With those five talents:—[*To* FLAV.] That had, give it these fellows
To whom 'tis instant due. Ne'er speak, or think,
That Timon's fortunes 'mong his friends can sink.
Flav. I would I could not think it: that thought is bounty's foe;
Being free[48] itself, it thinks all others so. [*Exeunt.*

ACT III.

SCENE I.—ATHENS. *A Room in* LUCULLUS' *House.*

FLAMINIUS *waiting.* *Enter a* Servant *to him.*

Serv. I have told my lord of you; he is coming down to you.

Flam. I thank you, sir.

Enter LUCULLUS.

Serv. Here's my lord.

Lucul. [*Aside.*] One of Lord Timon's men? a gift, I warrant. Why, this hits right; I dreamt of a silver basin and ewer to-night.—Flaminius, honest Flaminius; you are very respectively[1] welcome, sir.—Fill me some wine. [*Exit* Servant.]—And how does that honourable, complete, freehearted gentleman of Athens, thy very bountiful good lord and master?

Flam. His health is well, sir.

Lucul. I am right glad that his health is well, sir: and what hast thou there under thy cloak, pretty Flaminius?

Flam. Faith, nothing but an empty box, sir; which, in my lord's behalf, I come to entreat your honour to supply; who, having great and instant occasion to use fifty talents, hath sent to your lordship to furnish him, nothing doubting your present assistance therein.

Lucul. La, la, la, la,—nothing doubting, says he? Alas! good lord; a noble gentleman 'tis, if he would not keep so good a house. Many a time and often I have dined with him, and told him

'ingenuously' would be the more strictly proper word, was not unusual among even the best writers formerly. See Note 2, Act i., "Taming of the Shrew." The character of Timon is nobly delineated in this scene, and demonstrates that his misanthropy is not the result of a disposition naturally harsh, but that it is the growth of stung feeling and outraged confidence. We are here shown that it is not a "villanous bounty," a self-glorifying and ostentatious bounty, that he has hitherto indulged in; he has not given "unwisely" or "ignobly;" he has had no unworthy motives in his munificent course of action; he has been so patriotic a maintainer of "the state's health" in his transactions with the senators as to "have deserv'd this hearing;" he is tolerant of even "these old fellows" in their "ingratitude," and makes the best excuses he can for their cold and hard conduct; he has full faith in his friends and their willingness to make good their professions of attachment and proffers of service in return for his lavish gifts to them; and, finally, he has steady belief in his worthy steward's having been perfectly "true and honest" to him, while acquitting him of all "blame." Timon is of a thoroughly generous nature; generous in use of his wealth; generous in its bestowal; generously benevolent, and equally ready to aid an imprisoned friend or give a wedding-portion to a retainer really in love with a girl superior in fortune, as he is ready to bestow jewels and rich presents to the companions of his festive hours; a generous patron of Art and Literature; in short, a man of generous propensities and generous emotions. It is exactly in proportion to his own native generosity, that he is so indignant at the want of commonest generosity which he suddenly finds in his fellow-men. His liberal confidence and benevolence are met with base treachery and niggardly meanness; his warmth of heart is met by coldest cruelty; his gifts have been proved wholly misbestowed; his faith and trust as entirely misplaced; and all this discovered by him with the most painful abruptness. His change is as abrupt, he becomes chilled and turned to stone by the conviction of man's vileness; his generosity is transformed to relentless hatred; his kindness to bitterness, his faith to sternest disbelief. It is this warmth and worth of his original nature which makes his misanthropy so profoundly melancholy; were he innately austere he would be, like Apemantus, malicious and jeering in his cynicism; but he inwardly grieves while he resents, he ranklingly mourns while he denounces; and he actually dies from the depth of his sorrow as well as indignation at his brother man's unworthiness.

47. *Some good necessity.* "Good" here has been said to bear the meaning of contrary to bad, inasmuch as it affords Ventidius an opportunity of relieving his friend in return for former kindness; or 'honest,' in opposition to an unworthy need for the money. But we incline to think that here "good" bears the sense of 'valid,' 'substantial,' 'real,' 'unfeigned.' See Note 56, Act i., "Merchant of Venice."

48. *Free.* 'Liberal.'

1. *Respectively.* 'With much regard,' 'with much consideration.' See Note 33, Act v., "Merchant of Venice," and Note 26, Act i., "King John."

on 't; and come again to supper[2] to him, of purpose to have him spend less; and yet he would embrace no counsel, take no warning by my coming. Every man has his fault, and honesty is his:[3] I have told him on 't, but I could ne'er get him from it.

Re-enter Servant, *with wine.*

Serv. Please your lordship, here is the wine.

Lucul. Flaminius, I have noted thee always wise. Here's to thee.

Flam. Your lordship speaks your pleasure.

Lucul. I have observed thee always for a towardly[4] prompt spirit,—give thee thy due,—and one that knows what belongs to reason; and canst use the time well, if the time use thee well: good parts in thee.—[*To the* Servant.] Get you gone, sirrah.—[*Exit* Servant.] Draw nearer, honest Flaminius. Thy lord's a bountiful gentleman: but thou art wise; and thou knowest well enough, although thou comest to me, that this is no time to lend money; especially upon bare friendship, without security. Here's three solidares[5] for thee: good boy, wink at me, and say thou sawest me not. Fare thee well.

Flam. Is 't possible the world should so much differ,
And we alive that liv'd?[6] Fly, cursèd baseness,
To him that worships thee!
[*Throwing the money back.*

Lucul. Ha! now I see thou art a fool, and fit for thy master. [*Exit.*

Flam. May these add to the number that may scald thee!
Let molten coin be thy perdition,
Thou disease of a friend, and not himself!
Has friendship such a faint and milky heart,
It turns in less than two nights? Oh, you gods,
I feel my master's passion![7] this slave
Unto his honour[8] has my lord's meat in him:
Why should it thrive, and turn to nutriment,
When he is turn'd to poison?
Oh, may diseases only work upon 't!
And, when he 's sick to death, let not that part of nature
Which my lord paid for, be of any power
To expel sickness, but prolong his hour![9] [*Exit.*

SCENE II.—ATHENS. *A Public Place.*

Enter LUCIUS, *with three* Strangers.

Luc. Who, the Lord Timon? he is my very good friend, and an honourable gentleman.

First Stran. We know him for no less, though we are but strangers to him. But I can tell you one thing, my lord, and which I hear from common rumours,—now Lord Timon's happy hours are done and past, and his estate shrinks from him.

Luc. Fie, no, do not believe it; he cannot want for money.

Sec. Stran. But believe you this, my lord, that, not long ago, one of his men was with the Lord Lucullus to borrow so many[10] talents; nay, urged extremely for 't, and showed what necessity belonged to 't, and yet was denied.

Luc. How!

Sec. Stran. I tell you, denied, my lord.

Luc. What a strange case was that! now, before the gods, I am ashamed on 't. Denied that honourable man! there was very little honour showed in 't. For my own part, I must needs confess, I have received some small kindnesses from him, as money, plate, jewels, and such like trifles, nothing comparing to his; yet, had he mis-

---

2. *I have dined with him . . . . and come again to supper.* Here "have" before "dined" gives 'have' to be elliptically understood as repeated before "come." See Note 29, Act ii. of the present play.

3. *Every man has his fault, and honesty is his.* Shakespeare seems to have enjoyed this joke; for he has a similar one in the speech referred to in Notes 57 and 58, Act i., "Merry Wives." In the present passage "honesty" is used for 'liberality.'

4. *Towardly.* 'Tractably,' 'docilely,' 'aptly.' See Note 30, Act ii., "Third Part Henry VI."

5. *Solidares.* A name for a coin; originally derived from the Latin, *solidatus*, a soldier in pay. The word in Low Latin for the daily pay of a common soldier is *solidata;* and Florio has—"*Soldo*, a coine called a shilling, the pay due to soldiers and men of warre." It has not been ascertained whether there were actual coins called "solidares;" but it is evident that here Shakespeare uses the term to express such pieces of money as Lucullus may be supposed to give to Flaminius by way of a bribing gratuity.

6. *And we alive that liv'd?* 'And we still alive who lived then?' meaning, 'in so short an interval, that we have drawn breath but a few hours since the time when these worldlings professed entire devotion to Timon.'

7. *I feel my master's passion!* 'I feel what my master's emotion will be!' The word "passion" was sometimes used for 'emotion,' 'agitation,' 'hurt feeling,' 'sorrowful indignation,' 'grief.' See Note 38, Act v., "Midsummer Night's Dream," and Note 77, Act ii., "King John."

8. *This slave unto his honour.* Various alterations have been made in this expression by those who take it literally. We believe it to be spoken ironically by Flaminius, in bitterness at Lord Lucullus's pretension to be considered a man of honour. That he sets up these pretensions may be gathered from what Lucius says, in the next scene, of Lucullus's refusal—"There was very little *honour* show'd in 't." See also Notes 16 and 30 of the present Act.

9. *Prolong his hour!* 'Of sickness,' 'of illness,' or 'of suffering,' is understood elliptically after "hour."

10. *So many.* This is an idiom (like "so much;" see Note 32, Act ii.) used to express an indefinite amount, an unspecified number, such and such a sum.

took him, and sent to me,[11] I should ne'er have denied his occasion so many talents.

Enter SERVILIUS.

Ser. See, by good hap, yonder's my lord; I have swet[12] to see his honour.—[*To* LUCIUS.] My honoured lord,—

Luc. Servilius! you are kindly met, sir. Fare thee well: commend me to thy honourable, virtuous lord, my very exquisite friend.

Ser. May it please your honour, my lord hath sent—

Luc. Ha! what has he sent? I am so much endeared to that lord; he's ever sending: how shall I thank him, thinkest thou? And what has he sent now?

Ser. He has only sent his present occasion now, my lord; requesting your lordship to supply his instant use with so many talents.[13]

Luc. I know his lordship is but merry with me; He cannot want fifty-five hundred talents.[14]

Ser. But in the meantime he wants less, my lord.
If his occasion were not virtuous,[15]
I should not urge it half so faithfully.

Luc. Dost thou speak seriously, Servilius?

Ser. Upon my soul, 'tis true, sir.

Luc. What a wicked beast was I to disfurnish myself against such a good time, when I might have shown myself honourable![16] how unluckily it happened, that I should purchase the day before for a little part, and undo[17] a great deal of honour! —Servilius, now, before the gods, I am not able to do,[18]—the more beast, I say:—I was sending to use Lord Timon myself, these gentlemen can witness;[19] but I would not, for the wealth of Athens, I had done it now. Commend me bountifully to his good lordship; and I hope his honour will conceive the fairest of me, because I have no power to be kind:—and tell him this from me, I count it one of my greatest afflictions, say, that I cannot pleasure such an honourable gentleman. Good Servilius, will you befriend me so far, as to use mine own words to him?

Ser. Yes, sir, I shall.

Luc. I'll look you out a good turn, Servilius.
[*Exit* SERVILIUS.
True, as you said, Timon is shrunk indeed;
And he that's once denied will hardly speed.
[*Exit.*

First Stran. Do you observe this, Hostilius?

Sec. Stran. Ay, too well.

First Stran. Why, this is the world's soul; and just of the same piece

---

11. *Had he mistook him, and sent to me.* 'Had he mistaken the relative amount of gifts conferred upon Lucullus and myself, and, instead of giving priority of application to him, had sent to me first.'

12. *Swet.* An old form of 'sweated.' See Note 3, Act ii., "Henry VIII."

13. *With so many talents.* Here again "so many" is used idiomatically, to signify an unspecified number; but in this case it means 'as many talents as will supply his present occasion.' We have learned from a passage in Act ii., sc. 2, the amount for which application is made to both Lucius and Lucullus, because Timon there says, "Let the request be *fifty talents.*"

14. *He cannot want fifty-five hundred talents.* Here "want" is said in the sense of 'be without,' 'be unpossessed of;' while Servilius answers with the word "wants," in the sense of 'needs,' 'requires.' Shakespeare, and writers of his time, frequently used the word "want" to express simply not having, being without, not possessing, without including the sense of needing or requiring. See Note 27, Act ii., "Midsummer Night's Dream." In the "Tempest," Act iii., sc. 3, we find—"Although they *want* the use of tongue;" and in "Richard III.," Act ii., sc. 2—"Why wither not the leaves that *want* their sap?" We still have the idiom 'are wanting in,' to express 'are without,' 'have not,' or 'possess not.'

15. *Virtuous.* If this word be taken in its usual sense of 'righteous' or 'morally good' (and the context of "faithfully" makes it probable that such is the sense here intended), it seems to give support to Malone's second interpretation of the word "good" (Timon's), as discussed in Note 47, Act ii. But "virtuous" may here be used in the sense of 'powerful,' 'strong,' 'forcible,' 'strenuous,' 'pressing,' 'urgent,' as derived from the Latin word *virtus*, which has the sense of 'force,' 'strength,' 'power,' 'efficacy,' as well as 'virtue' or 'goodness;' and "faithfully" may here bear the sense of 'earnestly,' 'fervently,' rather than that of 'with fidelity.' Also, it must be observed that the expression "some good necessity" occurred in Timon's charge to the servant who is to request the loan from Ventidius; while the present phrase, "if his occasion were not virtuous," is used by Servilius, the man who applies for a loan from Lucius: so that there may be no connection between the words "good" and "virtuous" as employed in these two passages.

16. *Shown myself honourable . . . . a great deal of honour.* Lucius is here making so ostentatious a parade of his desire for honour, that the ironical expression discussed in Note 8 of the present Act, "this slave unto his honour," might very well have applied to him instead of to Lucullus. But it seems to us that Shakespeare meant to show how all these professing gentlemen of the world affect to be bound by honour, devoted to honour, ambitious of honour, while trampling honour beneath their feet and acting with the most dishonourable heartlessness.

17. *That I should purchase the day before for a little part, and undo, &c.* "Part" has been suspected to be a misprint here; and has been variously altered to 'park,' 'port,' 'dirt,' 'profit,' &c. We think it possible that the expression in the text may mean, 'That I should buy some showy acquisition bringing me in but little honour, and forego,' &c.; 'That I should invest my money in some costly trifle that will bring me but a small portion of honour, and thus lose the opportunity of acquiring much honour by obliging my friend.'

18. *I am not able to do.* Capell altered "do" to 'do't;' but it seems to us that Lucullus is speaking disjointedly, pouring forth his hollow pretences and sham excuses with half-expressed sentences in which he gets entangled. Here "to do" is a feeble half-utterance of 'to do what I could have wished,' 'to do as my friendship would prompt me;' just as "for a little part," immediately before, drops from his lips in imperfect signification of 'some expensive bauble bringing me little honour.'

19. *These gentlemen can witness.* Unless Lucius can be supposed to have mentioned his intention of sending to borrow money of Timon to the three strangers, during the early part of the already-commenced conversation with which this scene begins, he is here guilty of a glaring falsehood and a shameless appeal to them to confirm it as a truth. Verily, these Athenian lords in their unblushing selfishness are depicted with the strongest colouring.



Servant. Please your lordship, here is the wine.
Lucullus. Flaminius, I have noted thee always wise. Here's to thee.
Flaminius. Your lordship speaks your pleasure. *Act III. Scene I.*

Is every flatterer's spirit.[20] Who can call him
His friend that dips in the same dish? for, in
My knowing, Timon has been this lord's father,[21]
And kept his credit with his purse;
Supported his estate; nay, Timon's money
Has paid his men their wages: he ne'er drinks,
But Timon's silver treads upon his lip;
And yet (oh, see the monstrousness of man
When he looks out in an ungrateful shape!)
He does deny him, in respect of his,[22]
What charitable men afford to beggars.
Third Stran. Religion groans at it.
First Stran. For mine own part,
I never tasted Timon in my life,
Nor came any of his bounties over me,
To mark me for his friend; yet, I protest,
For his right noble mind, illustrious virtue,
And honourable carriage,
Had his necessity made use of me,
I would have put my wealth into donation,[23]

20. *Every flatterer's spirit.* The Folio gives 'sport' for "spirit." Theobald's correction: which we think is shown to be right by the analogy between "soul" and "spirit;" whereas 'sport' affords no sense in this passage.

21. *Timon has been this lord's father.* We have still a similar idiomatic expression, 'he has been a father to him,' to express paternal kindness shown by one man to another; and the adoptive title of "father" was by no means unusual in Shakespeare's time. See Note 90, Act ii., "Troilus and Cressida."

22. *In respect of his.* 'As respects his own fortune,' 'in proportion to what he himself possesses;' the entire passage signifying, 'Yet refuses to give Timon that which, in comparison with his own means, is but the usual alms afforded by charitable men to beggars.'

23. *I would have put my wealth into donation, and the best,*

And the best half should have return'd to him,
So much I love his heart: but, I perceive,
Men must learn now with pity to dispense;
For policy sits above conscience. [*Exeunt.*

SCENE III.—ATHENS. *A Room in* SEMPRONIUS' *House.*

Enter SEMPRONIUS, *and a* Servant *of* TIMON'S.

Sem. Must he needs trouble me in 't,—h'm!—
'bove all others?
He might have tried Lord Lucius or Lucullus;
And now Ventidius is wealthy too,
Whom he redeem'd from prison: all these
Owe their estates unto him.
Serv. My lord,
They have all been touch'd, and found base metal;[24] for
They have all denied him.
Sem. How! have they denied him?
Has Ventidius and Lucullus denied him?
And does he send to me? Three? h'm!—
It shows but little love or judgment in him:
Must I be his last refuge? His friends, like physicians,
Thrice give him over:[25] must I take the cure upon me?
He has much disgrac'd me in 't; I'm angry at him,
That might have known my place: I see no sense for 't,
But his occasions might have woo'd me first;
For, in my conscience, I was the first man
That e'er receiv'd gift from him:
And does he think so backwardly of me now,
That I'll requite it last? No:
So it may prove an argument of laughter
To the rest, and 'mongst lords I be thought a fool.[26]
I'd rather than the worth of thrice the sum,
He had sent to me first, but for my mind's sake;[27]
I'd such a courage to do him good.[28] But now return,
And with their faint reply[29] this answer join;
Who bates mine honour shall not know my coin.[30]
[*Exit.*

Serv. Excellent! Your lordship's a goodly villain. The devil knew not what he did when he made man politic,—he crossed himself by 't: and I cannot think but, in the end, the villanies of man will set him clear.[31] How fairly this lord strives to appear foul! takes virtuous copies to be wicked; like those that, under hot ardent zeal,[32] would set whole realms on fire:
Of such a nature is his politic love.
This was my lord's best hope; now all are fled,
Save the gods only:[33] now his friends are dead,
Doors, that were ne'er acquainted with their wards
Many a bounteous year, must be employ'd
Now to guard sure their master.[34]

&c. 'I would have treated my wealth as if it had been Timon's gift, and would have sent him back the larger half.' The introduction of these three strangers, with their comments upon Timon's condition, is precisely in Shakespeare's mode of using this expedient in dramatic art to indicate popular opinion upon passing events. See Note 4, Act ii., "Henry VIII." He employs it as the Greeks employed the chorus in their tragedies; but Shakespeare's system is the less artificial of the two. Most naturally do these strangers converse upon the incident that comes beneath their observation; most naturally is their discourse made a means of confirming to us the fact of Timon's benevolence and generosity of disposition; and very naturally, alas! is it made the means of showing the superficial compassion excited in casual witnesses of social injustices. These men behold the callous ingratitude with which Timon is treated, they pity his condition, they profess themselves willing to relieve his distress,—*had they been applied to;* but not having been applied to, they consider it no business of theirs, make no pause to inquire into the truth of his need, but go on their way with a shrug of the shoulders and a common-place axiom upon the prudence of dispensing with pity and suppressing conscience.

24. *They have all been touch'd, and found, &c.* In allusion to testing metals by the touchstone. See Note 12, Act iv., "Richard III."

25. *Thrice give him over.* The Folio prints 'Thriue, giue him ouer.' Johnson made the emendation, which we adopt, because the previous exclamation, "*Three?* h'm!" seems to evidence its correctness.

26. *And 'mongst lords I be thought a fool.* The first Folio omits "I" here. Added in the second Folio. Mr. Staunton's suggestion that "it" in the previous line may be a misprint for 'I,' thus leaving no necessity for inserting "I" in the present line, we think excellent; so much so, that we were much tempted to adopt his suggested correction, only that we preferred abiding by the one that was earliest made and has been most generally received.

27. *But for my mind's sake.* 'If only for the sake of my understanding's reputation.' He has before said that to be applied to last, and then to comply, would risk his being "thought a fool."

28. *I'd such a courage to do him good.* Here "courage" is used in the sense of 'will,' 'strength of desire,' 'ardour,' 'spirit.' See Note 29, Act ii., "Third Part Henry VI."

29. *With their faint reply.* Here "faint" is used in the sense of 'feeble,' 'weak,' 'spiritless,' 'faint-hearted,' antithetically with "courage" in the previous line.

30. *Who bates mine honour shall not, &c.* Here is another "slave unto his honour!" See Notes 8 and 16 of the present Act.

31. *The villanies of man will set him clear.* 'The trickeries of man will free him from his arch-enemy's toils.' That "villanies" is here used in the sense of 'trickeries,' 'rogueries,' 'cunning shifts,' 'artful devices,' is manifest from the epithet "goodly villain" just before applied to Lord Sempronius, who has been pouring forth a volley of such sophistical "villanies."

32. *Under hot ardent zeal.* Here "under" is used elliptically for 'under the plea of,' 'under the pretence of.'

33. *Save the gods only.* The Folio prints 'Saue only the gods.' Pope made the transposition.

34. *Now his friends . . . employ'd now to guard sure their master.* This superfluous repetition of the word "now" was a pleonastic form not unusual with Shakespeare. See Note 106, Act i., "Romeo and Juliet."

And this is all a liberal course allows;
Who cannot keep his wealth must keep his house.[35]
[*Exit.*

SCENE IV.—ATHENS. *A Hall in* TIMON'S *House.*

Enter two Servants *of* VARRO, *and the* Servant *of* LUCIUS, *meeting* TITUS, HORTENSIUS, *and other* Servants *of* TIMON'S Creditors, *waiting his coming out.*

First Var. Serv. Well met; good morrow, Titus and Hortensius.
Tit. The like to you, kind Varro.
Hor. Lucius!
What! do we meet together?
Luc. Serv. Ay, and I think
One business does command us all; for mine
Is money.
Tit. So is theirs and ours.

Enter PHILOTUS.

Luc. Serv. And Sir Philotus too!
Phi. Good day at once.
Luc. Serv. Welcome, good brother.
What do you think the hour?
Phi. Labouring for nine.
Luc. Serv. So much?
Phi. Is not my lord seen yet?[36]
Luc. Serv. Not yet.
Phi. I wonder on 't; he was wont to shine at seven.[37]
Luc. Serv. Ay, but the days are wax'd shorter with him:
You must consider that a prodigal course
Is like the sun's; but not, like his, recoverable.
I fear 'tis deepest winter in Lord Timon's purse;
That is, one may reach deep enough, and yet
Find little.
Phi. I am of your fear for that.
Tit. I'll show you how to observe a strange event.
Your lord sends now for money.
Hor. Most true, he does.
Tit. And he wears jewels now of Timon's gift,
For which I wait for money.
Hor. It is against my heart.
Luc. Serv. Mark, how strange it shows,
Timon in this should pay more than he owes:
And e'en as if your lord should wear rich jewels,
And send for money for 'em.
Hor. I'm weary of this charge, the gods can witness:
I know my lord hath spent of Timon's wealth,
And now ingratitude makes it worse than stealth.
First Var. Serv. Yes, mine's three thousand crowns:[38] what's yours?
Luc. Serv. Five thousand mine.
First Var. Serv. 'Tis much deep: and it should seem by the sum,[39]
Your master's confidence was above mine;
Else, surely, his had equall'd.

Enter FLAMINIUS.

Tit. One of Lord Timon's men.
Luc. Serv. Flaminius! Sir, a word: pray, is my lord ready to come forth?
Flam. No, indeed, he is not.
Tit. We attend his lordship; pray, signify so much.
Flam. I need not tell him that; he knows you are too diligent. [*Exit.*

Enter FLAVIUS *in a cloak, muffled.*

Luc. Serv. Ha! is not that his steward muffled so?
He goes away in a cloud: call him, call him.
Tit. Do you hear, sir?
Sec. Var. Serv. By your leave, sir,—
Flav. What do you ask of me, my friend?
Tit. We wait for certain money here, sir.
Flav. Ay,
If money were as certain as your waiting,
'Twere sure enough.
Why then preferr'd you not your sums and bills,
When your false masters eat of my lord's meat?
Then they could smile, and fawn upon his debts,

---

35. *Must keep his house.* 'Must keep in doors,' for fear of duns. 'Keep the house' is used as a jocose term for 'stay in prison,' 'stay at home,' or 'keep in doors,' in "Measure for Measure," Act iii., sc. 2. See passage referred to in Note 48, Act iii. of that play.

36. *Is not my lord seen yet?* An idiom; signifying, 'Is not my lord visible yet?' 'Is not my lord to be seen yet?'

37. *He was wont to shine at seven.* By the use of the verb "shine" here, how well the image of Timon's being like the sun is suggested and introduced! See Note 26, Act iii., "All's Well."

38. *Yes, mine's three thousand crowns.* The hasty "yes" in assent to Hortensius's speech of concern for Timon, and the immediately hurrying on to speak with business precision and eagerness of the sum due to the speaker's master, is finely concentrated satire upon the indifference ordinarily felt upon such occasions. The way in which the word "mine" is used here and in the next speech, meaning 'my demand,' or 'the sum owing to my master,' is an instance of Shakespeare's elliptical construction, and the natural effect it has in familiar dialogue.

39. *It should seem, &c.* This speech has produced lengthy discussion and strangely varied interpretation from the commentators. It is elliptically constructed; and means, 'It should seem by the sum you name as lent to Timon, that your master's confidence in him surpassed my master's confidence in him; else, surely, my master's loan would have equalled your master's loan.'

And take down the interest into their gluttonous maws.
You do yourselves but wrong to stir me up;
Let me pass quietly:
Believe 't, my lord and I have made an end;
I have no more to reckon, he to spend.

Luc. Serv. Ay, but this answer will not serve.

Flav. If 'twill not serve, 'tis not so base as you;
For you serve knaves. [*Exit.*

First Var. Serv. How! what does his cashiered worship mutter?

Sec. Var. Serv. No matter what; he's poor, and that's revenge enough. Who can speak broader than he that has no house to put his head in? such may rail against great buildings.

Enter SERVILIUS.

Tit. Oh, here's Servilius; now we shall know some answer.

Servil. If I might beseech you, gentlemen, to repair some other hour,[40] I should derive much from 't; for, take 't of my soul, my lord leans wondrously to discontent: his comfortable temper has forsook him; he's much out of health, and keeps his chamber.

Luc. Serv. Many do keep their chambers are not sick:
And, if it be so far beyond his health,
Methinks he should the sooner pay his debts,
And make a clear way to the gods.

Servil. Good gods!

Tit. We cannot take this for answer, sir.

Flam. [*Within.*] Servilius, help!—My lord! my lord!

Enter TIMON, *in a rage*; FLAMINIUS *following.*

Tim. What! are my doors oppos'd against my passage?
Have I been ever free, and must my house
Be my retentive enemy, my gaol?
The place which I have feasted, does it now,
Like all mankind, show me an iron heart?

Luc. Serv. Put in now, Titus.

Tit. My lord, here is my bill.

Luc. Serv. Here's mine.

Hor. And mine, my lord.

Both Var. Serv. And ours, my lord.

Phi. All our bills.

Tim. Knock me down with 'em:[41] cleave me to the girdle.

Luc. Serv. Alas! my lord,—

Tim. Cut my heart in sums.

Tit. Mine, fifty talents.

Tim. Tell out my blood.

Luc. Serv. Five thousand crowns, my lord.

Tim. Five thousand drops pays that.—What yours?—and yours?

First Var. Serv. My lord,—

Sec. Var. Serv. My lord,—

Tim. Tear me, take me, and the gods fall upon you! [*Exit.*

Hor. Faith, I perceive our masters may throw their caps at their money: these debts may well be called desperate ones, for a madman owes 'em. [*Exeunt.*

Re-enter TIMON *and* FLAVIUS.

Tim. They have e'en put my breath from me, the slaves. Creditors?—devils!

Flav. My dear lord,—

Tim. What if it should be so?

Flav. My lord,—

Tim. I'll have it so.—My steward!

Flav. Here, my lord.

Tim. So fitly? Go, bid all my friends again,
Lucius, Lucullus, and Sempronius; all:[42]
I 'll once more feast the rascals.

Flav. Oh, my lord,
You only speak from your distracted soul;
There is not so much left, to furnish out
A moderate table.

Tim. Be 't not in thy care; go,
I charge thee, invite them all: let in the tide
Of knaves once more; my cook and I'll provide. [*Exeunt.*

SCENE V.—ATHENS. *The Senate-House.*

The Senate *sitting.*

First Sen. My lord, you have my voice to it; the fault 's

40. *To repair some other hour.* 'Hither' is elliptically understood after "repair."

41. *Knock me down with 'em.* The men pressing upon him with their written demands, Timon grimly plays upon the word "bills" in its sense of weapons such as are alluded to in Note 22, Act iii., "Richard II.;" and affords another instance of men indulging in bitter jests in moments of anguish. See Note 68, Act iii., "Romeo and Juliet."

42. *Lucius, Lucullus, and Sempronius; all.* The first Folio prints the word "Vllorxa" after Sempronius; while the second Folio omits the word as inexplicable and as injurious to the metre of the line. We at one time thought it possible that "Vllorxa" might have been a misprint for 'Ventidius,' because the first Folio gives the word in italics and with a capital letter; and also because in lines where proper names occur, regard is frequently not had to strict metre (see Note 46, Act ii., "Richard II.") : but we content ourselves with mentioning this possibility, preferring to adopt the omission of the second Folio, on the theory that the word was probably inserted by an error of the original printer. In fairness we mention that the surmise respecting "Vllorxa" being a possible misprint for 'Ventidius' occurred also to Mr. Grant White; but when it suggested itself to our minds, we had not seen (as we now do from "The Cambridge Edition") that that gentleman had made the same conjecture.



Timon. Tear me, take me, and the gods fall upon you!

Act III. Scene IV.

Bloody; 'tis necessary he should die:
Nothing emboldens sin so much as mercy.
Sec. Sen. Most true; the law shall bruise him.

Enter ALCIBIADES, *attended.*

Alcib. Honour, health, and compassion to the senate!
First Sen. Now, captain?
Alcib. I am a humble suitor to your virtues;
For pity is the virtue of the law,
And none but tyrants use it cruelly.
It pleases time and fortune to lie heavy
Upon a friend of mine, who, in hot blood,
Hath stepp'd into the law, which is past depth
To those that, without heed, do plunge into 't.
He is a man, setting his fate aside,[43]
Of comely virtues:
Nor did he soil the fact[44] with cowardice
(An honour in him which buys out his fault);
But with a noble fury and fair spirit,
Seeing his reputation touch'd to death,
He did oppose his foe:
And with such sober and unnoted[45] passion
He did behave his anger,[46] ere 'twas spent,
As if he had but prov'd an argument.
First Sen. You undergo too strict a paradox,[47]
Striving to make an ugly deed look fair:
Your words have took such pains, as if they labour'd
To bring manslaughter into form, and set quarrelling
Upon the head of valour; which, indeed,
Is valour misbegot, and came into the world
When sects and factions were newly born:
He's truly valiant that can wisely suffer
The worst that man can breathe; and make his wrongs
His outsides,—to wear them like his raiment, carelessly;
And ne'er prefer his injuries to his heart,
To bring it into danger.
If wrongs be evils, and enforce us kill,
What folly 'tis to hazard life for ill!
Alcib. My lord,—
First Sen. You cannot make gross sins look clear:
To revenge is no valour, but to bear.
Alcib. My lords, then, under favour, pardon me,
If I speak like a captain:—
Why do fond[48] men expose themselves to battle
And not endure all threats? sleep upon 't,
And let the foes quietly cut their throats,
Without repugnancy? If there be
Such valour in the bearing, what make we
Abroad?[49] why then, women are more valiant
That stay at home, if bearing carry it;
And the ass more captain than the lion; the felon[50]
Loaden with irons wiser than the judge,
If wisdom be in suffering. Oh, my lords,
As you are great, be pitifully good:
Who cannot condemn rashness in cold blood?
To kill, I grant, is sin's extremest gust;[51]
But, in defence, by mercy,[52] 'tis most just.
To be in anger is impiety;
But who is man that is not angry?
Weigh but the crime with this.
Sec. Sen. You breathe in vain.
Alcib. In vain! his service done
At Lacedæmon and Byzantium
Were a sufficient briber for his life.
First Sen. What's that?
Alcib. Why, I say, my lords, h' 'as done fair service,
And slain in fight many of your enemies:

43. *Setting his fate aside.* "Fate" here has been altered to 'fact' and to 'fault;' but the word "fate" may here allude to the hard destiny of the friend in having "time and fortune to lie heavy" upon him, and which, seeming deserved, renders him liable to imputation as an evil-doer. This would give the meaning of the passage to be—'He is a man—viewed apart from this misfortune fated to fall upon him and make him appear criminal—of comely virtues.' It is also possible that "fate" here may refer to "hot blood;" and so mean 'the fiery temper decreed him by fate,' 'the rash disposition that destiny has made his.'

44. *Fact.* Here, and elsewhere, used for 'deed. See Note 37, Act iv., "Measure for Measure."

45. *Unnoted.* 'Undemonstrative;' unnoting itself by outward display.

46. *He did behave his anger.* The Folio prints 'behooue' here for "behave;" which is Rowe's correction. We adopt this, because Spenser uses the word "behave" in the sense of 'govern,' 'control,' 'discipline,' 'subdue;' a sense which precisely suits the present passage, and makes it probable that "behave" may have been the word originally intended here. Nevertheless, knowing as we do Shakespeare's absolute mode of dealing with verbs (an absolutism that was his by right of imperial genius), and making them comprise large meaning in a single word, we think it just possible that he may have written "did behoove his anger" to express 'did make his anger do that which was behoveful or becoming,' 'did sway his anger to do that which behoved it.

47. *You undergo too strict a paradox.* 'You undertake to support too strained a paradox.' Shakespeare elsewhere uses "undergo" for 'undertake.'

48. *Fond.* 'Foolish.'

49. *What make we abroad?* 'What do we do out fighting?' 'What makes us go forth into the field?'

50. *The felon.* The Folio here prints 'fellow' for "felon." Johnson's correction.

51. *Gust.* It is a moot point whether this word, as here used, signifies figuratively a violent burst of passion, a storm of wrath, a whirlwind of rage; or whether it means 'appetite,' 'zest,' 'relish.' The passage referred to in Note 29, Act i., "Twelfth Night," inclines us to believe that the latter signification is the more likely.

52. *By mercy.* This is a passing adjuration; 'I swear by mercy,' 'I call mercy to witness.'

How full of valour did he bear himself
In the last conflict, and made plenteous wounds!
Sec. Sen. He has made too much plenty with them,
He's a sworn rioter: he has a sin that often
Drowns him, and takes his valour prisoner:
If there were no foes, that were enough
To overcome him: in that beastly fury
He has been known to commit outrages,
And cherish factions: 'tis inferr'd to us,
His days are foul, and his drink dangerous.
First Sen. He dies.
Alcib. Hard fate! he might have died in war.
My lords, if not for any parts in him
(Though his right arm might purchase his own time,
And be in debt to none), yet, more to move you,
Take my deserts to his, and join them both:
And, for I know your reverend ages love
Security,[53] I 'll pawn my victories, all
My honour to you, upon his good returns.
If by this crime he owes the law his life,
Why, let the war receive 't in valiant gore;
For law is strict, and war is nothing more.
First Sen. We are for law,—he dies! urge it no more,
On height of our displeasure:[54] friend or brother,
He forfeits his own blood that spills another.[55]
Alcib. Must it be so? it must not be. My lords,
I do beseech you, know me.
Sec. Sen. How!
Alcib. Call me to your remembrances.
Third Sen. What!
Alcib. I cannot think but your age has forgot me;
It could not else be, I should prove so base,[56]
To sue, and be denied such common grace:
My wounds ache at you.
First Sen. Do you dare our anger?
'Tis in few words, but spacious in effect;
We banish thee for ever.
Alcib. Banish me!
Banish your dotage; banish usury,
That makes the senate ugly.
First Sen. If, after two days' shine, Athens contain thee,
Attend[57] our weightier judgment. And, not to swell our spirit,[58]
He shall be executed presently. [*Exeunt* Senators.
Alcib. Now the gods keep you old enough; that you may live
Only in bone, that none may look on you![59]
I'm worse than mad: I have kept back their foes,
While they have told their money, and let out
Their coin upon large interest; I myself
Rich only in large hurts;—all those for this?
Is this the balsam that the usuring senate
Pours into captains' wounds? Banishment!
It comes not ill; I hate not to be banish'd;
It is a cause worthy my spleen and fury,
That I may strike at Athens. I'll cheer up
My discontented troops, and lay for hearts.[60]
'Tis honour with most lands to be at odds;[61]
Soldiers should brook as little wrongs as gods.
[*Exit.*

SCENE VI.—ATHENS. *A Banquet-hall in* TIMON'S House.

Music. Tables set out: Servants *attending. Enter divers* Lords *at several doors.*

First Lord. The good time of day to you, sir.
Sec. Lord. I also wish it to you. I think this honourable lord did but try us this other day.
First Lord. Upon that were my thoughts tiring,[62]

---

53. *I know your reverend ages love security.* One among the many allusions in this play to the usurious propensities of the senators.

54. *On height of our displeasure.* 'Peril of incurring the' is elliptically understood between "on" and "height."

55. *He forfeits his own blood that spills another.* 'He forfeits his own blood that spills another's.' Here we have the same kind of ellipsis as those referred to in Note 75, Act i., "Coriolanus."

56. *Base.* Here used for 'abased,' 'degraded.'

57. *Attend.* Here used in the sense of 'expect.' French, *attendre*.

58. *Not to swell our spirit.* 'In order that our resentment may not be increased or augmented;' 'In order that our spirit of wrath may not be exacerbated or aggravated.'

59. *That you may live only in bone, that none may look on you!* This has been suspected of error; but we take it to mean, 'That you may live to be mere skeletons, and scare men from looking at you!' In her abuse of the lean and withered beadle, Doll calls him "Goodman Death! goodman *bones!*" See context of passage referred to in Note 71, Act v., "Second Part Henry IV." It must be remembered that Alcibiades is here using exaggerated language, and owns that he is "worse than mad."

60. *Lay for hearts.* 'Endeavour to win popular affection,' 'strive to gain men's favour.' "Lay for" was formerly used as the more modern phrase, 'lay oneself out for' is used, to express 'try to gain or engage.' Baret has—"To *laie for* a thing before it come; *prætendo*:" and Ben Jonson, in "The Devil is an Ass," has—"*Lay for* some pretty principality."

61. *'Tis honour with most lands to be at odds.* A military sentiment appropriately put into the mouth of Captain Alcibiades; although many of the commentators object to it as inapt, and therefore pronounce it to be probably wrong. That Alexander the Great, and conquerors of his stamp, should consider the more war the more glory, or the more hostility the more honour, appears to us to be perfectly characteristic, and therefore Shakespearian.

62. *Tiring.* Besides its usual sense of 'wearying,' 'fatiguing themselves,' this word includes allusion to 'tearing with the beak,' 'pecking restlessly.' See Note 25, Act i., "Third Part Henry VI."

when we encountered: I hope it is not so low with him as he made it seem in the trial of his several friends.

Sec. Lord. It should not be, by the persuasion of his new feasting.

First Lord. I should think so: he hath sent me an earnest inviting, which many my near occasions did urge me to put off; but he hath conjured me beyond them, and I must needs appear.

Sec. Lord. In like manner was I in debt to my importunate business, but he would not hear my excuse. I am sorry, when he sent to borrow of me, that my provision was out.

First Lord. I am sick of that grief too, as I understand how all things go.

Sec. Lord. Every man here's so. What would he have borrowed of you?

First Lord. A thousand pieces.

Sec. Lord. A thousand pieces!

First Lord. What of you?

Sec. Lord. He sent to me, sir,—Here he comes.

Enter TIMON *and* Attendants.

Tim. With all my heart, gentlemen both:—and how fare you?

First Lord. Ever at the best, hearing well of your lordship.

Sec. Lord. The swallow follows not summer more willing than we your lordship.

Tim. [*Aside.*] Nor more willingly leaves winter; such summer-birds are men.—[*Aloud.*] Gentlemen, our dinner will not recompense this long stay: feast your ears with the music awhile, if they will fare so harshly o' the trumpet's sound; we shall to 't presently.

First Lord. I hope it remains not unkindly with your lordship, that I returned you an empty messenger.

Tim. Oh, sir, let it not trouble you.

Sec. Lord. My noble lord,—

Tim. Ah! my good friend,—what cheer?

Sec. Lord. My most honourable lord, I am e'en sick of shame, that, when your lordship this other day sent to me, I was so unfortunate a beggar.

Tim. Think not on 't, sir.

Sec. Lord. If you had sent but two hours before,—

Tim. Let it not cumber your better remembrance.[63]—Come, bring in all together.

[*The banquet brought in.*

Sec. Lord. All covered dishes![64]

First Lord. Royal cheer, I warrant you.

Third Lord. Doubt not that, if money and the season can yield it.

First Lord. How do you? What's the news?

Third Lord. Alcibiades is banished;[65] hear you of it?

First and Sec. Lord. Alcibiades banished!

Third Lord. 'Tis so, be sure of it.

First Lord. How! how!

Sec. Lord. I pray you, upon what?

Tim. My worthy friends, will you draw near?

Third Lord. I'll tell you more anon. Here's a noble feast toward.[66]

Sec. Lord. This is the old man still.

Third Lord. Will 't hold? will 't hold?

Sec. Lord. It does: but time will—and so[67]—

Third Lord. I do conceive.

Tim. Each man to his stool, with that spur as he would to the lip of his mistress: your diet shall be in all places alike.[68] Make not a city feast of it, to let the meat cool ere we can agree upon the first place:[69] sit, sit. The gods require our thanks.—

You great benefactors, sprinkle our society with thankfulness. For your own gifts, make yourselves praised: but reserve still to give, lest your deities be despised. Lend to each man enough, that one

63. *Let it not cumber your better remembrance.* This has been explained, 'Let it not cumber your good memory;' and it is true that Shakespeare sometimes uses the comparative where the positive or superlative are ordinarily employed. See Note 6, Act v., "Coriolanus." But we think it extremely probable that the present expression means, 'Let it not burden your remembrance of better things than such a trifle; 'Let it not weigh upon your thoughts occupied with things better worth remembering.' That the passage may be thus interpreted was suggested to us by a young friend whose Shakespearian discrimination equals his Shakespearian enthusiasm.

64. *All covered dishes!* Here is one of Shakespeare's expedients in dramatic art, slight but significant. By these words he draws attention to the point of the guests' anticipation of extra choice fare, and at the same time naturally and easily accounts for the circumstance of their not seeing its real nature until the very moment when the striking effect of its discovery is to be made.

65. *What's the news? Alcibiades is banished.* This passage and the introduction of Alcibiades and his company at Timon's feast in the first Act of the play serve to unite the otherwise almost episodical events of Alcibiades' career with those of Timon's, and to blend the secondary incidents with the main plot and story.

66. *Here's a noble feast toward.* "Toward" here means 'prepared,' 'ready.' See Note 104, Act i., "Romeo and Juliet."

67. *It does: but time will—and so—.* An emphasis on the word "does" will mark the meaning to be, 'it does at present,' 'it does now.' This little speech affords an instance of Shakespeare's power of giving by a few monosyllables, by muttered and disjointed phrases, the effect of significant inuendo; and also of what we call his skill in giving perfect impression through imperfect expression. See Note 85, Act ii., "Coriolanus;" and Note 16, Act iii., "Romeo and Juliet."

68. *Your diet shall be in all places alike.* In former times, when men of various ranks sat down to table together in large companies, it was usual to signify the respective grades by distinction of seats and meats. See Note 24, Act iii., "Two Gentlemen of Verona;" and Note 70, Act i., "Winter's Tale."

69. *Make not a city feast of it, to let, &c.* A quiet satire upon civic anxiety for precedence, and generally vulgar sensitiveness on the subject of priority in position.



Timon. What! dost thou go?
Soft! take thy physic first,—thou too,—and thou.

Act III. Scene VI.

need not lend to another; for, were your godheads
to borrow of men, men would forsake the gods.
Make the meat be beloved more than the man that
gives it. Let no assembly of twenty be without a
score of villains: if there sit twelve women at the
table, let a dozen of them be—as they are. The
rest of your fees,[70] oh, gods,—the senators of
Athens, together with the common lag of people,[71]
—what is amiss in them, you gods, make suitable
for destruction. For these my present friends,—as
they are to me nothing, so in nothing bless them,
and to nothing are they welcome.—
Uncover, dogs, and lap.

[*The dishes when uncovered are seen to be full of warm water.*

Some speak. What does his lordship mean?

Some other. I know not.

Tim. May you a better feast never behold,
You knot of mouth-friends! smoke and luke-warm
water
Is your perfection.[72] This is Timon's last;
Who, stuck and spangled with your flatteries,
Washes it off, and sprinkles in your faces[73]

[*Throwing the water in their faces.*

Your reeking villany. Live loath'd, and long,
Most smiling, smooth, detested parasites,
Courteous destroyers, affable wolves, meek bears,
You fools of fortune, trencher-friends, time's
flies,[74]
Cap and knee slaves, vapours, and minute-jacks![75]
Of man and beast the infinite malady
Crust you quite o'er!—What! dost thou go?
Soft! take thy physic first,—thou too,—and thou:—

[*Throws the dishes at them, and drives them out.*

Stay, I will lend thee money, borrow none.—
What! all in motion? Henceforth be no feast
Whereat a villain's not a welcome guest.
Burn, house! sink, Athens! henceforth hated be
Of Timon man and all humanity! [*Exit.*

Re-enter the Lords.

First Lord. How now, my lords!

Sec. Lord. Know you the quality of Lord Timon's fury?

Third Lord. Push![76] did you see my cap?

Fourth Lord. I have lost my gown.

First Lord. He's but a mad lord, and naught but humour[77] sways him. He gave me a jewel the other day, and now he has beat it out of my hat:—did you see my jewel?

Third Lord. Did you see my cap?

Sec. Lord. Here 'tis.

Fourth Lord. Here lies my gown.

First Lord. Let's make no stay.

Sec. Lord. Lord Timon's mad.

Third Lord. I feel 't upon my bones.

Fourth Lord. One day he gives us diamonds, next day stones.[78] [*Exeunt.*

70. *Fees.* Changed by Hanmer (at Warburton's suggestion) to 'foes;' but Capell explains "your fees" to mean 'forfeits due to your vengeance.' We think it probable that "fees" is here used in its legal and feudal sense, which Cowel, the great law authority, explains. He says the word "fee" is applied to "all tenements that are held by any acknowledgment of superiority to a higher lord;" and hence Shakespeare may have used "fees," applied to the senators and commoners of Athens, to express their being creatures who hold their existence by sufferance of the gods, creatures who are but the serfs of heaven, drawing breath and keeping goods at its supreme will and pleasure.

71. *The common lag of people.* The Folio prints 'legge' for "lag." Rowe's correction.

72. *Is your perfection.* 'Is your perfect image,' 'resembles you perfectly;' 'perfectly represents your qualities.'

73. *Stuck and spangled with your flatteries, washes it off, and sprinkles, &c.* The Folio prints 'you with' for "with your." Hanmer's correction, suggested by Warburton. That "it" should here be used in reference to "flatteries" is consistent with Shakespeare's occasional mode of allowing a singular pronoun to refer to a plural noun See Note 2, Act iii., "Tempest;" and Note 30, Act i., "Richard II."

74. *Time's flies.* 'Flies of a season;' creatures of a bright period only.

75. *Minute-jacks.* The allusion is to figures called 'jacks o' the clock' (see Note 25, Act iv., "Richard III."); and the term is here used for 'time-servers,' fellows who track the moments of revelry, and keep pace with idle hours.

76. *Push!* An old form of 'pish!' See Note 8, Act v., "Much Ado."

77. *Humour.* Here used for 'caprice,' 'waywardness.' See Note 41, Act iii., "First Part Henry IV."

78. *Next day stones.* In an old play on the subject of Timon, the hero is made to throw *stones* painted to look like artichokes at his traitorly guests; and it has been suggested that the present passage may contain reference to the incident there introduced, although, from making the feast consist of merely warm water in dishes, the reference is inappropriate. But we incline to think that Shakespeare here employed the word "stones" because it afforded a concluding rhyme, because it formed the antithesis to "diamonds," and because it conveys the effect of 'missiles,' things (the dishes) hurled at the departing cur-tribe, to pelt them out with.

ACT IV.

SCENE I.—*Without the walls of* ATHENS.

Enter TIMON.

Tim. Let me look back upon thee. O, thou wall,
That girdlest in those wolves, dive in the earth,
And fence not Athens! Matrons, turn incontinent!
Obedience fail in children! slaves and fools,
Pluck the grave wrinkled senate from the bench,
And minister in their steads! bankrupts, hold fast;
Rather than render back, out with your knives,
And cut your trusters' throats! bound servants, steal!
Large-handed robbers your grave masters are,
And pill by law: son of sixteen,[1]
Pluck the lin'd crutch from thy old limping sire,
With it beat out his brains! piety, and fear,
Religion to the gods, peace, justice, truth,
Domestic awe, night-rest, and neighbourhood,
Instruction, manners, mysteries, and trades,
Degrees, observances, customs, and laws,
Decline to your confounding[2] contraries,
And let confusion live![3]—Plagues, incident to men,
Your potent and infectious fevers heap
On Athens, ripe for stroke! thou cold sciatica,
Cripple our senators, that their limbs may halt
As lamely as their manners! lust and liberty
Creep in the minds and marrows of our youth,
That 'gainst the stream of virtue they may strive,
And drown themselves in riot! itches, blains,
Sow all the Athenian bosoms; and their crop
Be general leprosy! breath infect breath;
That their society, as their friendship, may
Be merely poison! Nothing I'll bear from thee,
But nakedness, thou détestable town![4]
Take thou that too, with multiplying bans![5]
Timon will to the woods; where he shall find
The unkindest beast more kinder than mankind.
The gods confound (hear me, you good gods all)
The Athenians both within and out that wall!
And grant, as Timon grows, his hate may grow
To the whole race of mankind, high and low!
Amen. [*Exit.*

1. *Son of sixteen.* The first Folio prints 'some' for "son." Corrected in the second Folio.

2. *Confounding.* Here used for 'destructive.' See Note 12, Act iii., "Henry V."

3. *And let confusion live!* The Folio gives 'yet' for "let." Hanmer's correction.

4. *Thou détestable town!* See Note 25, Act v., "Romeo and Juliet."

5. *Multiplying bans.* 'Manifold curses,' 'accumulated maledictions.' "Multiplying" is here used for 'multiplied;' the active participle with a passive signification.

6. *Not one friend to take his fortune by the arm.* This is one of the bold licences in figurative expression that Shakespeare, like all true poets, delights in. See Note 32, Act ii., "Coriolanus;" and Note 13, Act v., "Romeo and Juliet." Moreover, it is one of those familiar—almost homely—images, that would very naturally present itself to a serving man's mind, and is, therefore, so peculiarly characteristic. Observe, too, how finely the great adept in knowledge of human nature makes this poor fellow begin in a momentary impulse of self-interest, by the inquiry, "Are we undone? cast off? nothing remaining?" but, on recollection of their master's nobleness, merge all regret into concern for his fate.

7. *From our companion . . . . so his familiars to his buried fortunes.* Hanmer altered "to" into 'from' here; while Mason transposed "from" and "to" in this sentence. We give the reading of the Folio, which we think is completely in Shakespeare's style; understanding the passage thus: 'As we turn our backs from our companion thrown into his grave, so his familiars to his (now buried) fortunes slink all away from him.' This mode of allowing a word to be elliptically understood at the close of a sentence is frequently found in our author's writings. See Note 149, Act iv., "Winter's Tale;" and in the present instance the freedom of construction is characteristic of the speaker. The servant means to say, 'As we turn away from our companion when he is buried, so those who were familiar with Timon's fortunes turn from him now they are buried.'

SCENE II.—ATHENS. *A Room in* TIMON'S *House.*

Enter FLAVIUS, *with two or three* Servants.

First Serv. Hear you, master steward,—where's our master?
Are we undone? cast off? nothing remaining?
Flav. Alack, my fellows, what should I say to you?
Let me be recorded by the righteous gods,
I am as poor as you.
First Serv. Such a house broke!
So noble a master fall'n! All gone! and not
One friend to take his fortune by the arm,[6]
And go along with him!
Sec. Serv. As we do turn our backs
From our companion thrown into his grave,
So his familiars to his buried fortunes[7]

Slink all away; leave their false vows with him,
Like empty purses pick'd; and his poor self,
A dedicated beggar to the air,
With his disease of all-shunn'd poverty,
Walks, like contempt, alone.—More of our fellows.

Enter other Servants.

Flav. All broken implements of a ruin'd house.

Third Serv. Yet do our hearts wear Timon's livery,—
That see I by our faces; we are fellows still,
Serving alike in sorrow: leak'd is our barque;
And we, poor mates, stand on the dying deck,[8]
Hearing the surges threat: we must all part
Into this sea of air.

Flav. Good fellows all,
The latest of my wealth[9] I'll share amongst you.
Wherever we shall meet, for Timon's sake,
Let's yet be fellows; let's shake our heads, and say,
As 'twere a knell unto our master's fortunes,
"We have seen better days." Let each take some;
[*Offering them money.*
Nay, put out all your hands.[10] Not one word more:
Thus part we rich in sorrow, parting poor.
[Servants *embrace, and part several ways.*
Oh, the fierce wretchedness that glory brings us!
Who would not wish to be from wealth exempt,
Since riches point to misery and contempt?
Who would be so mock'd with glory? or to live
But in a dream of friendship?
To have his pomp,[11] and all what state compounds,[12]
But only painted, like his varnish'd friends?
Poor honest lord, brought low by his own heart,
Undone by goodness! Strange, unusual blood,[13]
When man's worst sin is, he does too much good!
Who, then, dares to be half so kind again?
For bounty, that makes gods, does still mar men.
My dearest lord,—bless'd, to be most accurs'd,
Rich, only to be wretched,—thy great fortunes
Are made thy chief afflictions. Alas! kind lord!
He's flung in rage from this ingrateful seat
Of monstrous friends; nor has he with him to
Supply his life,[14] or that which can command it.
I'll follow, and enquire him out:
I'll ever serve his mind with my best will;
Whilst I have gold, I'll be his steward still.

[*Exit.*

SCENE III.—*The Woods. Before* TIMON'S *Cave.*

Enter TIMON.

Tim. Oh, blessèd breeding sun, draw from the earth
Rotten humidity; below thy sister's orb[15]
Infect the air! Twinn'd brothers of one womb,—
Whose procreation, residence, and birth,
Scarce is dividant,—touch them with several fortunes;
The greater scorns the lesser: not nature,
To whom all sores lay siege,[16] can bear great fortune,

8. *The dying deck.* Just one of those expressions that enrapture a poetic mind, and disturb a prosaic one.

9. *The latest of my wealth.* Here "latest" is used where, ordinarily, 'last' is used.

10. *Nay, put out all your hands.* 'Nay, put out, all of you, your hands;' a similar form of expression to the one pointed out in Note 33, Act iv., "Third Part Henry VI." This brief sentence, indicating the hesitation with which the faithful serving men take the offered gift of the worthy steward, and the reluctance they feel in sharing the last sad remnant of all their lord's fortune, is exactly one of Shakespeare's beautiful touches in feeling and character. It serves to show the sentiment of honest sympathy felt by a class generally supposed to be merely selfish and mercenary, and to show the influence which a good master has upon well-disposed servants. Had Timon not been of a really generous nature, he would not have thus genuinely attached his servants. The whole scene, though brief, contains a volume of condensed teaching upon the relations between servant and master; and while the diction in which it is couched is so poetically beautiful as to be among the loveliest in the play, the impression that affectionate fidelity still exists in the heart of grateful dependents affords the one point of relief in its melancholy story.

11. *Or to live but in a dream of friendship? to have his pomp, &c.* The first "to" in this sentence has been changed to 'so' by a few modern editors, while others have altered "or" to 'as,' omitting the point of interrogation after "glory." We think that if the first "to" be banished from the sentence, the link is lost for the second "to;" and it seems to us that "to" in both instances is here used consistently with a practice Shakespeare has of occasionally using "to" elliptically, as a repetition of the previous form in the sentence. Thus, here, we think that Flavius is meant to say, 'Who would be so mocked with glory? or [who would] live merely in a dream of friendship? [Who would] have his pomp,' &c.

12. *And all what state compounds.* 'All that goes to compound or compose state.' Here "what" is used for 'that which;' a not in frequent licence still used in common speaking.

13. *Blood.* Here used for 'disposition,' 'propensity,' 'inclination.' See Note 75, Act iv., "Second Part Henry IV."

14. *Nor has he with him to supply his life.* 'Wherewith' or 'wherewithal' is here elliptically understood between "him" and "to"

15. *Thy sister's orb.* 'The moon.' In the mythology, Phœbus and Luna, the twin children of Latona, are brother and sister.

16. *Not nature, to whom, &c.* 'Human nature, liable to the assaults of every misfortune, can never bear the advent of great fortune without showing contempt for its fellow-creatures.'



Timon. Oh, blessèd breeding sun, draw from the earth
Rotten humidity. *Act IV. Scene III.*

But by contempt of nature.
Raise me this beggar, and deny 't that lord;[17]
The senator shall bear contempt hereditary,
The beggar native honour.
It is the pasture lards the rother's sides,
The want that makes him lean.[18] Who dares, who dares,
In purity of manhood stand upright,
And say, "This man's a flatterer"? if one be,
So are they all; for every grise[19] of fortune

17. *Raise me this beggar, and deny 't that lord.* "Me" is here used idiomatically. See Note 1, Act ii. "Deny 't" has been variously changed to 'denude,' 'degrade,' 'deprive,' 'devest,' 'dechute,' 'decline,' 'demit,' 'deject,' and 'deknight;' but we believe that the original expression affords an instance of Shakespeare's making 't' or 'it' refer to an implied particular in a sentence, and that the whole line presents an example of his peculiarly condensed and elliptical style. "Fortunes" and "great fortune" have been previously mentioned, and "every grise of fortune" subsequently occurs in this portion of the speech; therefore *fortune* is the prevailing idea here. Consequently we believe that the present line means, 'Raise me to fortune this beggar, and deny fortune to that lord.'

18. *It is the pasture lards the rother's sides, the want that makes him lean.* The Folio prints this sentence thus:—It is the Pastour Lards, the Brothers sides, the want that makes him leaue.' Rowe corrected the word "pasture," and the second Folio the word "lean." Mr. Singer, in 1842, suggested the word "rother," and it has since been generally adopted as the right word. A "rother" is a horned beast; oxen and cows are "rothers." In the statute-book, and in Golding's "Ovid," this expression is used:—"Herds of *rother* beasts." In Huloet's "Dictionary" we find—"*Rother* beast, *Juvencus*;" and in Holloway's "General Provincial Dictionary" it is stated that there is a market in Stratford-upon-Avon, called the "*rother* market." This latter point brings the word home to Shakespeare's own knowledge and familiar use, as it subsisted in his native town; and gives every probability to it being the one he here employed.

19. *Grise.* 'Step,' 'degree.' See Note 22, Act iii., "Twelfth Night."

Is smooth'd[20] by that below: the learnèd pate
Ducks to the golden fool: all is oblique;
There's nothing level in our cursèd natures,
But direct villany. Therefore, be abhorr'd
All feasts, societies, and throngs of men!
His semblable, yea, himself, Timon disdains:
Destruction fang mankind!—Earth, yield me roots! [*Digging.*
Who seeks for better of thee, sauce his palate
With thy most operant poison!—What is here?
Gold? yellow, glittering, precious gold? No, gods,
I am no idle votarist:[21] roots, you clear heavens![22]
Thus much of this will make black, white; foul, fair;[23]
Wrong, right; base, noble; old, young; coward, valiant.
Ha, you gods! why this? what this, you gods? Why, this
Will lug your priests and servants from your sides;
Pluck stout men's pillows from below their heads:[24]
This yellow slave
Will knit and break religions; bless the accurs'd;
Make the hoar leprosy ador'd; place thieves,
And give them title, knee, and approbation,
With senators on the bench: this is it
That makes the wappen'd widow wed again;[25]
She, whom the spital-house and ulcerous sores
Would cast the gorge at, this embalms and spices
To the April day again.[26] Come, cursèd earth,
Thou common slave of mankind, that putt'st odds
Among the rout of nations, I will make thee
Do thy right nature.[27]—[*March afar off.*] Ha! a drum?—Thou'rt quick,[28]
But yet I'll bury thee: thou'lt go, strong thief,
When gouty keepers of thee cannot stand:—
Nay, stay thou out for earnest.
[*Reserving some gold.*

Enter ALCIBIADES, *with drum and fife, in warlike manner;* PHRYNIA *and* TIMANDRA.

Alcib. What art thou there? speak.
Tim. A beast, as thou art. The canker gnaw thy heart,
For showing me again the eyes of man!
Alcib. What is thy name? Is man so hateful to thee,
That art thyself a man?
Tim. I am *misanthropos*, and hate mankind.
For thy part, I do wish thou wert a dog,
That I might love thee something.[29]
Alcib. I know thee well;
But in thy fortunes am unlearn'd and strange.
Tim. I know thee too; and more, than that I know thee,
I not desire to know. Follow thy drum;
With man's blood paint the ground, gules, gules:[30]
Religious canons, civil laws are cruel;
Then what should war be? This fell wench of thine
Hath in her more destruction than thy sword,
For all her cherubin look.
Phry. Thy lips rot off!
Tim. I will not kiss thee; then the rot returns[31]
To thine own lips again.
Alcib. How came the noble Timon to this change?
Tim. As the moon does, by wanting light to give:

20. *Smooth'd.* 'Flattered.' See Note 39, Act i., "Richard III."

21. *I am no idle votarist.* "Idle" is here used for 'meaningless,' 'inconsiderate,' 'insensate.' See Note 153, Act ii., "All's Well." Timon has just besought Earth to yield him roots; and now that it yields him gold, he means to say he is not one to adjure Earth in an idle, inconsiderate spirit, to send him simplest food, and then to be gratified by finding wealth.

22. *You clear heavens!* "Clear" is here used for 'pure,' 'immaculate,' 'sinless.' See Note 26, Act iii., "Tempest."

23. *Will make black, white; foul, fair.* Here is an instance of Shakespeare's causing a verb to do multiplied service in a sentence; "make" before "black" giving 'make' to be elliptically understood as repeated in succession before "foul," "wrong," "base," "old," and "coward." See Note 91, Act iv., "Coriolanus."

24. *Pluck stout men's pillows from, &c.* Hanmer altered "stout" to 'sick,' because it was the practice to draw the pillow from beneath the head of dying persons, under the idea of making their end more easy. But by the word "stout" we think that the poet intends to indicate patients who have strength sufficient to rally through their illness, yet who are treated by mercenary attendants as though they were in their last agonies, and are thus hurried into death, from which they might otherwise escape.

25. *That makes the wappen'd widow wed again.* "Wappen'd" means 'worn out,' 'stale;' and "wed" is here used for 'wedded,' as it is in the "Taming of the Shrew," Act i., sc. 2, where we find, "Until the elder sister first be *wed*."

26. *This embalms and spices to the April day again.* 'This restores to the freshness and fragrance of youth,' the spring time of life.

27. *I will make thee do thy right nature.* Johnson explains this to mean 'lie in the earth where nature laid thee;' but we think it means 'I will make thee fulfil thy natural course,' by lying in the earth till I bring thee forth to sow dissension among the rabble of nations. That it includes this latter meaning we think is evident by the concluding words, "Nay, stay thou out for earnest;" that is, 'for a pledge of my intention.'

28. *Quick.* Here used with reference to its sense of 'alive,' to express 'current,' 'able to pass from hand to hand,' 'power of circulation.'

29. *Something.* Occasionally, as here, used for 'somewhat.'

30. *Gules.* The term in heraldic nomenclature for 'red.'

31. *I will not kiss thee; then, &c.* It has been proposed to change "not" to 'but' here. We think, however, that Timon is meant to say he will not kiss her, because then the "rot," wished in foul breath by her lips, recoils upon themselves, uncommunicated.

But then renew I could not, like the moon ;
There were no suns to borrow of.
Alcib. Noble Timon,
What friendship may I do thee ?
Tim. None, but to
Maintain my opinion.
Alcib. What is it, Timon ?
Tim. Promise me friendship, but perform none : if thou wilt not promise, the gods plague thee, for thou art a man ! if thou dost perform, confound thee, for thou art a man !
Alcib. I have heard in some sort of thy miseries.
Tim. Thou saw'st them, when I had prosperity.
Alcib. I see them now ; then was a blessèd time.
Tim. As thine is now, held with a brace of wantons.
Timan. Is this the Athenian minion, whom the world
Voic'd so regardfully ?
Tim. Art thou Timandra ?
Timan. Yes.
Tim. Be thyself still : they love thee not that use thee.
Timan. Hang thee, monster !
Alcib. Pardon him, sweet Timandra ; for his wits
Are drown'd and lost in his calamities.—
I have but little gold of late, brave Timon,
The want whereof doth daily make revolt
In my penurious band : I have heard, and griev'd,
How cursèd Athens, mindless[32] of thy worth,
Forgetting thy great deeds, when neighbour states,
But for thy sword and fortune, trod upon them,—
Tim. I pr'ythee, beat thy drum, and get thee gone.
Alcib. I am thy friend, and pity thee, dear Timon.
Tim. How dost thou pity him whom thou dost trouble ?
I had rather be alone.
Alcib. Why, fare thee well :
Here is some gold for thee.
Tim. Keep it, I cannot eat it.
Alcib. When I have laid proud Athens on a heap,[33]—
Tim. Warr'st thou 'gainst Athens ?
Alcib. Ay, Timon, and have cause.[34]
Tim. The gods confound them all in thy conquest ;
And thee after, when thou hast conquer'd !
Alcib. Why me, Timon ?
Tim. That, by killing of villains,
Thou wast born to conquer my country.
Put up thy gold : go on,—here's gold,—go on
Be as a planetary plague, when Jove
Will o'er some high-vic'd city hang his poison
In the sick air : let not thy sword skip one :
Pity not honour'd age for his white beard,—
He is a usurer : strike me the counterfeit matron,—
It is her habit only that is honest,
Herself is naught : let not the virgin's cheek
Make soft thy trenchant sword ; for those milk-paps,
That through the window-bars[35] bore at men's eyes,
Are not within the leaf of pity writ,
But set them down horrible traitors : spare not the babe,
Whose dimpled smiles from fools exhaust their mercy ;[36]
Think it a bastard, whom the oracle
Hath doubtfully pronounc'd thy throat shall cut,
And mince it sans[37] remorse : swear against objects ;[38]
Put armour on thine ears and on thine eyes ;
Whose proof, nor yells of mothers, maids, nor babes,
Nor sight of priests in holy vestments bleeding,
Shall pierce a jot. There's gold to pay thy soldiers :
Make large confusion ; and, thy fury spent,
Confounded be thyself ! Speak not, be gone.
Alcib. Hast thou gold yet ? I'll take the gold thou giv'st me,
Not all thy counsel.
Tim. Dost thou, or dost thou not, heaven's curse upon thee !

32. *Mindless.* Here used for 'unmindful.'

33. *On a heap.* Idiomatically used, like "on heaps," where the more ordinary usage is to say 'in a heap,' and 'in heaps.' See Note 14, Act iii., "Troilus and Cressida."

34. *Ay, Timon, and have cause.* Here 'I' is elliptically understood before "have."

35. *The window-bars.* The Folio prints this 'the window barne ;' 'n,' 'ne,' or 'en,' being an old form of plural derived from the Saxon language. "The window-bars" here alludes to the cross-bar lacing of women's boddices, which formed a kind of lattice-work. This, in more modern peasant costume, as we see it on the stage, and as it exists in Swiss dresses, has a stomacher of silk, satin, muslin, or other material beneath ; but in Shakespeare's time this lacing—not inaptly likened to "window-bars"—was sometimes worn over the bosom itself, merely serving to fasten the two sides of the boddice together.

36. *From fools exhaust their mercy.* Hanmer changed "exhaust" to 'extort ;' but here Shakespeare uses "exhaust" in the sense it bears, as classically derived—'draw forth.'

37. *Sans.* 'Without.'

38. *Swear against objects.* 'Take an oath against being moved by objects likely to inspire relenting.' "Objects" is here used to express what is intended by "tender objects" in the passage referred to in Note 50, Act iv., "Troilus and Cressida."

Phr. and Timan. Give us some gold, good Timon: hast thou more?

Tim. Enough to make you both. Hold up, you sluts,
Your aprons mountant: you are not oathable,—
Although, I know, you'll swear, terribly swear,
Into strong shudders and to heavenly agues,
The immortal gods that hear you,—spare your oaths,
I'll trust to your conditions: be queans still.

Phr. and Timan. Well, more gold:—what then?—
Believe 't, that we'll do anything for gold.

Tim. Consumptions sow
In hollow bones of man; strike their sharp shins,
And mar men's spurring. Crack the lawyer's voice,
That he may never more false title plead,
Nor sound his quillets[39] shrilly: hoar the flamen,[40]
That scolds against the quality of flesh,
And not believes himself: plague all; plague all.
There's more gold:—
Do you doom others, and let this doom you,
And ditches grave you all!

Phr. and Timan. More counsel with more money, bounteous Timon.

Tim. More ill, more mischief first; I have given you earnest.

Alcib. Strike up the drum towards Athens!—Farewell, Timon:
If I thrive well, I'll visit thee again.

Tim. If I hope well, I'll never see thee more.

Alcib. I never did thee harm.

Tim. Yes, thou spok'st well of me.

Alcib. Call'st thou that harm?

Tim. Men daily find it. Get thee away, and take
Thy beagles with thee.

Alcib. We but offend him.—Strike!

[*Drum beats.* *Exeunt* ALCIBIADES, PHRYNIA, *and* TIMANDRA.

Tim. That nature, being sick of man's unkindness,
Should yet be hungry!—Common mother, thou,
[*Digging.*
Whose womb unmeasurable, and infinite breast,
Teems, and feeds all; whose self-same mettle,
Whereof thy proud child, arrogant man, is puff'd,
Engenders the black toad and adder blue,
The gilded newt and eyeless venom'd worm,[41]
With all the abhorrèd births below crisp heaven[42]
Whereon Hyperion's[43] quickening fire doth shine;
Yield him, who all thy human sons doth hate,[44]
From forth thy plenteous bosom, one poor root!
Ensear thy fertile and conceptious womb,
Let it no more bring out ingrateful man!
Go great with tigers, dragons, wolves, and bears;
Teem with new monsters, whom thy upward face
Hath to the marbled mansion all above
Never presented!—O, a root,—dear thanks!—
Dry up thy marrows, vines, and plough-torn leas;[45]
Whereof ingrateful man, with liquorish draughts
And morsels unctuous, greases his pure mind,
That from it all consideration slips!—

Enter APEMANTUS.

More man? plague, plague!

Apem. I was directed hither: men report
Thou dost affect my manners, and dost use them.

Tim. 'Tis, then, because thou dost not keep a dog,
Whom I would imitate: consumption catch thee!

Apem. This is in thee a nature but infected;[46]

39. *Quillets.* 'Legal quibbles,' 'frivolous distinctions,' 'subtleties of sophistry." See Note 105, Act iv., "Love's Labour's Lost."

40. *Hoar the flamen.* Upton suggested changing the word "hoar" to 'hoarse' here, which latter word, taken in the sense of 'render hoarse,' certainly accords well with the context. Nevertheless it is probable that here "hoar" is used to express 'give the hoar leprosy,' 'afflict with the hoar leprosy;' because there is mention of that disease in the early part of this same scene, where Timon says, "Make *the hoar leprosy* ador'd." The epithet "hoar" is poetically applied to "leprosy," because it covers the skin with a shiny *white* scale on the part affected. "Flamen" is a 'priest.' See Note 33, Act ii., "Coriolanus."

41. *Eyeless venom'd worm.* A poetical term for the small snake called the 'blind-worm,' which was formerly supposed to be venomous. See Note 59, Act ii., "Midsummer Night's Dream."

42. *Crisp heaven.* In the two other passages where Shakespeare has used the word "crisp," he has used it in the sense of 'curled' (see Note 73, Act i., "First Part Henry IV."); and in the "Tempest," Act i., sc. 2, Ariel says, "to ride on the *curl'd clouds*." These points lend probability to the supposition that here "crisp heaven" is used to express a sky covered with dappled, wavy, curl-like clouds; but we have an idea that perhaps the poet here used the epithet "crisp" to denote 'shining,' 'glistening,' 'brilliant,' from the circumstance that one meaning of the Latin verb *crispare* is 'to cause to shine.'

43. *Hyperion.* One of the names given by ancient poets to the sun. See Note 80, Act ii., "Troilus and Cressida."

44. *Who all thy human sons doth hate.* The Folio prints, 'Who all the humane sonnes do hate.' The present passage affords a similar case of misprint occasioning utterly reversed sense from the one intended, to that pointed out in Note 73, Act iii.

45. *Dry up thy marrows, vines, and plough-torn leas.* This line has been suspected of error; and 'marrowy' has been proposed as a substitution for "marrows." But it seems to us that the line may give the sense, by an ellipsis, of 'Dry up the marrows of thy vines and plough-torn leas;' because wine may be poetically said to be the marrow of vines, furnishing "liquorish draughts;" as grain, fruits, and beasts of pasture may be poetically called the marrow of leas, supplying man with "morsels unctuous."

46. *A nature but infected.* Rowe changed "infected" to 'affected;' but here "infected" is used in the sense of 'diseased,' 'morbid,' 'poisoned' by reverse and disappointment.



Phrynia and Timandra. Give us some gold, good Timon: hast thou more?

Timon. Enough to make you both.

Act IV. Scene III.

A poor unmanly melancholy sprung
From change of fortune.[47] Why this spade? this place?
This slave-like habit? and these looks of care?
Thy flatterers yet wear silk, drink wine, lie soft;
Hug their diseas'd perfumes, and have forgot
That ever Timon was. Shame not these woods,
By putting on the cunning of a carper.[48]
Be thou a flatterer now, and seek to thrive
By that which has undone thee: hinge thy knee,
And let his very breath, whom thou'lt observe,[49]
Blow off thy cap; praise his most vicious strain,
And call it excellent: thou wast told thus;
Thou gav'st thine ears like tapsters that bid welcome
To knaves and all approachers:[50] 'tis most just
That thou turn rascal; hadst thou wealth again,
Rascals should have't. Do not assume my likeness.

Tim. Were I like thee, I'd throw away myself.

Apem. Thou hast cast away thyself, being like thyself;
A madman so long, now a fool. What! think'st
That the bleak air, thy boisterous chamberlain,
Will put thy shirt on warm? will these moss'd trees,[51]
That have outliv'd the eagle, page thy heels,
And skip when thou point'st out?[52] will the cold brook,
Candied with ice, caudle thy morning taste,
To cure thy o'er-night's surfeit? Call the creatures,—
Whose naked natures live in all the spite
Of wreakful heaven; whose bare unhoused trunks,
To the conflicting elements expos'd,
Answer mere nature,—bid them flatter thee;
Oh, thou shalt find—

Tim. A fool of thee:[53] depart.

Apem. I love thee better now than e'er I did.

Tim. I hate thee worse.

Apem. Why?

Tim. Thou flatter'st misery.

Apem. I flatter not; but say thou art a caitiff.[54]

Tim. Why dost thou seek me out?

Apem. To vex thee.

Tim. Always a villain's office, or a fool's.
Dost please thyself in't?

Apem. Ay.

Tim. What! a knave too?[55]

Apem. If thou didst put this sour-cold habit on
To castigate thy pride, 'twere well: but thou
Dost it enforcedly; thou'dst courtier be again,
Wert thou not beggar. Willing misery
Outlives incertain pomp, is crown'd before:[56]

---

47. *Change of fortune.* The Folio misprints 'future' for "fortune." Rowe's correction.

48. *The cunning of a carper.* 'The affected superiority in judgment of a systematic fault-finder.' The term "carper" was often applied in Shakespeare's time to a 'critic,' because 'critic' was, and is still, almost used synonymously with 'fault-finder' See Note 89, Act iv., "Love's Labour's Lost." It is worthy of remark with what fine and subtle satire Shakespeare has here made the professedly cynical Apemantus, the mere philosophy-monger, the dealer in misanthropical bitternesses, rate the genuine sufferer from man's injuries. He grudges that Timon should trench upon his ground, and surpass him in railing, which he assumes to be his own special province. He does not see that Timon's is a true indignation, while his own is but a spurious imitation and affectation; or rather, he instinctively feels this to be the case, and resents it heartily while treating it as something that Timon is to be scolded out of.

49. *Observe.* Here used for 'pay observance to,' 'treat with deference.' See Note 72, Act iv., "Second Part Henry IV."

50. *Like tapsters that bid welcome to, &c.* The first Folio gives 'bad' for "bid." Corrected in the second Folio. We cannot help thinking that to retain the first Folio word 'bad,' and take it to mean 'bad people,' is not only a forced interpretation, but an alteration of the sense of the passage; because tapsters bid welcome to "*all* approachers," not merely to 'bad' ones or "knaves." In the first Folio the words are printed thus: '(Like tapsters, that bad welcom)'; and we have before pointed out that Shakespeare sometimes uses parenthetical sentences in such a manner as to make the matter within the parenthesis form part of the main sentence. See Note 75, Act i., "Winter's Tale." Therefore we believe that, according to this particular mode of construction, "gav'st thine ears" and "bid welcome" are *both* to be taken in connection with "to knaves," &c.

51. *These moss'd trees.* The Folio prints 'moyst' for "moss'd." Hanmer's correction. The misprint of the Folio probably arose from the word having been written in the original MS. 'mosst,' with the first *s* a long one. That "moss'd" was intended by the author seems to be certified by the passage in "As You Like It," Act iv., sc. 3: "An old oak, whose boughs were *moss'd* with age."

52. *And skip when thou point'st out?* It has been suggested that "when" should be 'where' in this passage; but inasmuch as "where" is used in passages that seem to require 'when' (see Note 14, Act ii., "Henry VIII."), so here it may be that 'when' is used in a passage that might ordinarily have 'where' written therein.

53. *A fool of thee.* Here "of" is used where 'in' is generally employed. The context of the passage referred to in Note 22, Act v., "All's Well," affords a similar instance: "We lost a jewel *of* her."

54. *A caitiff.* 'A wretch,' 'a miserable creature.' See Note 24, Act ii., "Measure for Measure."

55. *What! a knave too?* Timon has already called Apemantus "a fool," and now exclaims, 'What! a knave as well as a fool?' He means that if he came merely to vex him from an idle habit of purposeless scoffing, it was the act of a fool; but since he comes to vex him for the pleasure he takes in teasing, he proves himself to be spiteful as well as foolish.

56. *Is crown'd before.* 'Has its desire sooner fulfilled.' "Before" is here used in the sense of 'sooner,' 'earlier.' The whole of this portion of the speech is most coudensedly and elliptically constructed; and may be thus paraphrased: 'Willing misery outlives uncertain grandeur, its desires are sooner and more surely fulfilled: the one is ever craving, never satisfied; the other is always at the height of its wishes: the best of states, without content, has a distracted and most wretched existence, worse than the very worst of states, with content. Thou shouldst desire to die, being unwillingly miserable.'

The one is filling still, never complete;
The other, at high wish: best state, contentless,
Hath a distracted and most wretched being,
Worse than the worst, content.
Thou shouldst desire to die, being miserable.

Tim. Not by his breath[57] that is more miserable.
Thou art a slave, whom Fortune's tender arm
With favour never clasp'd; but bred a dog.
Hadst thou, like us from our first swath,[58] proceeded
The sweet degrees that this brief world affords
To such as may the passive drugs[59] of it
Freely command, thou wouldst have plung'd thyself
In general riot; melted down thy youth
In different beds of lust; and never learn'd
The icy precepts of respect,[60] but follow'd
The sugar'd game before thee. But myself,
Who had the world as my confectionary;
The mouths, the tongues,[61] the eyes, and hearts of men
At duty, more than I could frame employment;[62]
That numberless upon me stuck,[63] as leaves
Do on the oak, have with one winter's brush[64]
Fell[65] from their boughs, and left me open, bare
For every storm that blows;—I, to bear this,
That never knew but better, is some burden:
Thy nature did commence in sufferance, time
Hath made thee hard in't. Why shouldst thou hate men?
They never flatter'd thee: what hast thou given,
Poor rogue hereditary? Hence, be gone!—
If thou hadst not been born the worst of men,
Thou hadst been a knave and flatterer.[66]

Apem. Art thou proud yet?

Tim. Ay, that I am not thee.

Apem. I, that I was
No prodigal.

Tim. I, that I am one now:
Were all the wealth I have shut up in thee,
I'd give thee leave to hang it. Get thee gone.—
That the whole life of Athens were in this![67]
Thus would I eat it. [*Eating a root.*

Apem. Here; I will mend thy feast. [*Offering him something.*

Tim. First mend my company,[68] take away thyself.

Apem. So I shall mend mine own, by the lack of thine.

Tim. 'Tis not well mended so, it is but botch'd;
If not, I would it were.

Apem. What wouldst thou have to Athens?

Tim. Thee thither in a whirlwind. If thou wilt,
Tell them there I have gold; look, so I have.

Apem. Here is no use for gold.

Tim. The best and truest;
For here it sleeps, and does no hired harm.

Apem. Where ly'st o' nights, Timon?

Tim. Under that's above me.
Where feed'st thou o' days, Apemantus?

Apem. Where my stomach finds meat; or, rather, where I eat it.

Tim. Would poison were obedient, and knew my mind!

Apem. Where wouldst thou send it?

Tim. To sauce thy dishes.

Apem. The middle of humanity thou never knewest, but the extremity of both ends: when thou wast in thy gilt and thy perfume, they mocked

57. *Breath.* Here used for 'bidding' Shakespeare uses "breath" in a general sense, for that which is uttered; as in "Coriolanus" he repeatedly uses it for 'suffrage,' 'vote,' 'popular testimony.' See the passage referred to in Note 74, Act iv., "Coriolanus."

58. *From our first swath.* Here used to express 'from our infancy,' from the period when a new-born babe is first swathed.

59. *Drugs.* An old form of 'drudges;' and here used because a monosyllable suits the metre.

60. *The icy precepts of respect.* 'The cold dictates of a regard to prudence.' Shakespeare elsewhere uses "respect" in this sense. See Note 28, Act ii., "Troilus and Cressida."

61. *The mouths, the tongues.* "Who had," before "the world" in the previous line, gives 'who had' to be elliptically understood as repeated before "the mouths."

62. *More than I could frame employment.* 'For' is here elliptically understood after "employment." See Note 7 of the present Act.

63. *That numberless upon me stuck.* One of the commentators complains that the "grammar of this passage is in a hopeless state;" the construction, nevertheless, is in accordance with that inconsecutiveness of diction which Shakespeare introduces into some of his speeches, in order to mark the tumultuous feeling of the utterer. See Note 56, Act i., "Richard III." Timon, moved by passionate indignation against his conventionally cynical tormentor, and the remembrance of his faithless friends, pours out his invective sentences as they surge up in his mind, a torrent of disconnected wrath-billows—one stream, but broken into innumerable roughnesses.

64. *Brush.* Here, as elsewhere, used with more than ordinary force of meaning, to express 'stormy sweep,' 'roughest violence.' See Note 29, Act v., "Second Part Henry VI."

65. *Fell.* Used, by a grammatical licence, for 'fallen,' on account of the metre, which here requires a monosyllable

66. *If thou hadst not been born the worst of men, thou hadst been a knave and flatterer.* One of Shakespeare's sentences containing an apparent paradox and antithesis, but in fact containing a profound truth. At the first glance it should seem that being born the vilest of wretches would qualify a man for being a knave and flatterer; but the poet put into the mouth of Timon the pungent verity that while one born a gentleman might take to fawning, one so utterly vile takes to railing, not to servility.

67. *That the whole life of Athens were in this!* 'Would' is elliptically understood before "that." See Note 56, Act i., "Second Part Henry VI."

68. *First mend my company.* The Folio prints 'thy' for "my." Rowe's correction.

thee for too much curiosity;[69] in thy rags thou knowest none, but art despised for the contrary. There's a medlar for thee, eat it.

Tim. On what I hate I feed not.

Apem. Dost hate a medlar?

Tim. Ay, though it look like thee.[70]

Apem. An thou hadst hated meddlers sooner, thou shouldst have loved thyself better now. What man didst thou ever know unthrift that was beloved after his means?

Tim. Who, without those means thou talkest of, didst thou ever know beloved?

Apem. Myself.

Tim. I understand thee; thou hadst some means to keep a dog.

Apem. What things in the world canst thou nearest compare to thy flatterers?

Tim. Women nearest; but men, men are the things themselves. What wouldst thou do with the world, Apemantus, if it lay in thy power?

Apem. Give it the beasts, to be rid of the men.

Tim. Wouldst thou have thyself fall in the confusion of men, and remain a beast with the beasts?

Apem. Ay, Timon.

Tim. A beastly ambition, which the gods grant thee to attain to! If thou wert the lion, the fox would beguile thee: if thou wert the lamb, the fox would eat thee: if thou wert the fox, the lion would suspect thee, when, peradventure, thou wert accused by the ass: if thou wert the ass, thy dulness would torment thee; and still thou livedst but as a breakfast to the wolf: if thou wert the wolf, thy greediness would afflict thee, and oft thou shouldst hazard thy life for thy dinner: wert thou the unicorn, pride and wrath would confound thee,[71] and make thine own self the conquest of thy fury: wert thou a bear, thou wouldst be killed by the horse: wert thou a horse, thou wouldst be seized by the leopard: wert thou a leopard, thou wert german to the lion,[72] and the spots of thy kindred were jurors on thy life;[73] all thy safety were remotion,[74] and thy defence absence. What beast couldst thou be, that were not subject to a beast? and what a beast art thou already, that seest not thy loss in transformation!

Apem. If thou couldst please me with speaking to me, thou mightst have hit upon it here: the commonwealth of Athens is become a forest of beasts.

Tim. How has the ass broke the wall, that thou art out of the city?

Apem. Yonder comes a poet and a painter:[75] the plague of company light upon thee! I will fear to catch it, and give way: when I know not what else to do, I'll see thee again.

Tim. When there is nothing living but thee, thou shalt be welcome. I had rather be a beggar's dog than Apemantus.

Apem. Thou art the cap[76] of all the fools alive.

69. *Too much curiosity.* 'Over-careful regard to luxurious appointments,' 'fastidious refinement,' 'over-niceness,' 'squeamishness.' See Note 58, Act ii., "Third Part Henry VI."

70. *Ay, though it look like thee.* Another instance of the peculiar mode in which Shakespeare uses the word "though." Here it bears the sense of 'since,' 'if,' 'being that,' 'inasmuch as.' See Note 104, Act ii., "Twelfth Night;" and Note 27, Act ii., "Troilus and Cressida."

71. *Wert thou the unicorn, pride, &c.* In allusion to the account given of the unicorn, that in its furious pursuit of its enemy, it strikes its horn into a tree; and thereby itself becomes an easy victim to its opponent.

72. *German to the lion.* 'Akin to the lion.' See Note 206, Act iv., "Winter's Tale."

73. *The spots of thy kindred were jurors on thy life.* 'The spots which testify thy royal relationship would be the means of condemning thee to lose thy life.' The lion being named 'king of beasts,' is here supposed to be jealous of a beast claiming to be of his race; and, moreover, in heraldry, the terms, 'lions leoparded,' 'and leopards maned,' show the sort of kinship here inclusively referred to. They figure in old armorial bearings; and, in the Royal shield of England, the three lions were by some ancient heralds denominated three leopards.

74. *Remotion.* 'Removing to a distance,' 'removing far away.' Shakespeare uses the word again in "Lear," Act ii., sc. 4; but there with a somewhat modified meaning.

75. *Yonder comes a poet and a painter.* Several of the commentators, treating this as an announcement on the part of Apemantus that he sees the poet and the painter approaching, find fault with Shakespeare's dramatic arrangement in preceding their advent by that of the thieves and the steward. Reed thinks it may arise "from the negligence of Shakespeare;" while Malone accounts for it by saying that "Shakespeare was not very attentive to these minute particulars." We think, however, that a much more likely solution of the difficulty than imagining the most finished dramatist ever seen by the world to be guilty of oversight lies in the probability that here "yonder" is used for 'over there,' 'that place.' Apemantus has just been speaking of "Athens," and Timon of the "city;" therefore "yonder," probably, refers to Athens, and not to any spot within view. Shakespeare very frequently uses the word "yonder" in passages where the object spoken of is not seen by the speaker. For instance, in "Merry Wives," Act iv., sc. 2, "He so takes on *yonder* with my husband;" in the same play, Act v., sc. 5, "I came *yonder* at Eton;" in "All's Well," Act iv., sc. 5, "*Yonder's* my lord your son with a patch of velvet on 's face;" where, in each passage, the word *yonder* refers to a place not within sight. This makes us believe that in the present passage "yonder" refers to Athens, and is to be taken in the sense of 'yonder city.' It is not impossible that, in Shakespeare's elliptical mode of using words, he may allow 'from' to be understood here; so that Apemantus may be meant to imply 'from yonder place are coming a poet and a painter.' He evidently knows their intention of coming, and here predicts it; were he expecting it instantly, he would withdraw at once, because he says he will "give way;" but he lingers, thereby showing that he means they are coming at some unspecified time. There is nothing in the word "comes" that makes against our idea of the meaning of this passage; because "comes" is often used to express 'there comes,' or 'there is coming.' "Comes" here also affords an instance of Shakespeare's using the grammatical licence of a verb in the singular with a plural nominative. See Note 1, Act v. of the present play.

76. *Cap.* Here used for 'chief.'



Timon. Rascal thieves,
Here's gold. *Act IV. Scene III.*

Tim. Would thou wert clean enough to spit upon!

Apem. A plague on thee, thou art too bad to curse!

Tim. All villains that do stand by thee are pure.

Apem. There is no leprosy but what thou speak'st.

Tim. If I name thee.—
I'll beat thee,[77] but I should infect my hands.

Apem. I would my tongue could rot them off!

Tim. Away, thou issue of a mangy dog!
Choler does kill me that thou art alive;
I swoon to see thee.

Apem. Would thou wouldst burst!

Tim. Away,
Thou tedious rogue! I am sorry I shall lose
A stone by thee. [*Throws a stone at him.*

Apem. Beast!

Tim. Slave!

Apem. Toad!

Tim. Rogue, rogue, rogue!
[APEMANTUS *retreats backward, as going.*
I am sick of this false world; and will love naught
But even the mere necessities upon 't.
Then, Timon, presently prepare thy grave;
Lie where the light foam of the sea may beat
Thy grave-stone daily: make thine epitaph,

77. *I'll beat thee.* "I'll" was, formerly sometimes used where 'I'd' is now employed. See Note 101, Act i., "Coriolanus." See also the line referred to in Note 32, Act i., "Midsummer Night's Dream."

That death in me at others' lives may laugh.[78]
[*Looking on the gold.*] Oh, thou sweet king-
killer, and dear divorce
'Twixt natural son and sire![79] thou bright defiler
Of Hymen's purest bed! thou valiant Mars!
Thou ever young, fresh, lov'd, and delicate wooer,
Whose blush doth thaw the consecrated snow
That lies on Dian's lap! thou visible god,
That solder'st close impossibilities,[80]
And mak'st them kiss! that speak'st with every
tongue,
To every purpose! Oh, thou touch[81] of hearts!
Think, thy slave man rebels; and by thy virtue
Set them into confounding odds,[82] that beasts
May have the world in empire!

Apem. Would 'twere so!—
But not till I am dead.—I'll say thou'st gold:
Thou wilt be throng'd to shortly.

Tim. Throng'd to!

Apem. Ay.

Tim. Thy back, I pr'ythee.

Apem. Live, and love thy misery!

Tim. Long live so, and so die! [*Exit* APEMANTUS.] I am quit.—
More things like men?—Eat, Timon, and abhor
them.[83] [*Goes towards his Cave.*

Enter Thieves.

First Thief. Where should he have this gold? It is some poor fragment, some slender ort of his remainder: the mere want of gold, and the falling-from of his friends, drove him into this melancholy.

Sec. Thief. It is noised he hath a mass of treasure.

Third Thief. Let us make the assay upon him: if he care not for 't, he will supply us easily; if he covetously reserve it, how shall 's get it?

Sec. Thief. True; for he bears it not about him, 'tis hid.

First Thief. Is not this he?

Thieves. Where?

Sec. Thief. 'Tis his description.

Third Thief. He; I know him.

Thieves. Save thee, Timon.

Tim. [*Advancing.*] Now, thieves?

Thieves. Soldiers, not thieves.

Tim. Both too; and women's sons.

Thieves. We are not thieves, but men that much do want.

Tim. Your greatest want is, you want much of meat.[84]
Why should you want? Behold, the earth hath
roots;
Within this mile break forth a hundred springs;
The oaks bear mast, the briers scarlet hips;
The bounteous housewife, Nature, on each bush
Lays her full mess before you. Want! why
want?

First Thief. We cannot live on grass, on berries, water,
As beasts and birds and fishes.[85]

Tim. Nor on the beasts themselves, the birds, and fishes;
You must eat men.[86] Yet thanks I must you
con,[87]
That you are thieves profess'd; that you work
not
In holier shapes: for there is boundless theft
In limited professions.[88] Rascal thieves,

78. *Prepare thy grave . . . . thy grave-stone . . . . thine epitaph, that death in me at, &c.* This abrupt change of pronoun in the course of the same speech, and referring to the same person, is one of Shakespeare's peculiarities in style, for producing effective impression. See Note 32, Act iii., "Richard II." In the present passage, how finely it serves to mark the deep melancholy with which Timon begins by apostrophising himself, using "thy" and "thine," and then the sharp stab with which he drives home to his own bosom the thought of death, actual death, from sickness of the false world, by suddenly changing to the more personal "me." A monosyllable of but two letters, in the hands of a poet, becomes an instrument of might.

79. *Son and sire.* In the Folio 'sunne and fire.' Rowe's correction.

80. *Close impossibilities.* One of Shakespeare's elliptical expressions, meaning 'those things that seem impossible to be brought close together.' See Note 52, Act iii., "Romeo and Juliet."

81. *Touch.* 'Touchstone,' 'test.' See Note 24, Act iii.

82. *Thy slave man rebels; and by thy virtue set them into, &c.* Here "man" is treated as a noun of number, referred to by the pronoun "them:" and the passage affords another among the numerous instances of Shakespeare's antithesising "man," or "men," and "beasts." See Note 54, Act iii., "Romeo and Juliet."

83. *More things like men?—Eat, Timon, and abhor them.* In the Folio these words are assigned to Apemantus. Hanmer's correction.

84. *You want much of meat.* The word "meat" in this passage has been variously altered by various editors; but it is here used in its general sense of 'food,' and seems to us to accord perfectly with the gist of Timon's discourse.

85. *As beasts and birds and fishes.* 'As on beasts,' &c.; 'as we can live on beasts,' &c.; or 'as we could live on beasts,' &c. Shakespeare often uses "as" with much force of ellipsis. See Notes 50 and 53, Act v., "Winter's Tale."

86. *You must eat men.* 'You must needs eat men,' 'you think it needful to eat men.' Shakespeare sometimes (see Note 56, Act i.) uses "must" in this way, and not with the ordinary meaning of 'should' or 'ought to;' and also sometimes with less of its usual sense of included necessity. For instance, when Portia, in "Merchant of Venice," Act iv., sc. 1, says, "Then must the Jew be merciful," she uses the word "must" with less meaning of enforcement than Shylock puts into it, when he replies, "On what compulsion must I?" She rather means, 'Then it behoves the Jew to be merciful;' while he sneeringly asks, "What is there that should compel me to be so?" So again, in "Coriolanus," in the sentence referred to in Note 90, Act iii. of that play, "Must all determine here?" the question does not mean, 'Is it imperative that all must terminate here?' It means, 'Shall all terminate here?' 'Is it agreed that all shall conclude here?'

87. *Yet thanks I must you con.* 'Yet I must render you thanks,' 'Yet I acknowledge that my thanks are due to you.' See Note 45, Act iv., "All's Well."

88. *Limited professions.* "Limited" is here and elsewhere

Here's gold. Go, suck the subtle blood o' the grape,
Till the high fever seethe your blood to froth,
And so scape hanging: trust not the physician;
His antidotes are poison, and he slays
More than you rob: take wealth and lives together;
Do villany, do,[89] since you protest to do 't,
Like workmen. I'll example you with thievery;
The sun's a thief, and with his great attraction
Robs the vast sea: the moon's an arrant thief,
And her pale fire she snatches from the sun:
The sea's a thief, whose liquid surge resolves
The moon into salt tears:[90] the earth's a thief,
That feeds and breeds by a composture stol'n
From general excrement: each thing's a thief:
The laws, your curb and whip, in their rough power
Have uncheck'd theft. Love not yourselves; away!
Rob one another;—there's more gold;—cut throats;
All that you meet are thieves: to Athens go,
Break open shops; nothing can you steal,
But thieves do lose it: steal not less[91] for this
I give you; and gold confound you howsoe'er!
Amen! [TIMON *retires to his Cave.*

Third Thief. He has almost charmed me from my profession, by persuading me to it.

First Thief. 'Tis in the malice of mankind that he thus advises us; not to have us thrive in our mystery.[92]

Sec. Thief. I'll believe him as an enemy, and give over my trade.

First Thief. Let us first see peace in Athens: there is no time so miserable but a man may be true.[93] [*Exeunt Thieves.*

Enter FLAVIUS.

Flav. Oh, you gods!
Is yond' despis'd and ruinous man my lord?
Full of decay and failing? Oh, monument
And wonder of good deeds evilly bestow'd!
What an alteration of honour
Has desperate want made!
What viler thing upon the earth than friends
Who can bring noblest minds to basest ends!
How rarely[94] does it meet with this time's guise,
When man was wish'd[95] to love his enemies!
Grant I may ever love, and rather woo
Those that would mischief me than those that do![96]—
He has caught me in his eye: I will present
My honest grief unto him; and, as my lord,
Still serve him with my life.—My dearest master!

TIMON *comes from his Cave.*

Tim. Away! what art thou?

Flav. Have you forgot me, sir?

Tim. Why dost ask that? I have forgot all men;
Then, if thou grant'st[97] thou'rt a man, I have forgot thee.

Flav. An honest poor servant of yours.

Tim. Then I know thee not.
I never had honest man about me, I;[98] all
I kept were knaves, to serve in meat to villains.

Flav. The gods are witness,
Ne'er did poor steward wear a truer grief
For his undone lord than mine eyes for you.

Tim. What! dost thou weep?—come nearer;—then I love thee,
Because thou art a woman, and disclaim'st
Flinty mankind; whose eyes do never give
But thorough lust and laughter. Pity's sleeping:
Strange times, that weep with laughing, not with weeping!

Flav. I beg of you to know me, good my lord,
To accept my grief, and, whilst this poor wealth lasts,
To entertain me as your steward still.

---

used by Shakespeare for 'appointed,' 'stated,' 'set.' See Note 12, Act v., "Richard III." In the present passage, "limited professions" is used in opposed connection with "thieves profess'd,' and means the socially-appointed avocations of doctor, lawyer, soldier, &c., in contradistinction to the wild calling adopted by the thieves whom he is addressing. The immediately subsequent mention of "the physician," we think, shows this.

89. *Do villany, do.* The Folio prints 'Do villaine do. Rowe's correction.

90. *Whose liquid surge resolves, &c.* A poetical fancy that the moon, in its influence upon the sea, is caused to shed tears that swell the main of waters.

91 *Steal not less.* The Folio omits "not" here. Inserted by Rowe.

92. *Mystery.* 'Trade.' See Note 18, Act iv, "Measure for Measure."

93. *There is no time so miserable but a man may be true.* One of Shakespeare's crystallised pieces of wit, sparkling with many-sided meanings. It can be taken in the sense in which we think that this sturdy thief says it: 'There is no time so miserable but a man may be true to his adopted profession;' it can be taken in the sense of 'there is no time so miserably late but a man may turn honest' (the word "true" was often used in the sense of 'honest;' see Note 40, Act iii., "Much Ado"); or it can be taken in the sense of 'there is no time so miserable but a man may find consolation in being true to himself and to virtue.'

94 *Rarely.* Here used for 'admirably,' 'choicely,' 'excellently.'

95. *Wish'd.* 'Desired,' 'recommended,' 'enjoined.' See Note 5, Act iii., "Much Ado."

96. *Rather woo those that would mischief me than those that do.* 'Rather woo those who own they would harm me if they could than those who do injure me while professing friendship.' Very elliptically expressed; but the tenor of the whole speech gives the sense to be inferred in this condensed line.

97. *Grant'st.* Printed 'grunt'st' in the Folio.

98. *I never had honest man about me, I.* Example of the repeated "I" in a sentence, for emphatic effect. See Note 66, Act iii., "Romeo and Juliet."

Tim. Had I a steward
So true, so just, and now so comfortable?
It almost turns my dangerous nature mild.[99]
Let me behold thy face. Surely, this man
Was born of woman.—
Forgive my general and exceptless rashness,
You perpetual-sober gods! I do proclaim
One honest man,—mistake me not,—but one;
No more, I pray,—and he's a steward.—
How fain would I have hated all mankind!
And thou redeem'st thyself: but all, save thee,
I fell with curses.
Methinks thou art more honest now than wise;
For, by oppressing and betraying me,
Thou mightst have sooner got another service:
For many so arrive at second masters,
Upon their first lord's neck. But tell me true
(For I must ever doubt, though ne'er so sure),
Is not thy kindness subtle, covetous,
If not a usuring kindness, and, as rich men deal gifts,
Expecting in return twenty for one?

Flav. No, my most worthy master; in whose breast
Doubt and suspect, alas! are plac'd too late:
You should have fear'd false times when you did feast:
Suspect still comes[100] where an estate is least.[101]
That which I show, Heaven knows, is merely[102] love,
Duty and zeal to your unmatchèd mind,
Care of your food and living; and, believe it,
My most honour'd lord,
For any benefit that points to me,
Either in hope or present, I'd exchange
For this one wish,—that you had power and wealth
To requite me, by making rich yourself.

Tim. Look thee, 'tis so!—Thou singly honest man,
Here, take:—the gods, out of my misery,
Have sent thee treasure. Go, live rich and happy;
But thus condition'd:—thou shalt build from men;[103]
Hate all, curse all; show charity to none;
But let the famish'd flesh slide from the bone,
Ere thou relieve the beggar: give to dogs
What thou deny'st to men; let prisons swallow 'em,
Debts wither 'em to nothing: be men like blasted woods,
And may diseases lick up their false bloods!
And so, farewell, and thrive.

Flav. Oh, let me stay,
And comfort you, my master.

Tim. If thou hat'st curses,
Stay not; fly, whilst thou'rt bless'd and free:
Ne'er see thou man, and let me ne'er see thee.

[*Exit* FLAVIUS. TIMON *retires to his Cave.*

---

99. *It almost turns my dangerous nature mild.* The Folio prints 'wilde' for "mild." Hanmer's correction, which we think is proved to be right, not only by the immediate context and purport of this whole speech, but by the preceding words, "What! dost thou weep?—come nearer;—then I love thee," &c., all of which shows that Timon is softened and *milder* than he was, not that he is wilder or more infuriated by the discovery that Flavius is true to him. He is touched by the honest fellow's tears; he feels that they are genuine; he acknowledges his veritable worth; he asks forgiveness of the gods for his own "exceptless rashness," and utters the first gentle words that have passed his lips since rushing from Athens. He feels that he is giving way—that he is becoming "almost" *mild*; and, accordingly, after the momentary yielding to better feelings, he resumes his harshness, and bids the one "singly honest man" begone from his side: though, be it observed, with wishes for his living "rich and happy," and desiring that he may "thrive"—a kindliness which, if exceptional, is still a touch of mildness and not additional wildness.

100. *Doubt and suspect . . . . suspect still comes.* "Suspect" is here used for 'suspicion.' See Note 59, Act iii., "Richard III."

101. *Suspect still comes where an estate is least.* Hanmer altered "where" to 'when' here; but see the remarks upon these words in Note 52 of the present Act.

102. *Merely.* Here used for 'exclusively,' 'absolutely,' 'genuinely.' See Note 27, Act iv., "All's Well."

103. *Thou shalt build from men.* Here "from" is used in its sense of 'away from,' 'far from,' 'at a distance from.' See Note 66, Act iv., "Richard III."



Flavius. Oh, you gods!
Is yond' despis'd and ruinous man my lord?
Full of decay and failing? *Act IV. Scene III.*

ACT V.

SCENE I.—*The Woods. Before* TIMON'S *Cave.*

Enter Poet *and* Painter; TIMON *watching them from his Cave.*

Pain. As I took note of the place, it cannot be far where he abides.

Poet. What's to be thought of him? does the rumour hold for true, that he's so full of gold?

Pain. Certain: Alcibiades reports it; Phrynia and Timandra had gold of him: he likewise enriched poor straggling soldiers[1] with great quantity: 'tis said he gave unto his steward a mighty sum.

Poet. Then this breaking of his has been but a try for his friends.

Pain. Nothing else: you shall see him a palm in Athens again, and flourish with the highest. Therefore 'tis not amiss we tender our loves to him, in this supposed distress of his: it will show honestly in us; and is very likely to load our purposes with what they travail for, if it be a just and true report that goes of his having.[2]

Poet. What have you now to present unto him?

Pain. Nothing at this time but my visitation: only I will promise him an excellent piece.

Poet. I must serve him so too,—tell him of an intent that's coming toward him.

Pain. Good as the best. Promising is the very air o' the time: it opens the eyes of expectation: performance is ever the duller for his act; and, but in the plainer and simpler kind of people, the deed of saying[3] is quite out of use. To promise is most courtly and fashionable: performance is a kind of will or testament which argues a great sickness in his judgment that makes it.

Tim. [*Apart.*] Excellent workman! thou canst not paint a man so bad as is thyself.

Poet. I am thinking what I shall say I have provided for him: it must be a personating of himself; a satire against the softness of prosperity, with a discovery of the infinite flatteries that follow youth and opulency.

Tim. [*Apart.*] Must thou needs stand for a villain in thine own work? wilt thou whip thine own faults in other men? Do so, I have gold for thee.

Poet. Nay, let's seek him:
Then do we sin against our own estate,
When we may profit meet, and come too late.

Pain. True;
When the day serves, before black-corner'd night,[4]
Find what thou want'st by free and offer'd light.
Come.

Tim. [*Apart.*] I'll meet you at the turn.—What a god's gold,
That he is worshipp'd in a baser temple
Than where swine feed!
'Tis thou that rigg'st the barque, and plough'st the foam;
Settlest admirèd reverence in a slave:
To thee be worship! and thy saints for aye
Be crown'd with plagues, that thee alone obey!—
Fit I meet them. [*Coming from his Cave.*

Poet. Hail, worthy Timon!

Pain. Our late noble master!

Tim. Have I once liv'd to see two honest men?

Poet. Sir,
Having often of your open bounty tasted,
Hearing you were retir'd, your friends fall'n off,
Whose thankless natures—oh, abhorrèd spirits!—
Not all the whips of heaven are large enough:[5]

1. *Poor straggling soldiers.* This refers to the thieves, who, in their interview with Timon, repudiated this opprobrious title, and styled themselves "soldiers." The present speech, we think, affords support to our view of the phrase, "*Yonder* comes a poet and a painter," as explained in Note 75 of the preceding Act, because here seems to be implied that the poet and the painter had first heard Alcibiades' report of Timon's possessing gold, with his having given some to Phrynia and Timandra, and subsequently that he had given more to the thieves, and a large sum to his steward. The former intelligence they probably heard as a current rumour in Athens, which occasioned their intention (referred to by Apemantus) of coming to seek Timon; while the latter piece of information, relative to the thieves and Flavius, they apparently have learned on their way to the woods, thus confirming their original intention. This interpretation makes the division of the Acts here, and the concomitant entrance of the poet and painter occur naturally; whereas, by following the commentators in believing Apemantus' words, "Yonder comes," &c., to be indicative that the poet and painter are at that time within view, the confusion is created here which the commentators find in the present arrangement of the successive interviews and commencement of Act.

2. *Having.* 'Possession,' 'store of wealth.' See Note 34, Act ii. of the present play.

3. *The deed of saying.* 'The act of doing that which has been said will be done;' 'the fulfilment of protestation.'

4. *Black-corner'd night.* The epithet "black-corner'd" has been variously altered to 'black-coned,' 'black-crowned,' 'black cover'd,' &c.; but, remembering that Shakespeare uses "corners" peculiarly and poetically, to express 'remote places,' 'distant quarters,' in such passages as "all *corners* else o' the earth," &c. ("Tempest," Act i., sc. 2); "from the four *corners* of the earth," &c. ("Merchant of Venice," Act ii., sc. 7); "come the three *corners* of the world in arms" ("King John," Act v., sc. 7); "winds of all the *corners* kiss'd your sails" ("Cymbeline," Act ii., sc. 4),—so, in the present passage, we think it probable that "black-corner'd night" is employed to convey the idea of 'night, whose vast spaces are all dark;' 'night, dark to its remotest distances;' 'night, dark in all its farthest quarters.'

5. *Whose thankless natures . . . . not all the whips of heaven, &c.* 'For' is understood before "whose." A similar instance of ellipsis is pointed out in Note 23, Act i., "Tempest;" and "for" is also elliptically understood in the passage remarked upon in Note 62, Act iv. of the present play.

What! to you,
Whose star-like nobleness gave life and influence
To their whole being! I am rapt, and cannot cover
The monstrous bulk of this ingratitude
With any size of words.

Tim. Let it go naked, men may see 't the better:
You that are honest, by being what you are,
Make them best seen and known.

Pain. He and myself
Have travail'd in the great shower of your gifts,
And sweetly felt it.

Tim. Ay, you are honest men.

Pain. We are hither come to offer you our service.

Tim. Most honest men! Why, how shall I requite you?
Can you eat roots, and drink cold water? no.

Both. What we can do, we'll do, to do you service.

Tim. Ye're honest men: ye've heard that I have gold;
I am sure you have: speak truth; ye're honest men.

Pain. So it is said, my noble lord: but therefore
Came not my friend nor I.

Tim. Good honest men!—Thou draw'st a counterfeit[6]
Best in all Athens: thou'rt, indeed, the best;
Thou counterfeit'st most lively.

Pain. So, so, my lord.

Tim. E'en so, sir, as I say.—And, for thy fiction,
Why, thy verse swells with stuff so fine and smooth,[7]
That thou art even natural in thine art.[8]—
But, for all this, my honest-natur'd friends,
I must needs say you have a little fault:
Marry, tis not monstrous in you; neither wish I
You take much pains to mend.

Both. Beseech your honour
To make it known to us.

Tim. You'll take it ill.

Both. Most thankfully, my lord.

Tim. Will you, indeed?

Both. Doubt it not, worthy lord.

Tim. There's never a one of you but trusts a knave,
That mightily deceives you.

Both. Do we, my lord?

Tim. Ay, and you hear him cog, see him dissemble,
Know his gross patchery,[9] love him, feed him,
Keep in your bosom: yet remain assur'd
That he's a made-up[10] villain.

Pain. I know none such, my lord.

Poet. Nor I.

Tim. Look you, I love you well; I'll give you gold,
Rid me these villains from your companies:
Hang them or stab them, drown them in a draught,[11]
Confound them by some course, and come to me,
I'll give you gold enough.

Both. Name them, my lord, let's know them.

Tim. You that way, and you this,—but two in company:[12]
Each man apart, all single and alone,
Yet an arch-villain keeps him company.
[*To the Painter.*] If, where thou art, two villains shall not be,
Come not near him.—[*To the Poet.*] If thou wouldst not reside
But where one villain is, then him abandon.—
Hence, pack! there's gold,—ye came for gold, ye slaves:
[*To the Painter.*] You have done work for me,[13] there's payment: hence!—
[*To the Poet.*] You are an alchemist, make gold of that:—
Out, rascal dogs!

[Beats them out, and then retires to his Cave.

SCENE II.—*The Same.*

Enter FLAVIUS *and two* Senators.

Flav. It is in vain that you would speak with Timon;
For he is set so only to himself,
That nothing but himself, which looks like man,
Is friendly with him.

First Sen. Bring us to his cave:
It is our part, and promise to the Athenians,
To speak with Timon.

6. *A counterfeit.* The word is here played on in the sense it bore as a term for a portrait. See Note 31, Act iii., "Merchant of Venice."

7. *Fine and smooth.* Here ostensibly used in the sense of 'admirable and delicate;' but really used in the sense of 'cunning and flattering.' See Note 64, Act v., "All's Well," and Note 20, Act iv. of the present play.

8. *Thou art even natural in thine art.* Superficially conveying the sense of 'thou art admirably natural in thine artistic productions,' but subtly implying 'thou putt'st thine own false flattering nature even into thine art.'

9. *Patchery.* 'Roguery,' 'villany,' 'cozenage.' See Note 64, Act ii., "Troilus and Cressida."

10. *Made up.* 'Complete,' 'accomplished,' 'finished.'

11. *A draught.* A receptacle for ordure. See Note 11, Act v., "Troilus and Cressida."

12. *But two in company.* Timon means that each man takes with him his villain self, and thus becomes "two."

13. *You have done work for me.* The Folio prints 'You haue worke for me.' Malone inserted "done," which we think is likely to be right, because the painter has said, "He and myself have *travail'd* in the great shower of your gifts," and because the metre of the line is improved by the added monosyllable.

Sec. Sen. At all times alike
Men are not still the same: 'twas time and griefs
That fram'd him thus: time, with his fairer hand,
Offering the fortunes of his former days,
The former man may make him. Bring us to him,
And chance it as it may.
Flav. Here is his cave.—
Peace and content be here! Lord Timon! Timon!
Look out, and speak to friends: the Athenians,
By two of their most reverend senate, greet thee:
Speak to them, noble Timon!

TIMON *comes from his Cave.*

Tim. Thou sun, that comfort'st, burn!—Speak, and be hang'd:
For each true word, a blister! and each false
Be as a caut'rising[14] to the root o' the tongue,
Consuming it with speaking!
First Sen. Worthy Timon,—
Tim. Of none but such as you, and you of Timon.
Sec. Sen. The senators of Athens greet thee, Timon.
Tim. I thank them; and would send them back the plague,
Could I but catch it for them.
First Sen. Oh, forget
What we are sorry for ourselves in thee.
The senators with one consent of love
Entreat thee back to Athens; who have thought
On special dignities, which vacant lie
For thy best use and wearing.
Sec. Sen. They confess,
Toward thee, forgetfulness too general, gross:
Which now the public body,[15]—which doth seldom
Play the recanter,—feeling in itself
A lack of Timon's aid, hath sense[16] withal
Of its own fall,[17] restraining aid to Timon;
And send forth us, to make their sorrow'd render,[18]
Together with a recompense more fruitful
Than their offence can weigh down by the dram;
Ay, even such heaps and sums of love and wealth,
As shall to thee blot out what wrongs were theirs,
And write in thee the figures of their love,
Ever to read them thine.
Tim. You witch me in it;
Surprise me to the very brink of tears:
Lend me a fool's heart and a woman's eyes,
And I'll beweep these comforts, worthy senators.
First Sen. Therefore, so please thee to return with us,
And of our Athens (thine and ours) to take
The captainship, thou shalt be met with thanks,
Allow'd[19] with absolute power, and thy good name
Live with authority: so soon we shall drive back
Of Alcibiades the approaches wild;
Who, like a boar too savage, doth root up
His country's peace.
Sec. Sen. And shakes his threat'ning sword
Against the walls of Athens.
First Sen. Therefore, Timon,—
Tim. Well, sir, I will; therefore, I will, sir; thus:—
If Alcibiades kill my countrymen,
Let Alcibiades know this of Timon,
That Timon cares not. But if he sack fair Athens,
And take our goodly aged men by the beards,
Giving our holy virgins to the stain
Of contumelious, beastly, mad-brain'd war;
Then let him know,—and tell him Timon speaks it,
In pity of our aged and our youth,
I cannot choose but tell him, that I care not,
And let him take 't at worst; for their knives care not,
While you have throats to answer: for myself,
There's not a whittle[20] in th' unruly camp,
But I do prize it at my love,[21] before
The reverend'st throat in Athens. So I leave you
To the protection of the prosperous gods,
As thieves to keepers.
Flav. Stay not, all's in vain.
Tim. Why, I was writing of my epitaph;
It will be seen to-morrow: my long sickness
Of health and living now begins to mend,

14. *Caut'rising.* The Folio prints this 'cantherizing.' Rowe's correction.

15. *Which now the public body.* "Which" was changed by Hanmer to 'and' here, and by Capell to 'but.' We think, however, that this passage may be one of those constructed by Shakespeare, wherein "which" is introduced inconsequently (see Note 27, Act ii., "Winter's Tale"), to serve the purpose of marking perplexity in the speaker. Here the senator is embarrassed, and trying to make a plausible excuse; while, in the parallel case of confused construction above pointed out, Leontes is greatly agitated. In both instances the word "which" imperfectly joins on with what follows.

16. *Hath sense withal of its own, &c.* The Folio prints 'since' for "sense" (Rowe's correction); and 'it' for "its," in accordance with the then sometimes given form of that word. See Note 57, Act ii., "Winter's Tale."

17. *Fall.* Changed by Hanmer to 'fault,' and by Capell to 'fail;' but it appears to us that the original word gives here the same sense, 'downfall,' which it bears twice afterwards in this play. See Notes 32 and 37 of the present Act. The meaning of the sentence appears to us to be, 'Feeling in itself a need of Timon's assistance, hath perception of its own downfall in withholding assistance from him.

18. *Their sorrow'd render.* 'Their sorrowful acknowledgment.' "Render" is sometimes used for 'avowal,' 'confession.' See Note 49, Act iv., "As You Like It."

19. *Allow'd.* Here used for 'privileged,' 'licensed.' See Note 80, Act i., "Twelfth Night."

20. *A whittle.* 'A clasp-knife.'

21. *I do prize it at my love.* "At" is here used idiomatically, as in the passage pointed out in Note 109, Act i., "Henry V."



Timon. You are an alchemist, make gold of that:—
Out, rascal dogs! *Act V. Scene I.*

And nothing brings me all things.[22] Go, live still;
Be Alcibiades your plague, you his,
And last so long enough!

First Sen. We speak in vain.

Tim. But yet I love my country; and am not
One that rejoices in the common wreck,
As common bruit[23] doth put it.

First Sen. That's well spoke.

Tim. Commend me to my loving countrymen,—

First Sen. These words become your lips as they pass through them.

Sec. Sen. And enter in our ears like great triúmphers
In their applauding gates.

Tim. Commend me to them;
And tell them that, to ease them of their griefs,
Their fears of hostile strokes, their aches, losses,
Their pangs of love, with other incident throes
That nature's fragile vessel doth sustain
In life's uncertain voyage, I will some kindness do them,—
I'll teach them to prevent wild Alcibiades' wrath.

22. *My long sickness of health and living now begins to mend, and nothing brings me all things.* One of Shakespeare's nobly-condensed declarations of faith. Timon, heart-sick at the plethora of friendly professions in prosperity, and starvation of friendship in adversity, feels his soul revive at the prospect of death, which will bring him solution of life's mysteries, with peace from its sufferings; and which, in seeming to give him a blank, gives him infinite and immortal joys. This is expressed with a concentration, yet comprehensiveness, that is the very sublime of human writing; for in those few words, "And nothing brings me all things," are not only summed up firmest and purest trust, but in them are comprised, characteristically, epigrammatic antithesis and witty succinctness.

23. *Bruit.* 'Report' French; 'noise.' See Note 11, Act i., "Second Part Henry IV."



Soldier. Dead, sure; and this his grave. *Act V. Scene IV.*

First Sen. I like this well; he will return again.

Tim. I have a tree, which grows here in my close,
That mine own use invites me to cut down,
And shortly must I fell it: tell my friends,
Tell Athens, in the sequence of degree,
From high to low throughout, that whoso please
To stop affliction, let him take his haste,[24]
Come hither, ere my tree hath felt the axe,
And hang himself:—I pray you, do my greeting.

Flav. Trouble him no farther; thus you still shall find him.

Tim. Come not to me again: but say to Athens
Timon hath made his everlasting mansion
Upon the beachèd verge of the salt flood;
Which once a day[25] with his embossèd[26] froth

24 *Let him take his haste.* The word "haste" here has been variously altered by various emendators; but the parallel passage in North's "Plutarch," whence Shakespeare evidently took the ground-work for this play, will show the original word to be the right one. It runs thus:—"I thought good to let you all understand it, that before the figge tree be cut downe, if any of you be desperate, you may there *in time* go hang yourselves." The expressions in Shakespeare's text, "and *shortly* must I fell it," and "*ere* my tree hath felt the axe," show that he is urging them to be speedy. To "take his haste," meaning to 'make haste,' is an idiom of which we still use the parallel in a reversed sense—to 'take his time,' meaning 'to use his leisure.' Moreover, Shakespeare himself uses the idiomatic expression "take his gait," in the last scene of "Midsummer Night's Dream," to express 'immediately take his way,' 'at once be gone.'

25. *Which once a day.* The first Folio prints 'who' for "which" (corrected in the second Folio); and inasmuch as 'who' was often used for "which," it might consistently have been retained here. But, on the theory of typographical error, stated in Note 47, Act iii., "Troilus and Cressida," we venture to give "which" in the present passage, as we did in the one there discussed.

26. *Embossed.* Here used for 'foaming,' 'bubbling.' A 'boss' was sometimes employed for a 'bubble' formerly. See Note 12, Induction, "Taming of the Shrew."

The turbulent surge shall cover: thither come,
And let my grave-stone be your oracle.—
Lips, let sour words go by, and language end:
What is amiss, plague and infection mend!
Graves only be men's works, and death their gain!
Sun, hide thy beams! Timon hath done his reign.
[*Retires to his Cave.*

First Sen. His discontents are unremovably
Coupled to nature.

Sec. Sen. Our hope in him is dead: let us return,
And strain what other means is left[27] unto us
In our dear peril.[28]

First Sen. It requires swift foot. [*Exeunt.*

SCENE III.—*The Walls of* ATHENS.

Enter two Senators *and a* Messenger.

First Sen. Thou hast painfully discover'd: are his files
As full as thy report?

Mess. I have spoke the least:
Besides, his expedition promises
Present approach.

Sec. Sen. We stand much hazard, if they bring not Timon.

Mess. I met a courier, one mine ancient friend;[29]
Whom, though in general part we were oppos'd;[30]
Yet our old love made a particular force,
And made us[31] speak like friends:—this man was riding
From Alcibiades to Timon's cave,
With letters of entreaty, which imported
His fellowship i' the cause against your city,
In part for his sake mov'd.

First Sen. Here come our brothers.

Enter Senators *from* TIMON.

Third Sen. No talk of Timon, nothing of him expect.—
The enemies' drum is heard, and fearful scouring
Doth choke the air with dust: in, and prepare:
Ours is the fall,[32] I fear; our foes the snare.
[*Exeunt.*

SCENE IV.—*The Woods.* TIMON'S *Cave, and a tombstone seen.*

Enter a Soldier, *seeking* TIMON.

Sold. By all description this should be the place.
Who's here? speak, ho!—No answer?—What is this?
[*Reads an inscription near the grave.*[33]

Timon is dead. Who hath outstretch'd his span,[34]—
Some beast,—read this;[35] there does not live a man.

Dead, sure; and this his grave. What's on this tomb

---

27. *Strain what other means is left.* "Means" is here used as a noun singular. See Note 62, Act I., "Richard III."

28. *In our dear peril.* "Dear" is used for 'imminent,' 'urgent,' 'threatened,' 'extreme,' 'intense.' See Note 101, Act I., "Richard III."

29. *One mine ancient friend.* Upon proposed to change "one" to 'once;' but the phrase in the text is equivalent to 'one of my ancient friends,' or 'an old friend of mine.' The Italians have a precisely similar form of expression: '*un mio antico amico.*'

30. *Whom, though in general part, &c.* Hanmer altered "whom" to 'and,' while Singer substituted 'when.' It is probable, however, that "whom" is here used not only in reference to the "courier," but also to the "I" of the preceding line—not only to the "friend," but to the speaker; so that thus "whom" would stand elliptically for 'between whom and myself.' It should be remembered that Shakespeare uses relative pronouns very peculiarly, with great force of ellipsis, and often in reference to an implied particular.

31. *Our old love made a particular force, and made us, &c.* Here Hanmer and others change the first "made" into 'had;' but it appears to us that the repeated word is precisely in Shakespeare's style. We take occasion to point out the present passage as affording one of many wherein he opposes the two expressions, "general" and "particular" (see, among several others that may be cited, the passage referred to in Note 18, Act iv., "Second Part Henry IV."); and yet Mr. Singer altered the words "in general," in the preceding line, to 'on several.'

32. *Ours is the fall.* "Fall" here means 'downfall,' 'defeat,' and we think coincides with our view of the word in the passage discussed in Note 17 of this Act.

33. *Reads an inscription near the grave.* There is no stage direction here in the Folio. Mr. Staunton first introduced it thus —"[*Reads*]," which we adopted in our editions published in 1860 and 1864, amplified as above. We thoroughly agree with that gentleman in believing that the two lines of rhyming couplet which follow were intended by the author as an inscription to be read by the soldier, and not as forming a portion of his speech. The two lines are in Timon's own style of bitter misanthropy; they announce his death, they bid his survivors read the epitaph, they declare these survivors to be beasts only—a declaration which tallies with his previous words in Act iv., sc. 3, "that beasts may have the world in empire!" The soldier is able to read this inscription *near* the grave, because it is written in the language of the country; but he is unable to read what is *on* the tomb, because it is insculptured in another (and to him unknown) character. That this is intended, we think is indicated by the words, "our captain hath in *every figure* skill," which seem purposely put to draw attention to the point; for were that which is on the tomb to be merely written in the ordinary vernacular, it would hardly have been needful to lay so much stress upon Alcibiades being "an ag'd *interpreter*, though young in days." That there should be two distinct inscriptions in two distinct characters, is in strict accordance with an ancient observance in sepulchral inscriptions; and this observance is twice referred to in Miss Martineau's "Eastern Life, Present and Past" (1850), at pages 107 and 252.

34. *Timon is dead. Who hath outstretch'd his span.* "Who" is here used in the sense of 'whoever,' or 'whosoever.' See Note 77, Act iv., "Second Part Henry VI." Those who accept these two lines as part of the soldier's speech take "who" to refer to Timon, and "outstretch'd" to mean 'passed beyond;' but we think that "outstretch'd" here means 'outlived,' 'exceeded in length'—a less forced interpretation, as it appears to us.

35. *Some beast,—read this.* Warburton, not being able to make out the meaning of these words, as spoken by the soldier

I cannot read;[36] the character I'll take with wax:
Our captain hath in every figure skill,
An ag'd interpreter, though young in days:
Before proud Athens he's set down by this,
Whose fall the mark of his ambition is.[37] [*Exit.*

SCENE V.—*Before the Walls of* ATHENS.

Trumpets sound. Enter ALCIBIADES *and* Forces.

Alcib. Sound to this coward and lascivious town
Our terrible approach. [*A parley sounded.*

Enter Senators *on the Walls.*

Till now you have gone on, and fill'd the time
With all licentious measure, making your wills
The scope of justice; till now, myself, and such
As slept within the shadow of your power,
Have wander'd with our travers'd arms,[38] and breath'd
Our sufferance vainly: now the time is flush,
When crouching marrow, in the bearer strong,
Cries, of itself, "No more:" now breathless wrong
Shall sit and pant in your great chairs of ease;
And pursy insolence shall break his wind
With fear and horrid flight.

First Sen. Noble and young,
When thy first griefs were but a mere conceit,
Ere thou hadst power, or we had cause of fear,
We sent to thee; to give thy rages balm,
To wipe out our ingratitude with loves
Above their quantity.

Sec. Sen. So did we woo
Transformèd Timon to our city's love
By humble message and by promis'd means:
We were not all unkind, nor all deserve
The common stroke of war.

First Sen. These walls of ours
Were not erected by their hands[39] from whom
You have receiv'd your griefs;[40] nor are they such,
That these great towers, trophies, and schools should fall
For private faults in them.

Sec. Sen. Nor are they living
Who were the motives that you first went out;[41]
Shame, that they wanted cunning,[42] in excess,
Hath broke their hearts. March, noble lord,
Into our city with thy banners spread:
By decimation, and a tithèd death
(If thy revenges hunger for that food,
Which nature loathes), take thou the destin'd tenth;
And by the hazard of the spotted die
Let die the spotted.

First Sen. All have not offended;
For those that were, it is not square[43] to take,
On those that are, revenges:[44] crimes, like lands,
Are not inherited.[45] Then, dear countryman,
Bring in thy ranks, but leave without thy rage:
Spare thy Athenian cradle, and those kin
Which, in the bluster of thy wrath, must fall
With those that have offended: like a shepherd,
Approach the fold, and cull the infected forth,
But kill not all together.

Sec. Sen. What thou wilt,
Thou rather shalt enforce it with thy smile
Than hew to't with thy sword.

First Sen. Set but thy foot
Against our rampir'd gates, and they shall ope;
So thou wilt send thy gentle heart before,
To say thou'lt enter friendly.

Sec. Sen. Throw thy glove,
Or any token of thine honour else,
That thou wilt use the wars as thy redress,
And not as our confusion, all thy powers
Shall make their harbour in our town, till we
Have seal'd thy full desire.

—and certainly they afford no sense as part of his speech—says in a note on this passage, "Some beast *read* what?" and then alters "read" to 'rear'd.'

36. *What's on this tomb I cannot read.* The soldier here shows that he has before been able to read what he beheld, but that he is now unable to decipher something that there was a bidding to read.

37. *Whose fall the mark of his ambition is.* "Fall" is here again used in the sense of 'downfall,' 'ruin,' 'destruction.' See Note 32 of this Act.

38. *Travers'd arms.* 'Arms crossed,' 'arms folded athwart the chest in token of dejection;' what Ariel poetically calls, "in this sad knot." See Note 40, Act i., "Tempest.

39. *By their hands.* 'By the hands of those.' Elliptically expressed; and the "them," at the close of this speech, refers to the persons thus elliptically implied.

40. *From whom you have receiv'd your griefs.* The Folio prints 'greefe' for "griefs" here. Theobald's correction; shown to be right by the previous speech: "Noble and young, when thy first *griefs* were," &c.

41. *Nor are they living who, &c.* One of Shakespeare's devices for producing the effect of dramatic long time. See Note 18, Act iv., "Romeo and Juliet." In the present instance, by the introduction of this mention that those who refused Alcibiades his demand in Act iii., sc. 5, are now dead, the effect is produced of a sufficiently long period having elapsed to allow of the incidents taking place concerning Timon's sojourn in the woods, his life of gnawing wrath and fever of indignation, his decay, and death.

42. *Cunning.* Here used for 'wisdom,' 'judgment.' See Note 2, Act iv., "Coriolanus."

43. *Square.* Here employed for 'according to due rule;' 'just,' 'equitable.'

44. *Revenges.* The Folio prints 'revenge;' but the metre of the present line, as well as the word "revenges" in the previous speech, show that Steevens's correction is right here.

45. *Crimes, like lands, are not inherited.* Instance of transposed construction, where the transposition almost gives the effect of a contrary sense to the one intended. This sentence, superficially viewed, gives the effect of 'crimes, in the same way as lands, are not inherited;' whereas, rightly viewed, it means 'crimes are not inherited, as lands are.'

Alcib. Then there's my glove;
Descend,[46] and open your unchargèd[47] ports:
Those enemies of Timon's,[48] and mine own,
Whom you yourselves shall set out for reproof,
Fall, and no more: and,—to atone[49] your fears
With my more noble meaning,—not a man
Shall pass his quarter, or offend the stream
Of regular justice in your city's bounds,
But shall be render'd[50] to your public laws
At heaviest answer.[51]

Both. 'Tis most nobly spoken.

Alcib. Descend, and keep your words.

[*The* Senators *descend, and open the gates.*

Enter a Soldier.

Sold. My noble general, Timon is dead;
Entomb'd upon the very hem o' the sea;
And on his grave-stone this insculpture, which
With wax I brought away, whose soft impression
Interprets for my poor ignorance.

Alcib. [*Reads.*]

Here lies a wretched corse, of wretched soul bereft:[52]
Seek not my name: a plague consume you wicked caitiffs left!
Here lie I, Timon; who, alive, all living men did hate:
Pass by, and curse thy fill; but pass, and stay not here thy gait.

These well express in thee thy latter spirits:
Though thou abhorr'dst in us our human griefs,
Scorn'dst our brain's flow, and those our droplets which
From niggard nature fall, yet rich conceit
Taught thee to make vast Neptune weep for aye
On thy low grave, on faults forgiven. Dead
Is noble Timon: of whose memory
Hereafter more.—Bring me into your city,
And I will use the olive with my sword:
Make war breed peace; make peace stint[53] war; make each
Prescribe to other, as each other's leech.[54]—
Let our drums strike. [*Exeunt.*

46. *Descend.* The first Folio prints 'defend' for "descend;" corrected in the second Folio.

47. *Unchargèd.* 'Unattacked,' 'left without being charged by my troops.'

48. *Those enemies of Timon's.* Here 'let' is elliptically understood before "those enemies." For a similar form of construction see Note 25,'Act iii., "Coriolanus." See also Note 31, Act i. of the present play.

49. *Atone.* Here, and elsewhere, used in the sense of 'reconcile.' See Note 33, Act i., "Richard II."

50. *Render'd.* The Folio prints 'remedied' for "render'd" here. This correction has been ascribed to Mason; but the Cambridge Editors point out that it was originally suggested by Lord Chedworth.

51. *At heaviest answer.* A somewhat similar form of phrase is pointed out in Note 74, Act ii., "Henry V."

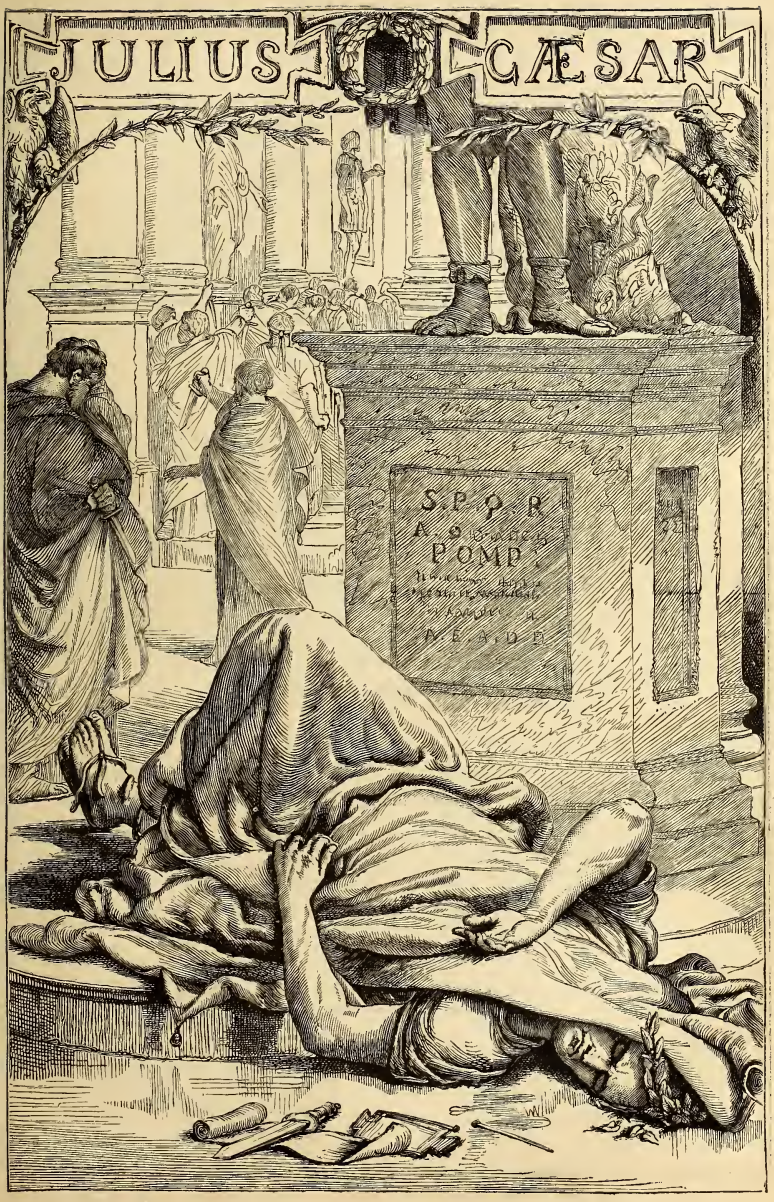
52. *Here lies a wretched, &c.* That which here forms one epitaph is a combination of two distinct epitaphs, cited in North's "Plutarch" as being the first couplet composed by Timon himself, the second by the poet Callimachus. This accounts for the discrepancy between "seek not my name" in the first couplet, and "here lie I, Timon," in the second. It is as if Shakespeare had jotted down both the epitaphs from North's "Plutarch" in his own original MS. of this play, intending to mould a third upon these two. A small point seems to corroborate the idea of our author's having transcribed the brace of couplets with a view to altering them; and this is, that the word "caitiffs," as occurring in Shakespeare's play, is 'wretches' in the parallel passage of North's "Plutarch." Moreover, this word "caitiffs" seems to have been suggested by the version of the epitaph, as given in Painter's "Palace of Pleasure," thus:—

"My wretched *catife* dayes expired now and past,
My carren corps intered here is fast in grounde,
In waltering waves of swelling sea by surges cast:
My name if thou desire, the gods thee doe confounde."

We are confirmed in our idea that Shakespeare meant to write an almost wholly different epitaph from the one that here appears to be a hasty sketch framed upon those already written, by Timon's closing words to the senators: "Thither come, and let my grave-stone *be your oracle.*" We imagine that the author intended to have composed an epitaph for Timon that should have been oracular in its moral monition, in its sententious warning: whereas the four disjointed lines here inserted contain nothing of the kind. All this adds probability to the conjecture we stated in our opening Note—that Shakespeare's "Timon of Athens" was one of his productions that he wrote in a fit of temporary depression, and never cared to re-read or to polish. There is a possibility that he never saw it put upon the stage, and that it was never acted during his lifetime; for there is no record of its performance anterior to its publication in the 1623 Folio.

53. *Stint.* 'Stop,' 'put a period to.' See Note 53, Act i., "Romeo and Juliet."

54. *Leech.* An old term for a 'physician.'


JULIUS CÆSAR
S.P.Q.R.
POMP.

DRAMATIS PERSONÆ.

JULIUS CÆSAR.

OCTAVIUS CÆSAR,
MARCUS ANTONIUS, } Triumvirs after the Death of Julius Cæsar.
M. ÆMIL. LEPIDUS,

CICERO,
PUBLIUS, } Senators.
POPILIUS LENA,

MARCUS BRUTUS,
CASSIUS,
CASCA,
TREBONIUS,
LIGARIUS, } Conspirators against Julius Cæsar.
DECIUS BRUTUS,
METELLUS CIMBER,
CINNA,

FLAVIUS and MARULLUS, Tribunes.

ARTEMIDORUS, a Sophist of Cnidos.

A Soothsayer.

CINNA, a Poet. Another Poet.

LUCILIUS,
TITINIUS,
MESSALA, } Friends to Brutus and Cassius.
Young CATO,
VOLUMNIUS,

VARRO,
CLITUS,
CLAUDIUS,
STRATO, } Servants to Brutus.
LUCIUS,
DARDANIUS,

PINDARUS, Servant to Cassius.

CALPHURNIA, Wife to Cæsar.
PORTIA, Wife to Brutus.

Senators, Citizens, Guards, Attendants, &c.

SCENE—*During a great part of the Play, at* ROME; *afterwards at* SARDIS, *and near* PHILIPPI.

JULIUS CÆSAR.[1]

ACT I.

SCENE I.—Rome. *A Street.*

Enter Flavius, Marullus,[2] *and a throng of* Citizens.

Flav. Hence! home, you idle creatures, get you home:
Is this a holiday? what! know you not,
Being mechanical, you ought not walk[3]
Upon a labouring day without the sign
Of your profession?—Speak, what trade art thou?

First Cit. Why, sir, a carpenter.

Mar. Where is thy leather apron and thy rule?
What dost thou with thy best apparel on?—
You, sir, what trade are you?

Sec. Cit. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.

Mar. But what trade art thou? answer me directly.

Sec. Cit. A trade, sir, that, I hope, I may use

1. The first known printed copy of Julius Cæsar is the one in the 1623 Folio; where it is given with perhaps fewer typographical errors than any of the plays in that volume. From this it should appear that the manuscript whence it was taken was written with great clearness and legibility. The date of its composition has not been ascertained: Malone attempted to trace this to 1607; but Mr. Collier, by a series of quotations from a certain passage in Drayton's "Barons' Wars," bearing marked resemblance to one in Shakespeare's "Julius Cæsar," has almost established the circumstance that the latter was probably written before 1603. The demonstration of the argument consists in showing that Drayton's "Barons' Wars" first appeared in 1596, quarto, under the title of "Mortimeriados," and without the passage in question; that when Drayton afterwards changed the title of his historical poem from "Mortimeriados" to "The Barons' Wars," re-modelling the work, and publishing an octavo edition in 1603, the passage containing similarity to the one in "Julius Cæsar" first appeared (as if he had heard or seen Shakespeare's tragedy on that subject before that date); that in the printed copies of Drayton's "Barons' Wars," which followed successively in 1605, 1608, 1610, and 1613, the passage remained unaltered from the version of 1603; but that in 1619, after Shakespeare's death, and before his "Julius Cæsar" was printed, Drayton re-published the "Barons' Wars," containing the passage in question, with a still closer resemblance to the one in the dramatist's production. This leads to the conclusion that Drayton borrowed the expressions in his introduced passage from that by Shakespeare; and also goes far to establish the likelihood that the latter wrote his "Julius Cæsar" before the year 1603. We subjoin the passages above referred to, that our readers may perceive their points of similarity. In "Julius Cæsar," Act v. sc. 5:—

"His life was gentle; and *the elements*
So mix'd in him, that *Nature* might stand up
And say to all the world, '*This was a man!*'"

In Drayton's "Barons' Wars," 1603:—

"Such one he was, of him we boldly say,
In whose rich soul all sovereign powers did suit,
In whom in peace *the elements all lay*
So mix'd, as none could sovereignty impute;
As all did govern, yet all did obey:
His lively temper was so absolute
That 't seem'd when Heaven his model first began,
In him it show'd *perfection in a man*."

In Drayton's "Barons' Wars," 1619:—

"He was a man, then boldly dare to say,
In whose rich soul the virtues well did suit;
In whom *so mix'd the elements did lay*,
That none to one could sovereignty impute;
As all did govern, so did all obey:
He of a temper was so absolute,
As that it seem'd, when *Nature* him began,
She meant to show *all that might be in man*."

Shakespeare has evidently derived the main materials for his "Julius Cæsar" from Sir Thomas North's "Plutarch;" as the incidents there related are followed with accuracy, yet dramatised with that ability and grandeur which mark all Shakespeare's adoptions from history.

2. *Marullus.* The Folio gives this name 'Marellus;' but Theobald, in accordance with Plutarch, first gave it properly, "Marullus."

3. *You ought not walk.* 'To' is elliptically understood between "not" and "walk."

with a safe conscience; which is, indeed, sir, a mender of bad soles.

Mar. What trade, thou knave?[4] thou naughty knave, what trade?

Sec. Cit. Nay, I beseech you, sir, be not out with me: yet, if you be out, sir,[5] I can mend you.

Mar. What meanest thou by that? mend me, thou saucy fellow!

Sec. Cit. Why, sir, cobble you.

Flav. Thou art a cobbler, art thou?

Sec. Cit. Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters, but with awl. I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I re-cover them. As proper[6] men as ever trod upon neat's-leather have gone upon my handiwork.

Flav. But wherefore art not in thy shop today?
Why dost thou lead these men about the streets?

Sec. Cit. Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday, to see Cæsar, and to rejoice in his triumph.[7]

Mar. Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
Oh, you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft[8]
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass[9] the streets of Rome:
And when you saw his chariot but appear,
Have you not made a universal shout,
That Tiber trembled underneath her banks,[10]
To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way,
That comes in triumph over Pompey's blood?[11]
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

Flav. Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.

[*Exeunt Citizens.*

See, whe'r their basest metal be not mov'd;
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol;
This way will I: disrobe the images,
If you do find them deck'd with ceremonies.[12]

Mar. May we do so?
You know it is the feast of Lupercal.[13]

Flav. It is no matter; let no images
Be hung with Cæsar's trophies.[14] I'll about,
And drive away the vulgar from the streets:
So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing,
Will make him fly an ordinary pitch;
Who else would soar above the view of men,
And keep us all in servile fearfulness. [*Exeunt.*

4. *What trade, thou knave?* This speech has the prefix '*Fla.*' in the Folio; but we think that it is evidently Marullus who speaks here, who is replied to by the cobbler, and who then retorts, "Mend *me*, thou saucy fellow!" Capell's correction.

5. *Be not out with me: yet, if you be out, sir.* "Out" is here elliptically and facetiously used: to express, first, 'out of temper;' secondly, 'out at toes.'

6. *Proper.* 'Comely,' 'good-looking,' 'handsome.' See Note 1, Act iv., "Two Gentlemen of Verona."

7. *Rejoice in his triumph.* This was in celebration of his having defeated the sons of Pompey at the battle of Munda, in Spain; and of his having been appointed Consul for the next ten years, and Dictator for life.

8. *Many a time and oft.* One of those pleonastic phrases in current use, like 'many and many,' 'often and often,' 'again and again,' 'for ever and ever,' 'how or which way.' See Note 66, Act ii., "Richard II." With slight variations, the present phrase is found in other plays of Shakespeare, and precisely as here in "Merchant of Venice," Act i., sc. 3.

9. *Pass.* Here elliptically used for 'pass along,' or 'pass through.'

10. *Tiber trembled underneath her banks.* Rivers are generally typified by masculine personification, though sometimes, as here, by female personification. In the present passage Shakespeare probably chose to use "her" in reference to "Tiber," on account of "his" having been so recently used in reference to "Pompey."

11. *Pompey's blood.* 'Pompey's sons;' the elder of whom, Cneus Pompey, was beheaded after the battle of Munda.

12. *Ceremonies.* 'Ceremonial adornments;' which we find, by a passage in the next scene, to have consisted of "scarfs," or coloured draperies.

13. *The feast of Lupercal.* The "Lupercal" was an enclosure on the Palatine hill, dedicated to the celebration of a festival in honour of the god Pan, which was held each February. This festival was called Lupercalia; and its priests, Luperci. The origin of the name has been traced to 'Lycæus,' one of the titles given to Pan, from the Greek term for 'wolf,' as he was the patron god of shepherds, and protected the flocks from wolves.

14. *It is no matter; let no images, &c.* This reply shows that Marullus's scruple, as to whether they might "disrobe the images" adorned in celebration of a religious festival, is met by Flavius's hint that the ostensibly sacred ornaments are really made the means of celebrating Cæsar's triumph; and as such, they had better be plucked away.



Cassius. Will you go see the order of the course?
Brutus. Not I. *Act I. Scene II.*

SCENE II.—ROME. *A Public Place.*

Enter, in procession, with music, CÆSAR; ANTONY, *for the course*;[15] CALPHURNIA,[16] PORTIA, DECIUS,[17] CICERO, BRUTUS, CASSIUS, *and* CASCA; *a great crowd following, among them a* Soothsayer.

Cæs. Calphurnia,—
Casca. Peace, ho! Cæsar speaks. [*Music ceases.*
Cæs. Calphurnia,—
Cal. Here, my lord.
Cæs. Stand you directly in Antonius' way,
When he doth run his course.—Antonius.
Ant. Cæsar, my lord?
Cæs. Forget not, in your speed, Antonius,
To touch Calphurnia; for our elders say,
The barren, touchèd in this holy chase,
Shake off their sterile curse.[18]
Ant. I shall remember:

15. *Antony, for the course.* Marc Antony was chief of the Julian Luperci; a company of flamens who were on this occasion raised to equal dignity with the other priests of Pan, whose duty it was at the feast of Lupercalia to run up and down the streets, wearing nothing but a narrow girdle around them, and waving a thong of goat's hide. He is therefore here represented as prepared for running this sacerdotal course.

16. *Calphurnia.* This name is spelt thus in pages 654 and 718 of our copy of Sir Thomas North's "Plutarch" (edition, 1612); and spelt "Calpurnia" in pages 739 and 740 of the same volume. We state this because there has been some difference of opinion as to the correct orthography of the name. In the Folio it is given "Calphurnia;" therefore it is probable that Shakespeare chose that form.

17. *Decius.* In North's "Plutarch" this name is thus given; but it was, in reality, 'Decimus.' Decimus Brutus was the man who possessed that share of Cæsar's friendship which is in this play supposed to subsist between the dictator and Marcus Brutus. Decimus accepted favours and honours from his patron, Julius Cæsar, which the more disinterested spirit of Marcus would have made him shrink from receiving.

18. *The barren, touched in this holy chase, shake off their*

When Cæsar says, "Do this," it is perform'd.
Cæs. Set on; and leave no ceremony out.
[*Music.*
Sooth. Cæsar!
Cæs. Ha! who calls?
Casca. Bid every noise be still:—peace yet again! [*Music ceases.*
Cæs. Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry, "Cæsar." Speak! Cæsar is turn'd to hear.
Sooth. Beware the ides of March.[19]
Cæs. What man is that?
Bru. A soothsayer bids you beware the ides of March.
Cæs. Set him before me; let me see his face.
Cas. Fellow, come from the throng; look upon Cæsar.
Cæs. What say'st thou to me now? speak once again.
Sooth. Beware the ides of March.
Cæs. He is a dreamer; let us leave him:—pass.
[*Sennet. Exeunt all except* BRUTUS *and* CASSIUS.
Cas. Will you go see the order of the course?
Bru. Not I.
Cas. I pray you, do.
Bru. I am not gamesome: I do lack some part
Of that quick spirit that is in Antony.
Let me not hinder, Cassius, your desires;
I'll leave you.
Cas. Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange[20] a hand
Over your friend that loves you.
Bru. Cassius,
Be not deceiv'd: if I have veil'd my look,
I turn the trouble of my countenance
Merely upon myself. Vexèd I am,
Of late, with passions of some difference,
Conceptions only proper to myself,
Which give some soil, perhaps, to my behaviours;[21]
But let not therefore my good friends be griev'd
(Among which number, Cassius, be you one),
Nor construe any farther my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.
Cas. Then, Brutus, I have much mistook your passion;[22]
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?
Bru. No, Cassius; for the eye sees not itself,
But by reflection, by some other things.[23]
Cas. 'Tis just:
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard,
Where many of the best respect in Rome
(Except immortal Cæsar), speaking of Brutus,
And groaning underneath this age's yoke,
Have wish'd that noble Brutus had his eyes.
Bru. Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?
Cas. Therefore, good Brutus, be prepar'd to hear:
And, since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.
And be not jealous on me,[24] gentle Brutus:
Were I a common laugher,[25] or did use
To stale with ordinary oaths my love[26]
To every new protester; if you know
That I do fawn on men, and hug them hard,
And after scandal them; or if you know
That I profess myself, in banqueting,
To all the rout, then hold me dangerous.
[*Flourish and shout.*
Bru. What means this shouting? I do fear, the people
Choose Cæsar for their king.

---

sterile curse. The point of heathen belief here recorded is derived from North's "Plutarch."

19. *Beware the ides of March.* The Ides (Idus) of the Roman Kalendar fell on the 15th of March, May, July, and October; and on the 13th of the other eight months. The feast of Lupercal was celebrated on the 13th (or Ides) of February; and on the present occasion in the year B.C. 44.

20. *Strange.* 'Unfamiliar,' 'alien;' more like the manner of a stranger than of a friend.

21. *My behaviours.* One of many words that were in Shakespeare's time used in the plural, which are now used in the singular. See Note 2, Act iv., "Richard III."

22. *Passion.* The word "passion" here, as "passions" in the previous speech, is used for 'emotion,' 'feeling.' See Note 7, Act iii., "Timon of Athens.' 'Passions of some difference" mean 'conflicting emotions,' 'feelings somewhat at variance with each other.'

23. *But by reflection, by some other things.* Pope changed the second "by" in this sentence to 'from;' but we take the meaning to be: 'The eye sees not itself but by reflection, by means of some other things than itself.'

24. *Be not jealous on me.* Shakespeare not unfrequently uses "on" where 'of' is ordinarily used. See Note 11, Act i., "Troilus and Cressida."

25. *A common laugher.* The Folio here prints 'laughter' instead of "laugher." Rowe's correction; which seems probably right, since Shakespeare uses "laugh," "laughed," and "laughing" in such a manner as to give ground to believe that he here employs "a common laugher" to express one who laughs lightly and idly with any one he meets.

26. *Or did use to stale with ordinary oaths, &c.* 'Or were in the habit of debasing my attachment to friends by making hollow professions of it to every fresh protester of preference for me.' Shakespeare uses "to stale" in the sense of 'to degrade,' 'to debase,' 'to render poor and common,' in other passages. See Note 11, Act i., "Coriolanus."

Cas. Ay, do you fear it?
Then must I think you would not have it so.
Bru. I would not, Cassius; yet I love him well.—
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye, and death i' the other,
And I will look on both indifferently;[27]
For, let the gods so speed me, as I love
The name of honour more than I fear death.
Cas. I know that virtue to be in you, Brutus,
As well as I do know your outward favour.[28]
Well, honour is the subject of my story.—
I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be, as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well;[29] and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,[30]
Cæsar said to me, "Dar'st thou, Cassius, now
Leap in with me into this angry flood,[31]
And swim to yonder point?" Upon the word,
Accoutred as I was, I plungèd in,
And bade him follow: so, indeed, he did.
The torrent roar'd; and we did buffet it
With lusty sinews, throwing it aside,
And stemming it with hearts of controversy:
But ere we could arrive the point propos'd,[32]
Cæsar cried, "Help me, Cassius, or I sink!"
I, as Æneas, our great ancestor,[33]
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tirèd Cæsar: and this man
Is now become a god; and Cassius is
A wretched creature, and must bend his body,
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And, when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake:
His coward lips did from their colour fly;[34]
And that same eye, whose bend[35] doth awe the world,
Did lose his lustre:[36] I did hear him groan:
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas! it cried, "Give me some drink, Titinius,"[37]
As a sick girl. Ye gods, it doth amaze me,
A man of such a feeble temper[38] should
So get the start of the majestic world,
And bear the palm alone. [*Flourish and shout.*
Bru. Another general shout!
I do believe that these applauses are
For some new honours that are heap'd on Cæsar.
Cas. Why, man, he doth bestride the narrow world
Like a Colossus;[39] and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus, and Cæsar: what should be in that Cæsar?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with them,
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art sham'd!
Rome, thou hast lost the breed of noble bloods!

27. *I will look on both indifferently.* 'I will regard both with equal firmness.' Brutus means that he would face death for the sake of preserving honour.

28. *Your outward favour.* 'Your external appearance,' 'your aspect.' See Note 66, Act iv., "Troilus and Cressida."

29. *We both have fed as well.* 'We have both been as well nurtured;' "well fed" bearing the signification of 'well brought up,' or 'well trained.' See Notes 58 and 137, Act ii., "All's Well."

30. *Tiber chafing with her shores.* See Note 10 of the present Act.

31. *Leap in with me, &c.* This challenge of Cæsar's to Cassius may have been suggested by the incident which Suetonius relates of Cæsar's leaping into the sea from a boat that was in danger through being overladen, and swimming to the next ship, holding his "Commentaries" in his left hand.

32. *Ere we could arrive the point propos'd.* Here "arrive" is used actively, without the 'at' or 'in' which usually accompanies the word. See Note 17, Act v., "Third Part Henry VI."

33. *Æneas, our great ancestor.* The Romans traced their origin from the settlement of the Trojan Prince, Æneas, in Italy.

34. *His coward lips did from their colour fly.* This bold image, making the lips fly from their colour, instead of the colour from them, and thus suggesting the idea of soldiers deserting their colours, is completely in Shakespeare's spirited style. Warburton calls this line "a false expression," and "a poor quibble;" but, to our thinking, it is one of those sentences that poets make, that critics carp at, and that good readers relish.

35. *Bend.* Here used (as "bent" is used in the passage referred to in Note 24, Act v., "Henry V.") to express a stern look, a frowning glance turned upon the object of wrath.

36. *Did lose his lustre.* Instance of "his" for 'its.' See Note 8, Act ii., "Timon of Athens."

37. *Titinius.* Cassius's faithful adherent, who appears in Act v., sc. 3 of the present play.

38. *Temper.* Here used for 'temperament,' 'constitutional quality.'

39. *Like a Colossus.* In allusion to the colossal brass statue at Rhodes, which formed the entrance to the harbour, bestriding it from side to side. So vast was the figure's size, that ships in full sail could pass between the outstretched legs, and its height was 70 cubits, or 105 feet. It was esteemed one of the seven wonders of the world.

When went there by an age, since the great flood[40]
But it was fam'd with more than with one man?
When could they say, till now, that talk'd of Rome,
That her wide walls encompass'd[41] but one man?
Now is it Rome indeed, and room enough,[42]
When there is in it but one only man.
Oh, you and I have heard our fathers say,
There was a Brutus once,[43] that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king.

Bru. That you do love me, I am nothing jealous;
What you would work me to, I have some aim:[44]
How I have thought of this, and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any farther mov'd. What you have said,
I will consider; what you have to say,
I will with patience hear; and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew[45] upon this;
Brutus had rather be a villager
Than to repute himself[46] a son of Rome
Under these hard conditions as this time
Is like to lay upon us.[47]

Cas. I am glad that my weak words
Have struck but thus much show of fire from Brutus.

Bru. The games are done, and Cæsar is returning.

Cas. As they pass by, pluck Casca by the sleeve;
And he will, after his sour fashion, tell you
What hath proceeded worthy note to-day.

Re-enter CÆSAR *and his Train.*

Bru. I will do so:—but, look you, Cassius,
The angry spot doth glow on Cæsar's brow,
And all the rest look like a chidden train:
Calphurnia's cheek is pale; and Cicero
Looks with such ferret[48] and such fiery eyes
As we have seen him in the Capitol,
Being cross'd in conference by some senators.

Cas. Casca will tell us what the matter is.

Cæs. Antonius,—

Ant. Cæsar?

Cæs. Let me have men about me that are fat;[49]
Sleek-headed men, and such as sleep o' nights:
Yond' Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

Ant. Fear him not, Cæsar; he's not dangerous;
He is a noble Roman, and well given.

Cæs. Would he were fatter!—but I fear him not:
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer, and he looks
Quite through the deeds of men: he loves no plays,
As thou dost, Antony; he hears no music;[50]
Seldom he smiles; and smiles in such a sort
As if he mock'd himself,[51] and scorn'd his spirit
That could be mov'd to smile at anything.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves;
And therefore are they very dangerous.
I rather tell thee what is to be fear'd
Than what I fear,—for always I am Cæsar.

40. *Since the great flood* In reference to the Deluge sent by Jupiter when Deucalion reigned in Thessaly.

41. *That her wide walls encompass'd.* The Folio prints 'walkes' for "walls" here. Rowe's correction, which seems shown to be right, by the word "encompass'd." The probability that the printer's eye was misled by the word "talk'd" in the previous line, and the improbability that Shakespeare's ear would have allowed him to use 'walks' so near to "talk'd," farther support the belief that "walls" was the word originally written in this passage.

42. *Now is it Rome indeed, and room enough.* Here Shakespeare gives the pronunciation to "Rome" which affords a play upon the word in connection with "room." See Note 27, Act iii., "King John;" and Note 6, Act iii., "First Part Henry VI."

43. *There was a Brutus once.* Alluding to Lucius Junius Brutus, who caused the Tarquins to be driven from Rome, and kingly authority to be exchanged for consular authority. As consul himself, he condemned his own sons to death for joining in a conspiracy to restore royalty; therefore Cassius reminds the Brutus he is addressing, and who was lineally descended from the earlier Brutus, that his predecessor would as soon have had a demon reign for ever in Rome as have endured a human king.

44. *Aim.* Here used for 'guess,' 'surmise,' 'conjecture.' See Note 2, Act iii., "Two Gentlemen of Verona."

45. *Chew.* 'Ruminate,' 'deliberately consider.'

46. *To repute himself.* 'To give himself the reputation of being,' 'to boast himself,' 'to set himself forth as.' See Note 12, Act iii., "Second Part Henry VI."

47. *Under these hard conditions as this time, &c.* "As" in this sentence is used peculiarly; giving to be understood the more ordinary construction of 'under such hard conditions as this time,' &c., or 'under those hard conditions that this time,' &c.

48. *Ferret.* Here used adjectively, to express 'like those of a ferret;' a ferret having red eyes.

49. *Let me have men about me that are fat.* The points in this speech are directly taken from Sir Thomas North's "Plutarch."

50. *He loves no plays . . . . he hears no music.* It is pleasant to have the player and play-writer, Shakespeare, advocating by this slight indirect touch the wholesome effect of dramatic recreation upon the spirit of man; and adverting to the morally salutary influence of music, with moral indication in love of music; which he has elsewhere still more strongly insisted upon. See the passage referred to in Note 19, Act v., "Merchant of Venice."

51. *Seldom he smiles; and smiles in such a sort as if, &c.* Here again Shakespeare is true to his own sweet and cheerful philosophy. See Note 62, Act iv., "Second Part Henry IV."



Brutus. The games are done, and Cæsar is returning.
Cassius. As they pass by, pluck Casca by the sleeve.

Act I. Scene II.

Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

[*Exeunt* CÆSAR *and his Train.* CASCA *stays behind.*

Casca. You pull'd me by the cloak; would you speak with me?

Bru. Ay, Casca; tell us what hath chanc'd to-day,
That Cæsar looks so sad.

Casca. Why, you were with him, were you not?

Bru. I should not, then, ask Casca what had chanc'd.

Casca. Why, there was a crown offered him:[52] and being offered him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

Bru. What was the second noise for?

Casca. Why, for that too.

Cas. They shouted thrice: what was the last cry for?

Casca. Why, for that too.

Bru. Was the crown offered him thrice?

Casca. Ay, marry, was't, and he put it by thrice, every time gentler than other; and at every putting by mine honest neighbours shouted.

Cas. Who offered him the crown?

Casca. Why, Antony.

Bru. Tell us the manner of it, gentle Casca.

Casca. I can as well be hanged as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;—yet 'twas not a crown neither, 'twas one of these coronets;—and, as I told you, he put it by once: but, for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again: but, to my thinking, he was very loth to lay his fingers off it. And then he offered it the third time; he put it the third time by; and still as he refused it, the rabblement hooted,[53] and clapped their chopped hands, and threw up their sweaty night-caps, and uttered such a deal of stinking breath because Cæsar refused the crown, that it had almost choked Cæsar; for he swooned, and fell down at it: and for mine own part, I durst not laugh, for fear of opening my lips, and receiving the bad air.

Cas. But, soft, I pray you: what! did Cæsar swoon?

Casca. He fell down in the market-place, and foamed at mouth, and was speechless.

Bru. 'Tis very like,—he hath the falling-sickness.[54]

Cas. No, Cæsar hath it not; but you, and I, And honest Casca, we have the falling-sickness.

Casca. I know not what you mean by that; but, I am sure, Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man.

Bru. What said he when he came unto himself?

Casca. Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet, and offered them his throat to cut:—an I had been a man of any occupation,[55] if I would not have taken him at a word, I would I might go to hell among the rogues:—and so he fell. When he came to himself again, he said, If he had done or said anything amiss, he desired their worships to think it was his infirmity. Three or four wenches, where I stood, cried, "Alas! good soul!" and forgave him with all their hearts: but there's no heed to be taken of them; if Cæsar had stabbed their mothers, they would have done no less.

Bru. And after that, he came, thus sad, away?

Casca. Ay.

Cas. Did Cicero say anything?

Casca. Ay, he spoke Greek.

Cas. To what effect?

Casca. Nay, an I tell you that, I'll ne'er look you i' the face again: but those that understood him smiled at one another, and shook their heads; but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

Cas. Will you sup with me to-night, Casca?

Casca. No, I am promised forth.[56]

Cas. Will you dine with me to-morrow?

Casca. Ay, if I be alive, and your mind hold, and your dinner worth the eating.

---

52. *There was a crown offered him.* This incident is derived from Sir Thomas North's "Plutarch."

53. *The rabblement hooted.* Hanmer and others change "hooted" here to 'shouted;' alleging that the people applauded when Cæsar refused the crown, and only expressed disapprobation when they thought he was about to accept it. But, firstly, the Folio spells the word here 'howted,' and a little farther on in this play (see Note 69 of the present Act) it spells the word used in that passage 'howting;' secondly, in "Love's Labour's Lost," Act iv., sc. 2, we find, "The people fall a-hooting;" and in "Coriolanus," Act iv., sc. 6, "When you cast your greasy caps, in *hooting* at Coriolanus' exile;" where, in both instances, the word is used as a contemptuous term for vulgar acclamation, not disapprobation; and, thirdly, we think it probable that here Casca uses "hooted" as a scoffing epithet for hurrahed, or howled approval.

54. *He hath the falling-sickness.* Plutarch and Suetonius both record that Cæsar was subject to the falling-sickness, or epilepsy.

55. *A man of any occupation.* 'A man occupied in any mechanical employment,' 'a man like any of those mechanics whom he addressed.' See Note 74, Act iv., "Coriolanus."

56. *I am promised forth.* 'I am under a promise to go out;' 'I am engaged elsewhere.'

Cas. Good; I will expect you.
Casca. Do so: farewell, both. [*Exit.*
Bru. What a blunt fellow is this grown to be!
He was quick mettle when he went to school.
Cas. So is he now, in execution
Of any bold or noble enterprise,
However he puts on this tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.
Bru. And so it is. For this time I will leave you:
To-morrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you.
Cas. I will do so:—till then, think of the world.
[*Exit* BRUTUS.
Well, Brutus, thou art noble; yet, I see,
Thy honourable metal may be wrought
From that it is dispos'd:[57] therefore 'tis meet
That noble minds keep ever with their likes;
For who so firm that cannot be seduc'd?
Cæsar doth bear me hard;[58] but he loves Brutus:
If I were Brutus now, and he were Cassius,
He should not humour me.[59] I will this night,
In several hands,[60] in at his windows throw,
As if they came from several citizens,
Writings, all tending to the great opinion
That Rome holds of his name; wherein obscurely
Cæsar's ambition shall be glancèd at:
And, after this, let Cæsar seat him sure;
For we will shake him, or worse days endure.
[*Exit.*

SCENE III.—Rome. *A Street.*

Thunder and lightning. Enter, from opposite sides, CASCA, *with his sword drawn, and* CICERO.

Cic. Good even, Casca: brought you Cæsar home?[61]
Why are you breathless? and why stare you so?
Casca. Are not you mov'd, when all the sway of earth[62]
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the scolding winds
Have riv'd the knotty oaks; and I have seen
The ambitious ocean swell, and rage, and foam,
To be exalted with the threatening clouds:[63]
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven;
Or else the world, too saucy with the gods,
Incenses them to send destruction.
Cic. Why, saw you anything more wonderful?[64]
Casca. A common slave (you know him well by sight)
Held up his left hand,[65] which did flame and burn[66]
Like twenty torches join'd; and yet his hand,
Not sensible of fire, remain'd unscorch'd.
Besides (I have not since put up my sword),
Against the Capitol I met a lion,
Who glar'd[67] upon me, and went surly by,
Without annoying me: and there were drawn
Upon a heap[68] a hundred ghastly women,
Transformèd with their fear; who swore they saw
Men, all in fire, walk up and down the streets.

57. *From that it is dispos'd.* Elliptically expressed; meaning, 'from that to which it is disposed.'

58. *Bear me hard.* This is an idiom which occurs thrice in the present play, and which is nowhere else used by Shakespeare. It signifies 'bear a hard opinion of me;' 'bear me ill-will,' 'bear me a grudge.' See Note 45, Act ii., and Note 30, Act iii.

59. *If I were Brutus now, and he were Cassius, he should not humour me.* 'Now, if I were Brutus' (beloved by Cæsar), 'and Brutus were Cassius' (dislisked by Cæsar), 'Brutus should not influence my disposition as I do his.' To "humour," employed to express 'influence disposition,' or 'sway inclination,' occurs in a passage in "Much Ado," Act ii., sc. 1; where Don Pedro says, "I will teach you how to *humour* your cousin, that she shall fall in love with Benedick."

60. *In several hands.* 'In different hand-writings,' 'in various characters of hand-writing.'

61. *Brought you Cæsar home?* 'Did you accompany Cæsar home?' See Note 79, Act ii., "Henry V."

62. *The sway of earth.* "Sway" is here used to express the ponderous swing of the terrestrial globe in its appointed orbit. See Note 5, Act iv., "Second Part Henry IV."

63. *To be exalted with the threatening clouds.* Here "with" is elliptically used to express 'on a level with,' or 'to the same height with.'

64. *Saw you anything more wonderful?* 'Did you see anything more that was wonderful?' 'Did you see anything else of this wonderful kind?' "More" is here used in the sense of 'else,' 'besides,' 'additionally.'

65. *A common slave (you know him well by sight) held, &c.* It has been plausibly suggested that for "you know" here we should read 'you'd know,' or 'you knew,' as pointing out more obviously that Casca means to say any one would have known him at once to be a common slave, and not a preternatural appearance; but we think that the phrase, as it stands, gives this to be understood. "You" is often used impersonally in familiar parlance for 'persons,' 'people,' 'men,' 'one;' and "you know him well by sight," according to a licence of construction, probably means 'he may be known at first sight for such,' or 'one might see at a glance that he was a common slave.'

66. *Hand, which did flame and burn, &c.* To enable the reader to judge how accurately Shakespeare adopts historical record, while enriching it with his own magnificent imagery and poetic diction, we give the extract from North's "Plutarch," which forms the groundwork of this and the preceding speech by Casca:—"Touching the fires in the element, and spirits running vp and downe in the night, and also the solitary birds to be seene at noon daies sitting in the great market-place, are not all these signes perhaps worth the noting, in such a wonderful chance as happened? But Strabo, the philosopher, writeth, that diuers were seene going vp and down in fire; and furthermore, that there was a slaue of the souldiers, that did cast a marnellous burning flame out of his hand, insomuch as they that saw it thought he had bene burnt; but when the fire was out, it was found he had no hurt."

67. *Glar'd.* The Folio prints 'glaz'd' for "glar'd." Rowe's correction.

68. *Upon a heap.* An idiomatic form used by Shakespeare. See Note 33, Act iv., "Timon of Athens."

And yesterday the bird of night did sit,
Even at noon-day, upon the market-place,
Hooting and shrieking.[69] When these prodigies
Do so conjointly meet, let not men say,
"These are their reasons,—they are natural;"
For, I believe, they are portentous things
Unto the climate[70] that they point upon.

Cic. Indeed, it is a strange-disposèd time:
But men may construe things after their fashion,
Clean from the purpose[71] of the things themselves.
Comes Cæsar to the Capitol to-morrow?

Casca. He doth; for he did bid Antonius
Send word to you he would be there to-morrow.

Cic. Good night, then, Casca: this disturbèd sky
Is not to walk in.

Casca. Farewell, Cicero. [*Exit* CICERO.

Enter CASSIUS.

Cas. Who's there?

Casca. A Roman.

Cas. Casca, by your voice.

Casca. Your ear is good. Cassius, what night is this![72]

Cas. A very pleasing night to honest men.

Casca. Who ever knew the heavens menace so?

Cas. Those that have known the earth so full of faults.

For my part, I have walk'd about the streets,
Submitting me unto the perilous night;
And, thus unbracèd, Casca, as you see,
Have bar'd my bosom to the thunder-stone:[73]
And when the cross blue lightning seem'd to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.

Casca. But wherefore did you so much tempt the heavens?
It is the part of men to fear and tremble,
When the most mighty gods, by tokens, send
Such dreadful heralds to astonish us.

Cas. You are dull, Casca; and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale, and gaze,
And put on fear, and cast yourself in wonder,[74]
To see the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts, from quality and kind;[75]
Why old men, fools, and children calculate;[76]
Why all these things change, from their ordinance,
Their natures, and preformèd faculties,
To monstrous quality;—why, you shall find
That Heaven hath infus'd them with these spirits,
To make them instruments of fear and warning
Unto some monstrous state.[77]
Now could I, Casca, name to thee a man

69 *Hooting and shrieking.* The Folio here prints 'howting' for "hooting;" which latter word is evidently meant, as the owl is intended by the expression, "the bird of night."

70. *The climate.* 'The region.' The word "climate" was sometimes used formerly in reference merely to a certain portion of the earth, without including allusion to temperature. In "Richard II.," Act iv., sc. 1, we find, "Oh, forfend it, Heaven! that in a Christian *climate* souls refin'd should show," &c. See also Note 48, Act ii., "King John," for yet another employment of the word "climate."

71. *Clean from the purpose.* "Clean" is here used in its sense of 'quite,' 'completely' (see Notes 2, Act iii., "Richard II.," and 41, Act iii., "Coriolanus"); and "from" in its sense of 'away from,' 'apart from.' See Note 103, Act iv., "Timon of Athens."

72. *What night is this!* A similar form of construction in exclamation to the one pointed out in Note 18, Act i., "Two Gentlemen of Verona." In usual phraseology, 'a' would precede "night" in the present passage, and "fool" in the other passage to which we refer.

73. *The thunder-stone.* Imagined by the ancients to be the produce of the thunder, to be a species of gem discharged in the form of a meteoric stone, and, falling with the lightning, to cause the mischief. The name thunder-stones, or thunder-bolts, was given to certain extinct fossil shells, called belemnites, or finger-stones.

74. *Cast yourself in wonder.* It has been doubted whether this phrase means 'conjecture within yourself wonderingly' (in which case, "cast" would be used according to the sense it bears in such sentences as 'cast about in yourself,' 'cast in your mind'); or whether it means 'cast yourself into a state of wonder' (in which case "in" would be used for 'into,' as it often is by Shakespeare). Also, it has been conjectured that possibly "cast" may be a misprint for 'case;' which is plausible, because elsewhere we find, "I am so *attir'd in wonder*" ("Much Ado," Act iv., sc. 1), and "Though 'tis *wonder* that *enwraps me* thus" ("Twelfth Night," Act iv., sc. 3); and moreover because 'case' agrees, in the present passage, with the expression "put on" in the same line. Nevertheless, so averse are we from altering the text, that we retain the original word "cast," believing that the phrase means 'cast yourself into a state of wonder,' and observing that Shakespeare has two instances of "cast in" for 'cast into:' one of which is, "Whom I indeed have *cast in* darkness" ("Richard III.," Act i., sc. 3); the other, "Though forfeiters you *cast in* prison" ("Cymbeline," Act iii., sc. 2).

75. *Why birds and beasts, from quality and kind.* 'Why birds and beasts deviate from their condition and nature;' in allusion to the owl appearing at noon-day, and the lion refraining from attack.

76. *Why old men, fools, and children calculate.* This is the stopping of the Folio, and we think it gives the sense of the passage; though some editors, altering the punctuation, give obscurity and obstructed meaning to the sentence. They take "old men" to signify 'wise men,' in opposition to "fools:" whereas, it appears to us that "old men" here signify 'dotards;' as, in every instance where Shakespeare uses the expression "old men," he implies that signification. Witness, among many others—"Old men, and beldams, in the streets," &c. ("King John," Act iv., sc. 2); "Old men forget: yet all," &c. ("Henry V.," Act iv., sc. 3); "Old men have grey beards," &c. ("Hamlet," Act ii., sc. 2). Therefore we take it that he here classes "old men" with "fools" and "children," as persons naturally incapable of calculating upon portents, and predicting what these portents indicate, although Heaven occasionally endows them with exceptional power to do so.

77. *To monstrous quality . . . . . some monstrous state.* Here "monstrous," in both instances, signifies 'unnatural,' 'unwonted,' 'exceptional;' and "state" is used elliptically for 'state of things,' 'state of affairs,' 'state of events.'

Most like this dreadful night,
That thunders, lightens, opens graves, and roars,
As doth the lion, in the Capitol,[78]—
A man no mightier than thyself or me
In personal action; yet prodigious[79] grown,
And fearful, as these strange eruptions are.

Casca. 'Tis Cæsar that you mean; is it not, Cassius?

Cas. Let it be who it is: for Romans now
Have thewes[80] and limbs like to their ancestors;
But, woe the while![81] our fathers' minds are dead,
And we are govern'd with our mothers' spirits;
Our yoke and sufferance show us womanish.

Casca. Indeed, they say the senators to-morrow
Mean to establish Cæsar as a king;
And he shall wear his crown by sea and land,
In every place, save here in Italy.

Cas. I know where I will wear this dagger, then;
Cassius from bondage will deliver Cassius:
Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny, that I do bear,
I can shake off at pleasure. [*Thunder still.*

Casca. So can I:
So every bondman in his own hand bears
The power to cancel his captivity.

Cas. And why should Cæsar be a tyrant, then? Poor man! I know he would not be a wolf,
But that he sees the Romans are but sheep:
He were no lion, were not Romans hinds.
Those that with haste will make a mighty fire,
Begin it with weak straws: what trash is Rome,
What rubbish, and what offal, when it serves
For the base matter to illuminate
So vile a thing as Cæsar! But, oh, grief,
Where hast thou led me? I perhaps speak this
Before a willing bondman; then I know
My answer must be made:[82] but I am arm'd,
And dangers are to me indifferent.

Casca. You speak to Casca; and to such a man
That is no fleering tell-tale. Hold, my hand:[83]
Be factious for redress[84] of all these griefs;
And I will set this foot of mine as far
As who goes farthest.

Cas. There's a bargain made.
Now know you, Casca, I have mov'd already
Some certain of the noblest-minded Romans
To undergo[85] with me an enterprise
Of honourable-dangerous consequence;
And I do know, by this, they stay for me
In Pompey's porch: for now, this fearful night,
There is no stir or walking in the streets;
And the complexion of the element
In favour's like[86] the work we have in hand,
Most bloody, fiery, and most terrible.

Casca. Stand close awhile, for here comes one in haste.

Cas. 'Tis Cinna,—I do know him by his gait;
He is a friend.

Enter CINNA.

Cinna, where haste you so?

Cin. To find out you. Who's that? Metellus Cimber?

Cas. No, it is Casca; one incorporate
To our attempts. Am I not stay'd for, Cinna?

Cin. I am glad on't.[87] What a fearful night is this!
There's two or three of us have seen strange sights.

Cas. Am I not stay'd for? tell me.

Cin. Yes, you are.
O Cassius, if you could
But win the noble Brutus to our party—

Cas. Be you content: good Cinna, take this paper,
And look you lay it in the prætor's chair,

78. *And roars, as doth the lion, in the Capitol.* Instance of transposed construction; the sentence meaning, 'And roars in the Capitol, as the lion roars.'

79. *Prodigious.* Here used to express 'indicating some prodigy;' 'portentous,' 'ominous.' See Note 13, Act v., "Troilus and Cressida."

80. *Thewes.* 'Physical strength,' 'muscular power,' 'sinews.' This is the sense in which Shakespeare uses the word; though previously to his time it was generally applied by writers to mental or moral qualities. See Note 45, Act iii., "Second Part Henry IV."

81. *Woe the while!* 'Alas for the present age!' 'Alas for this woful time!' See Note 30, Act iii., "Winter's Tale."

82. *Then I know my answer must be made.* A mode of saying, 'In that case I must answer for what I have said.'

83. *Hold, my hand.* An ellipsis for 'Hold, there's my hand,' or 'Hold, take my hand.'

84. *Be factious for redress.* Here "factious" is used for 'active,' 'energetic,' 'up and doing,' while at the same time including its meaning of 'forming a faction,' 'organising a party;' without, however, including the unfavourable sense which is now involved in the latter meaning. Casca uses "factious" in the same way that Menenius uses "factionary" see Note 22, Act v., "Coriolanus"), as implying something creditable in activity for a cause.

85. *Undergo.* Here used for 'undertake.' See Note 47, Act iii., "Timon of Athens."

86. *In favour's like.* The Folio misprints this 'is fauors, like.' Johnson made the correction; "favour" here meaning 'aspect,' 'appearance.' See Note 28 of the present Act.

87. *I am glad on't.* Here "on" is used for 'of' (see Note 24 of this Act); and the sentence, spoken in reply to Cassius's assurance that Casca is one who has become a member of their party and has joined in their enterprise, affords an instance of our dramatist's characteristic mode of introducing crossing speeches into agitated or hurried dialogue. See Note 16, Act ii., "Coriolanus."

Where Brutus may but find it;[88] and throw this
In at his window; set this up with wax
Upon old Brutus' statue:[89] all this done,
Repair to Pompey's porch, where you shall find us.
Is Decius Brutus and Trebonius there?

Cin. All but Metellus Cimber; and he's gone
To seek you at your house. Well, I will hie,
And so bestow[90] these papers as you bade me.

Cas. That done, repair to Pompey's theatre.
[*Exit* CINNA.
Come, Casca, you and I will yet, ere day,
See Brutus at his house: three parts of him
Is ours already; and the man entire,
Upon the next encounter, yields him ours.

Casca. Oh, he sits high in all the people's hearts:
And that which would appear offence in us,
His countenauce, like richest alchemy,
Will change to virtue and to worthiness.

Cas. Him, and his worth, and our great need of him,
You have right well conceited.[91] Let us go,
For it is after midnight; and, ere day,
We will awake him, and be sure of him. [*Exeunt.*

ACT II.

SCENE I.—ROME. BRUTUS'S *Orchard*.[1]

Enter BRUTUS.

Bru. What, Lucius, ho!—
I cannot, by the progress of the stars,
Give guess how near to day.—Lucius, I say!—
I would it were my fault to sleep so soundly.—
When, Lucius, when?[2] awake, I say! what, Lucius!

Enter LUCIUS.

Luc. Call'd you, my lord?

Bru. Get me a taper in my study, Lucius:
When it is lighted, come and call me here.

Luc. I will, my lord. [*Exit.*

Bru. It must be by his death:[3] and, for my part,
I know no personal cause to spurn at him,
But for the general.[4] He would be crown'd:—
How that might change his nature, there's the question:
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him?—that;—
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is, when it disjoins
Remorse[5] from power: and, to speak truth of Cæsar,
I have not known when his affections sway'd
More than his reason. But 'tis a common proof,[6]
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees[7]
By which he did ascend: so Cæsar may;
Then, lest he may, prevent. And, since the quarrel
Will bear no colour for the thing he is,
Fashion it thus; that what he is, augmented,

88. *Where Brutus may but find it.* 'Where none but Brutus may find it,' 'Where Brutus only may find it.' The prætors were the chief magistrates of Rome; and Brutus filled this office at the then time. See Note 48, Act ii.

89. *Old Brutus' statue.* The statue of Lucius Junius Brutus. See Note 43 of this Act.

90. *Bestow.* Often, as here, used by Shakespeare in the sense of 'place,' 'put,' without including its signification of 'confer.' See Note 23, Act i., "Comedy of Errors." In "Merry Wives," Act iv., sc. 2, Mistress Ford, asking where she should hide Falstaff, says, "How should I *bestow* him?" and in "Henry V.," Act iv., sc. 3, Salisbury says to the king, "My sovereign lord, *bestow* yourself with speed."

91. *Conceited.* 'Conceived,' 'estimated.' See Note 8, Act v., "Second Part Henry IV."

1. *Orchard.* Probably here meaning 'garden.' See Note 2, Act ii., "Romeo and Juliet."

2. *When, Lucius, when?* An old form of impatient exclamation. See Note 25, Act i., "Richard II."

3. *It must be by his death.* The manner in which "it" and "his" are here used affords an example of Shakespeare's peculiar construction in employing pronouns with reference to an implied particular, and of his dramatic art in commencing a scene or a soliloquy with abrupt allusions to a pre-supposed thought. See Notes 76, Act iii., "All's Well," and 35, Act ii., "Winter's Tale." In the present passage "it" refers to the prevention of Cæsar's becoming king; the means of which prevention Brutus has been revolving.

4. *But for the general.* 'But for the sake of the general community.' "The general," used as a term for 'the people,' 'the multitude,' occurs elsewhere in Shakespeare (see Note 65, Act ii., "Measure for Measure"); and he also more than once uses "general" in antithetical opposition to "particular" or "personal." See Note 31, Act v., "Timon of Athens."

5. *Remorse.* Here used for 'mercy,' 'clemency,' 'leniency,' 'pity.'

6. *'Tis a common proof.* 'It is a thing proved by common experience.'

7. *Base degrees.* 'Low steps;' French, *bas degrés.*

Would run to these and these extremities:
And therefore think him as a serpent's egg,
Which, hatch'd, would, as his kind,[8] grow mischievous;
And kill him in the shell.

Re-enter LUCIUS.

Luc. The taper burneth in your closet, sir.
Searching the window for a flint, I found
[*Giving him a letter.*
This paper, thus seal'd up; and, I am sure,
It did not lie there when I went to bed.

Bru. Get you to bed again; it is not day.
Is not to-morrow, boy, the ides of March?[9]

Luc. I know not, sir.

Bru. Look in the calendar, and bring me word.

Luc. I will, sir. [*Exit.*

Bru. The exhalations, whizzing in the air,
Give so much light, that I may read by them.
[*Opens the letter and reads.*

Brutus, thou sleep'st: awake, and see thyself.
Shall Rome, &c. Speak, strike, redress!

"Brutus, thou sleep'st: awake!"[10]—
Such instigations have been often dropp'd
Where I have took them up.
"Shall Rome, &c." Thus must I piece it out;
Shall Rome stand under one man's awe? What, Rome?
My ancestors did from the streets of Rome
The Tarquin drive, when he was call'd a king.
"Speak, strike, redress!"—Am I entreated
To speak and strike? O Rome, I make thee promise,[11]
If the redress will follow, thou receiv'st
Thy full petition at the hand of Brutus!

Re-enter LUCIUS.

Luc. Sir, March is wasted fourteen days.[12]
[*Knocking within.*

Bru. 'Tis good. Go to the gate; somebody knocks. [*Exit* LUCIUS.
Since Cassius first did whet me against Cæsar,
I have not slept.
Between the acting of a dreadful thing
And the first motion,[13] all the interim is
Like a phantasma, or a hideous dream:
The Genius and the mortal instruments
Are then in council;[14] and the state of man,[15]
Like to a little kingdom, suffers then
The nature of an insurrection.

Re-enter LUCIUS.

Luc. Sir, 'tis your brother Cassius[16] at the door,
Who doth desire to see you.

Bru. Is he alone?

Luc. No, sir, there are more with him.

Bru. Do you know them?

Luc. No, sir; their hats are pluck'd about their ears,
And half their faces buried in their cloaks,
That by no means I may discover them
By any mark of favour.[17]

Bru. Let them enter. [*Exit* LUCIUS.
They are the faction. Oh, conspiracy,
Sham'st thou to show thy dangerous brow by night,
When evils are most free? Oh, then, by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, conspiracy;

8. *As his kind.* 'Like his species,' 'like those of his nature.'

9. *The ides of March.* The Folio prints 'first' here for "ides." Theobald's correction.

10. "*Brutus, thou sleep'st: awake!*" This repetition of the words is probably intended to be Brutus's re-reading them and revolving them; as he afterwards re-reads and revolves the other clauses from the paper.

11. *I make thee promise.* 'I make promise to thee,' 'I promise thee.'

12. *Wasted fourteen days.* The Folio gives 'fifteen' for "fourteen" here. Theobald's correction.

13. *Motion.* Here used for 'impulse,' 'intention,' 'inward suggestion towards.'

14. *The Genius and the mortal instruments are, &c.* It has been debated whether "genius" here means the presiding spirit supposed to be attendant upon each human being and influencing his actions, while "mortal instruments" mean his natural passions; or whether "genius" is to be considered as the immortal soul of man, while "mortal instruments" are to be understood as the bodily powers, the operating organs. In support of the former interpretation has been quoted the passage from "Comedy of Errors," Act v., sc. 1:—"One of these men is *Genius* to the other . . . . Which is *the natural man*, and which *the spirit?*" In support of the latter has been cited the passage from "Othello," Act i., sc. 3, where the Moor speaks of his eyes and hands as "my speculative and offic'd instruments;" and also the passage from "Troilus and Cressida," Act ii., sc. 3—"'Twixt his *mental* and his *active* parts kingdom'd Achilles in commotion rages, and batters down himself." It is evident to us that in the present case Shakespeare refers to the conflict that takes place within the mind, when debating a deadly project, between the spiritual and higher nature and the more animal and lower nature, the immortal with the mortal portion of man; so that the word "genius" here, according to our poet's grandly inclusive style, may well signify both the Christianly-understood "soul" and the paganly-understood attendant 'spirit,' while "mortal instruments" may no less comprise both 'natural passions' and 'bodily powers.'

15. *The state of man.* The first Folio here erroneously inserts 'a' between "of" and "man." The second Folio made the correction, which, we think, is proved to be right, not only by the metre of the line, but by the similar expression in "Macbeth," Act i., sc. 3:—

> "My thought, whose murder yet is but fantastical,
> Shakes so my single *state of man*, that function
> Is smother'd in surmise."

16. *Your brother Cassius.* Cassius had married Junia, the sister of Brutus; therefore here, as elsewhere by Shakespeare, "brother" is used for 'brother-in-law.'

17. *Favour.* 'Countenance,' 'aspect,' 'look.'



Brutus. The exhalations, whizzing in the air,
Give so much light, that I may read by them. *Act II. Scene I.*

Hide it in smiles and affability:
For if thou path, thy native semblance on,[18]
Not Erebus[19] itself were dim enough
To hide thee from prevention.

Enter Cassius, Casca, Decius, Cinna, Metellus Cimber, *and* Trebonius.

Cas. I think we are too bold upon your rest:
Good morrow, Brutus; do we trouble you?

Bru. I have been up this hour; awake all night.
Know I these men that come along with you?

Cas. Yes, every man of them; and no man here
But honours you; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.

Bru. He is welcome hither.

Cas. This, Decius Brutus.

Bru. He is welcome too.

Cas. This, Casca; this, Cinna; and this, Metellus Cimber.

Bru. They are all welcome.—
What watchful cares do interpose themselves
Betwixt your eyes and night?

Cas. Shall I entreat a word? [Brutus *and* Cassius *whisper.*

18. *For if thou path, thy native semblance on.* 'For if thou walk forth, wearing thy natural appearance.' "Path" has been suspected of being a misprint here; but Drayton uses the word as a verb, although in conjunction with "way" and "ways." For instance, in his "Barons' Wars," is found—"Path out another milky way;" in his "Heroical Epistles—"Pathing young Henry's unadvised ways."

19. *Erebus.* A deity of the infernal regions; but often used by the poets for the region itself.

Dec. Here lies the east:[20] doth not the day break here?
Casca. No.
Cin. Oh, pardon, sir, it doth; and yon grey lines
That fret the clouds are messengers of day.
Casca. You shall confess that you are both deceiv'd.
Here, as I point my sword, the sun arises;
Which is a great way growing on the south,[21]
Weighing the youthful season of the year.
Some two months hence, up higher toward the north
He first presents his fire; and the high east
Stands, as the Capitol, directly here.
Bru. Give me your hands all over,[22] one by one.
Cas. And let us swear our resolution.
Bru. No, not an oath: if not the face of men,[23]
The sufferance of our souls, the time's abuse.—
If these be motives weak, break off betimes,
And every man hence to his idle bed;[24]
So let high-sighted tyranny range on,
Till each man drop by lottery.[25] But if these,
As I am sure they do, bear fire enough
To kindle cowards, and to steel with valour
The melting spirits of women; then, countrymen,
What need we any spur, but our own cause,
To prick us to redress? what other bond
Than secret Romans,[26] that have spoke the word,
And will not palter? and what other oath
Than honesty to honesty engag'd,
That this shall be, or we will fall for it?
Swear priests, and cowards, and men cautelous,[27]
Old feeble carrions, and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt: but do not stain
The even[28] virtue of our enterprise,
Nor th' insuppressive[29] mettle of our spirits,
To think that or our cause or our performance[30]
Did need an oath; when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a several bastardy,
If he do break the smallest particle
Of any promise that hath pass'd from him.
Cas. But what of Cicero? shall we sound him?
I think he will stand very strong with us.
Casca. Let us not leave him out.
Cin. No, by no means.
Met. Oh, let us have him; for his silver hairs
Will purchase us a good opinion,
And buy men's voices to commend our deeds;
It shall be said, his judgment rul'd our hands;
Our youths and wildness shall no whit appear,
But all be buried in his gravity.
Bru. Oh, name him not: let us not break with him;[31]
For he will never follow anything
That other men begin.
Cas. Then leave him out.
Casca. Indeed he is not fit.
Dec. Shall no man else be touch'd but only Cæsar?
Cas. Decius, well urg'd:—I think it is not meet,
Mark Antony, so well belov'd of Cæsar,

20. *Here lies the east.* The conversation introduced here, while Brutus and Cassius talk apart, is most artistically conceived; it is beautifully poetic, as affording contrast by the image of the approaching daylight splendours brought thus against the gloom of night and darkness of contemplated deed, and it is admirably dramatic, as drawing attention to the coming morning of that day which, in the opinion of the speakers, is to bring new vitality of freedom to their native Rome.

21. *Which is a great way growing, &c.* 'Which [the quarter of the sky where the sun then rises] is a considerable distance more towards the south of the east, if we take into account the early period of the year.'

22. *Give me your hands all over.* 'Give me your hands, all of you;' 'Give me your hands, all throughout your assembled party.' For a somewhat similar form of phrase, see Note 10, Act iv., "Timon of Athens."

23. *If not the face of men.* This sentence has been suspected of error, and various alterations have been made; but we take the original reading, 'the face of men,' to mean 'the aspect of men,' 'the looks of men,' implying 'the louring aspect of men,' 'the discontented looks of men.' The construction of the phraseology is inconsecutive here, according to a characteristic mode Shakespeare has of making it so, in order to mark agitation or eagerness in the speaker. See Note 96, Act iii., "Twelfth Night." Here the effect is implied of 'If the discontent visible in the faces of men, the misery of our souls, the abuses now prevailing, be not sufficient to hold us to our purpose,—if these be weak motives,' &c.

24. *Idle bed.* 'Bed where he may lie idle.' An instance of Shakespeare's elliptically used epithets. See Note 52, Act iii., "Romeo and Juliet."

25. *By lottery.* 'By chance,' 'by a capricious hazard;' without any determinate cause why he should fall.

26. *Secret Romans.* 'Romans secretly united in a mutual cause.' Another of Shakespeare's expressive and elliptical epithets.

27. *Cautelous.* Here used for 'wary,' 'wily,' 'timidly and artfully cautious.' See Note 9, Act iv., "Coriolanus."

28. *Even.* Shakespeare uses this word with such various signification, that it is not easy to define the precise one which it bears here. It may mean 'firm,' steady,' or 'straightforward,' 'honest,' 'direct,' 'impartial,' or 'just,' 'equitable,' 'well-balanced,' or, as we incline to think in the present passage, 'serene,' 'equable.' Examples might be cited of the poet's employing "even" in each of the above senses.

29. *Insuppressive.* 'Insuppressible,' 'not to be suppressed.' See Note 10, Act iii., "As You Like It."

30. *But do not stain . . . . to think that, &c.* The construction is here in accordance with Shakespeare's elliptical style, giving 'so' to be understood before "stain," and 'as' before "to," or allowing us to accept "to think" for 'by thinking.'

31. *Let us not break with him.* 'Let us not break the matter to him.' Shakespeare generally uses the idiom "break with" in this sense; but he once uses it in the more usual sense of 'quarrel with,' 'come to a rupture with,' where the tribune, in "Coriolanus," Act iv., sc. 6, says, "It cannot be the Volsces dare *break with us*."

Should outlive Cæsar: we shall find of him
A shrewd contriver;[32] and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all: which to prevent,
Let Antony and Cæsar fall together.

Bru. Our course will seem too bloody, Caius Cassius,
To cut the head off, and then hack the limbs,—
Like wrath in death, and envy[33] afterwards;
For Antony is but a limb of Cæsar:
Let's be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar;
And in the spirit of men there is no blood:
Oh, that we, then, could come by Cæsar's spirit,
And not dismember Cæsar! But, alas!
Cæsar must bleed for it! And, gentle friends,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds:
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,
And after seem to chide them. This shall make
Our purpose necessary,[34] and not envious:
Which so appearing to the common eyes,
We shall be call'd purgers, not murderers.
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.

Cas. Yet I fear him;
For in the ingrafted love he bears to Cæsar,—

Bru. Alas! good Cassius, do not think of him:
If he love Cæsar, all that he can do
Is to himself,—take thought, and die for Cæsar:
And that were much he should;[35] for he is given
To sports, to wildness, and much company.

Treb. There is no fear in him;[36] let him not die;
For he will live, and laugh at this hereafter.

[*Clock strikes.*

Bru. Peace! count the clock.[37]

Cas. The clock hath stricken three.

Treb. 'Tis time to part.

Cas. But it is doubtful yet,
Whether Cæsar will come forth to-day, or no;[38]
For he is superstitious grown of late;

---

32. *A shrewd contriver.* "Shrewd" here comprises the sense of 'mischievous' as well as that of 'slily clever,' 'artfully knowing,' 'astute,' 'cunning.' See Note 91, Act iv., "All's Well."

33. *Envy.* 'Malice,' 'hatred.'

34. *This shall make our purpose necessary.* Here "make" has been supposed to be a misprint for 'mark;' but we think the phrase, as it stands, gives to be understood 'this shall make our purpose seem necessary,' or 'this shall make our purpose appear necessary.' The words "seem," used previously in the same line, and "appearing" in the following line, lend support to our interpretation, because Shakespeare often allows a word that has just before been used, or a word that is just afterwards used, to lend its effect of elliptical inclusion to an immediately near sentence. See, among other instances, Note 33, Act v., "Richard III.," and Note 80, Act iv., "Coriolanus."

35. *And that were much he should.* 'And that would be much for him to do'—meaning to "take thought." Formerly to "take thought" meant to 'give way to grief or anxiety,' to 'trouble oneself.'

36. *There is no fear in him.* 'There is nothing for us to fear in him.' Many phrases in Shakespeare, where the word "fear" occurs, are thus elliptically constructed (see Note 19, Act ii., "Timon of Athens"), and it is in accordance with a common English idiom, that "fear" is used for 'cause of fear.' Witness the story told in one of the elder Mathews's Entertainments, where the old lady, in a vessel with the sea running high, says, "There's no fear, is there, captain?" and the reply is, "Oh, dear, yes, ma'am! plenty of fear, but no danger."

37. *Count the clock.* It has been pointed out that Shakespeare has here committed an anachronism, as clocks and watches were unknown to the Romans. They measured their time by sun-dials and clepsydræ; but a sun-dial would not have served the poet's purpose in this night-scene, and a clepsydra (which measured time by the flowing of water, somewhat on the principle of sand in the hour-glass) would have been an unknown instrument to the dramatist's audience. From the free allusion to "clock" which we find in many of his plays—even such plays as "Winter's Tale," "Comedy of Errors," and "Cymbeline," where the supposed period of the action renders the allusion in strictness an anachronism—we think Shakespeare merely uses the word as an acknowledged and readily understood time-measurer, which was what his object required.

38. *Whether Cæsar will come forth to-day, or no.* The word "to-day" in this sentence shows that the period of the action is now brought to the dawn of the day which is to witness the deed that the conspirators have resolved to perform, and it is interesting to trace the subtle dramatic art with which Shakespeare, by his system of blended long time and short time, has conducted the progress of days and hours from the commencement of the play up to the present point. In the first and second scene, the then actual time was the Ides (or 13th) of February. In the third scene, it was the night of that same day, the commencement of the scene giving the effect of early in the night, by the words, "Brought you Cæsar home?" and the close of the scene bringing the time to "after midnight." In this same scene is artfully prepared the advance of time by the casual introduction of the words, "Comes Cæsar to the Capitol to-morrow?" and, later on, by the sentence, "*Ere day* we will awake him" [Brutus]. At the beginning of Act ii. we find Brutus saying, "I cannot, by the progress of the stars, give guess *how near to day*," which serves to link on the first scene of this Act with the last scene of the previous Act, and show that it is still the same night or earliest morning as then; while, at the same time, a little farther on, the advance of days is emphatically marked by the inquiry as to the date of the month, and the order to "look in the calendar." Then comes the reading of the paper found in the window, the same alluded to by Cassius, when he says in Act i., sc. 2, "I will *this night* . . . . in at his windows throw . . . . writings," and the mention of those which Brutus says "have been *often* dropped where" he has taken them up, and which are others of the same kind with the one which Cassius, in Act i., sc. 3, bids Cinna "lay in the prætor's chair," &c. By the little word "*often*" see how Shakespeare conveys the impression of long time, and how, as ingeniously, he produces that of short time, when he now makes Trebonius observe, "'Tis time to part," and immediately afterwards introduces the doubt as to "whether Cæsar will come forth *to-day*," which brings the dramatic time to the very morning of the day for his death,—the ides (or 15th) of March. How skilfully, how almost imperceptibly is the month's interval contrived! How wholly are we prevented from feeling the improbability or difficulty of this lapse of time! How smoothly and how naturally is it made to glide by, owing to this skilfully invented system of time which Shakespeare created. See Note 7, Act iii., "Merchant of Venice."

Quite from the main opinion he held once[39]
Of fantasy,[40] of dreams, and ceremonies:[41]
It may be, these apparent[42] prodigies,
The unaccustom'd terror[43] of this night,
And the persuasion of his augurers,
May hold him from the Capitol to-day.

Dec. Never fear that: if he be so resolv'd,
I can o'ersway him; for he loves to hear
That unicorns may be betray'd with trees,
And bears with glasses,[44] elephants with holes,
Lions with toils, and men with flatterers:
But when I tell him he hates flatterers,
He says he does,—being then most flatterèd.
Let me work;
For I can give his humour the true bent,
And I will bring him to the Capitol.

Cas. Nay, we will all of us be there to fetch him.

Bru. By the eighth hour: is that the uttermost?

Cin. Be that the uttermost, and fail not then.

Met. Caius Ligarius doth bear Cæsar hard,[45]
Who rated him for speaking well of Pompey:
I wonder none of you have thought of him.

Bru. Now, good Metellus, go along by him:[46]
He loves me well, and I have given him reasons;[47]
Send him but hither,[48] and I'll fashion him.

Cas. The morning comes upon us: we'll leave you, Brutus:—
And, friends, disperse yourselves: but all remember
What you have said, and show yourselves true Romans.

Bru. Good gentlemen, look fresh and merrily;
Let not our looks put on our purposes;[49]
But bear it[50] as our Roman actors[51] do,
With untir'd spirits and formal constancy:[52]
And so, good morrow to you every one.

[*Exeunt all except* BRUTUS.

Boy! Lucius!—Fast asleep? It is no matter;
Enjoy the heavy honey-dew[53] of slumber:
Thou hast no figures nor no fantasies,[54]
Which busy care draws in the brains of men;
Therefore thou sleep'st so sound.

Enter PORTIA.

Por. Brutus, my lord!

Bru. Portia, what mean you? wherefore rise you now?
It is not for your health thus to commit
Your weak condition to the raw cold morning.

Por. Nor for yours neither. You've ungently, Brutus,
Stole from my bed: and yesternight, at supper,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across;
And when I ask'd you what the matter was,
You star'd upon me with ungentle looks:
I urg'd you farther; then you scratch'd your head,
And too impatiently stamp'd with your foot:
Yet I insisted, yet you answer'd not;
But, with an angry wafture of your hand,
Gave sign for me to leave you: so I did;
Fearing to strengthen that impatience
Which seem'd too much enkindled; and withal
Hoping it was but an effect of humour,[55]

39. *Quite from the main opinion he held once.* Here "from" is used in the sense of 'away from,' 'contrary to' (see Note 75, Act i.); and "main" in the sense of 'strong,' 'forcible,' 'predominant.'

40. *Fantasy.* Here used for 'tricks of imagination,' 'fanciful impressions.'

41. *Ceremonies.* Omens or signs deduced from sacrifices or other ceremonial rites.

42. *Apparent.* 'Evident,' 'manifest.' See Note 26, Act iv., "King John."

43. *Terror.* Here used, as "fear" is in the passage referred to in Note 36 of this Act, for that which causes terror.

44. *That unicorns may be betrayed with trees, and bears, &c.* The idea that the unicorn might be overcome by means of its striking its horn into a tree, is referred to in the passage discussed in Note 71, Act iv., "Timon of Athens." Bears were supposed to be captured by showing them a mirror, into which they gazed, thus affording their hunters an opportunity of taking the surer aim; and elephants were beguiled into pitfalls, by placing food on hurdles lightly disposed over these cavities.

45. *Doth bear Cæsar hard.* 'Doth owe Cæsar a grudge,' 'doth bear Cæsar ill-will.' See Note 58, Act i.

46. *Go along by him.* 'Go by the way of his house,' 'go round by his house.'

47. *He loves me well, and I have given him reasons.* Here 'to love me' is elliptically understood after "reasons."

48. *Send him but hither.* 'Do but send him hither,' 'only send him hither.' The "but" in the present sentence is used transposedly, as in the sentence explained in Note 88, Act i. We point this out because the word "but" in the previous passage has been by some suspected of error, with the proposal of changing it for 'best.'

49. *Let not our looks put on our purposes.* 'Let not our looks wear our purposes written in them,' 'Let not our looks betray our intentions.'

50. *Bear it.* An idiomatic expression, signifying 'conduct yourselves,' 'demean yourselves;' we have a similar idiom in 'carry it through.'

51. *Our Roman actors.* This reference to excellence in histrionic deportment will be recognised as the more appropriate, when we remember that Roscius was then upon the stage; Roscius, the admired and eulogised friend of Cicero, and archexemplar of merit in acting.

52. *Formal constancy.* 'The constancy of exterior form and aspect;' but the word "formal" here likewise includes the sense of 'discreet,' 'well-regulated,' 'judicious.' See Note 102, Act ii., "Twelfth Night;" and also the manner in which the word is used in that passage in "Second Part Henry IV.," Act v., sc. 2—"And flow henceforth in *formal* majesty."

53. *The heavy honey-dew.* The Folio prints this with these errors of transposition and mishyphening: 'the honey-heauy-dew.' "Honey-dew" is a sweet substance found upon the leaves of plants, and would be familiarly known to the country-born lad in his strolls through his native Warwickshire lanes, while his poet-truth would naturally avail itself of this knowledge, and would never have allowed him to form such an epithet as 'honey-heavy.'

54. *No figures nor no fantasies.* 'No visionary images or impressions of the fancy.' See Note 40 of the present Act.

55. *Hoping it was but . . . . it will not let you . . . . and, could it work so much upon your shape, as it hath, &c.* Here "it"—in Shakespeare's mode of using this word with reference to an implied particular—refers to that which ailed Brutus, implied in Portia's words, "when I ask'd you what the matter was."



Portia. Dear my lord,
Make me acquainted with your cause of grief.
Brutus. I am not well in health, and that is all.

Act II. Scene I.

Which sometime hath his hour with every man.
It will not let you eat, nor talk, nor sleep;
And, could it work so much upon your shape,
As it hath much prevail'd on your condition,[56]
I should not know you, Brutus. Dear my lord,
Make me acquainted with your cause of grief.

Bru. I am not well in health, and that is all.

Por. Brutus is wise, and, were he not in health,
He would embrace the means to come by it.

Bru. Why, so I do:—good Portia, go to bed.

Por. Is Brutus sick,—and is it physical[57]
To walk unbracèd, and suck up the humours
Of the dank morning? What! is Brutus sick,—
And will he steal out of his wholesome bed,
To dare the vile contagion of the night,
And tempt the rheumy[58] and unpurgèd air
To add unto his sickness? No, my Brutus;
You have some sick offence[59] within your mind,
Which, by the right and virtue of my place,
I ought to know of: and, upon my knees,
I charm you,[60] by my once commended beauty,
By all your vows of love, and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy; and what men to-night
Have had resort to you,—for here have been
Some six or seven, who did hide their faces
Even from darkness.

Bru. Kneel not, gentle Portia.

Por. I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I yourself
But, as it were, in sort or limitation,[61]—
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife.

Bru. You are my true and honourable wife;
As dear to me as are the ruddy drops
That visit my sad heart.[62]

Por. If this were true, then should I know this secret.
I grant I am a woman; but withal
A woman that Lord Brutus took to wife:
I grant I am a woman; but withal
A woman well reputed,—Cato's daughter.
Think you I am no stronger than my sex,
Being so father'd and so husbanded?[63]
Tell me your counsels, I will not disclose them:
I have made strong proof of my constancy,
Giving myself a voluntary wound[64]
Here, in the thigh: can I bear that with patience,
And not my husband's secrets?

Bru. Oh, ye gods,
Render me worthy of this noble wife!
[*Knocking within.*
Hark, hark! one knocks: Portia, go in awhile;
And by-and-by thy bosom shall partake
The secrets of my heart:
All my engagements I will construe to thee,
All the charáctery of my sad brows:[65]—
Leave me with haste. [*Exit* PORTIA.]—Lucius, who's that knocks?

Re-enter LUCIUS *with* LIGARIUS.

Luc. Here is a sick man that would speak with you.

Bru. [*Aside.*] Caius Ligarius, that Metellus spake of.—
Boy, stand aside. [*Exit* LUCIUS.]—Caius Ligarius,—how!

Lig. Vouchsafe[66] good morrow from a feeble tongue.

Bru. Oh, what a time have you chose out, brave Caius,

56. *Condition.* Here used for 'state of mind,' 'temper,' 'disposition.'

57. *Physical.* 'Medicinal,' 'wholesome,' 'salutary.' Shakespeare employs it in the same sense in the only other passage where he uses this word. In "Coriolanus," Act i., sc. 5, Marcius says, "The blood I drop is rather *physical* than dangerous to me."

58. *Rheumy.* 'Moist.'

59. *Sick offence.* 'Offensive thought causing mental sickness,' 'offending matter of consideration that occasions mental illness.' "Sick" is here one of Shakespeare's elliptically used epithets.

60. *I charm you.* 'I conjure you,' 'I adjure you;' with the effect of invocation. Shakespeare uses the verb "charm" elsewhere to express control or influence, as by a spell (see Notes 53, Act i., and 47, Act iv., "Taming of the Shrew"); and though it is generally, as in those two instances, with a view to impose silence, yet here it is for the purpose of evoking speech.

61. *In sort or limitation.* 'In a restricted sense or limited degree.' We still say 'in a sort,' and 'in some sort.'

62. *The ruddy drops that visit my sad heart.* It has been said that in these glowing words Shakespeare has anticipated Harvey's discovery of the circulation of the blood, which was made in 1628. The poet's intuition taught him many secrets of Nature as yet unpromulgated by science to the world, as well as many of those known only to adepts in their several particular branches of science (see Note 109, Act iv., "Love's Labour's Lost"); and that he had intuitive perception on the subject of the blood's course through the body, witness not only the present passage, but also that gloriously expressive one in "Measure for Measure," Act ii., sc. 4, where Angelo exclaims, "Oh, heavens! why does my blood thus muster to my heart?" &c.

63. *So father'd and so husbanded.* Another instance of Shakespeare's potential mode of forming an effective participle from a noun. See Note 34, Act ii., "Henry VIII."

64. *Giving myself a voluntary wound.* This incident is recorded in North's "Plutarch."

65. *The charáctery of my sad brows.* 'That which is written in visible characters upon my saddened countenance.' See Note 16, Act v., "Merry Wives."

66. *Vouchsafe.* Here, as frequently by Shakespeare, used elliptically, to express 'vouchsafe to accept,' or 'vouchsafe to receive.' See Note 43, Act i., "Timon of Athens."

To wear a kerchief![67] Would you were not sick!
Lig. I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.
Bru. Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.
Lig. By all the gods that Romans bow before,
I here discard my sickness! Soul of Rome!
Brave son, deriv'd from honourable loins!
Thou, like an exorcist, hast conjur'd up[68]
My mortified spirit. Now bid me run,
And I will strive with things impossible;
Yea, get the better of them. What's to do?
Bru. A piece of work that will make sick men whole.
Lig. But are not some whole that we must make sick?
Bru. That must be also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done.[69]
Lig. Set on your foot;
And, with a heart new fir'd, I follow you,
To do I know not what: but it sufficeth
That Brutus leads me on.
Bru. Follow me, then. [*Exeunt.*

SCENE II.—ROME. *A Hall in* CÆSAR'S *Palace.*

Thunder and Lightning. Enter CÆSAR, *in his night-gown.*

Cæs. Nor heaven nor earth have been at peace to-night:
Thrice hath Calphurnia in her sleep cried out,
"Help, ho! they murder Cæsar!"—Who's within?

Enter a Servant.

Serv. My lord?
Cæs. Go bid the priests do present sacrifice,
And bring me their opinions of success.[70]
Serv. I will, my lord.

Enter CALPHURNIA.

Cal. What mean you, Cæsar? think you to walk forth?
You shall not stir out of your house to-day.
Cæs. Cæsar shall forth: the things that threaten'd me[71]
Ne'er look'd but on my back; when they shall see
The face of Cæsar, they are vanished.
Cal. Cæsar, I never stood on ceremonies,[72]
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelpèd in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fight upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;[73]
The noise of battle hurtled[74] in the air,
Horses did neigh, and dying men did groan;[75]
And ghosts did shriek and squeal about the streets.
O Cæsar, these things are beyond all use,[76]
And I do fear them!

---

67. *To wear a kerchief.* "Kerchief" is a corruption of 'cover-chief;' "chief," from the French *chef*, meaning head. In the three instances where Shakespeare uses "kerchief" he employs it as a covering for the head; although the word subsequently became applied to a piece of covering for other portions of the person. As evidence that in Shakespeare's time it was the custom for sick persons to keep their heads covered, see passage adverted to in Note 16, Act i., "Second Part Henry IV.," and also a sentence from Fuller's "Worthies of Cheshire"—"If any there be *sick*, they make him a posset and *tye a kerchief* on his head; and if that will not mend him, then God be merciful to him."

68. *Like an exorcist, hast conjur'd up, &c.* Here again Shakespeare uses "exorcist" to signify one who raises spirits, not one who lays them. See Note 66, Act v., "All's Well."

69. *As we are going to whom it must be done.* Elliptically constructed; 'to those' or 'to him' being understood between "going" and "to whom." The sentence is similarly formed with the one pointed out in Note 57, Act i.

70. *Success.* Here used for 'what will follow,' 'what will happen,' 'what will be the issue.' See Note 47, Act iv., "Second Part Henry IV."

71. *The things that threaten'd me, &c.* 'Whatever things have menaced me have never ventured to come otherwise than skulkingly behind me; but when once they come face to face with me, they will vanish into nothing.' No commentator has hitherto remarked upon this passage; but it appears to us to be very peculiarly expressed, and to bear very distinctive marks of Shakespeare's style. For instance, observe how perfectly in his manner is the peculiar introduction of the words "shall" and "are" in the last clause of the sentence; the "shall" gives the effect of a supposed future confronting, while the "are" gives the effect of an actual and effected annihilation. For similar peculiarities of construction, see Note 61, Act ii., "Second Part Henry IV."

72. *I never stood on ceremonies.* 'I never attached much importance to ominous signs expounded through ceremonial divinations and auguries.' See Note 41 of the present Act.

73. *Warriors fight upon the clouds . . . . which drizzled blood.* Here "fight" has been objected to as inconsistent, and has been changed to 'fought,' as according better with "drizzled;" but we have shown numerous instances of Shakespeare's thus suddenly deviating into present tense while narrating an event that has taken place. See, among many others, Note 38, Act i., "Tempest;" Note 37, Act v., "Winter's Tale;" Note 91, Act ii., "First Part Henry IV.;" Note 104, Act iv., "Henry V.;" and Note 29, Act i., "Troilus and Cressida."

74. *Hurtled.* From the old French verb, *heurteler*; modern French, *heurter*, 'to violently dash or knock against.' Shakespeare uses "hurtling" in "As You Like It" (see Note 51, Act iv. of that play); and here he employs "hurtled" to express 'clashed,' 'sounded like combatants in violent struggle or encounter.'

75. *Horses did neigh, and dying men did groan.* The first "did" in this line is misprinted 'do' in the first Folio; corrected in the second.

76. *Use.* Here employed in the sense of 'usual event,' 'customary occurrence.'

Cæs. What can be avoided
Whose end is purpos'd by the mighty gods?
Yet Cæsar shall go forth; for these predictions
Are to the world in general as to Cæsar.
Cal. When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.[77]
Cæs. Cowards die many times before their deaths!
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Re-enter Servant.

What say the augurers?[78]
Serv. They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.[79]
Cæs. The gods do this in shame of cowardice:
Cæsar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Cæsar shall not: danger knows full well
That Cæsar is more dangerous than he:
We are two lions[80] litter'd in one day,
And I the elder and more terrible:[81]—
And Cæsar shall go forth.
Cal. Alas! my lord,
Your wisdom is consum'd in confidence.
Do not go forth to-day: call it my fear
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house;
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.
Cæs. Mark Antony shall say I am not well;
And, for thy humour, I will stay at home.

Enter DECIUS.

Here's Decius Brutus, he shall tell them so.
Dec. Cæsar, all hail! good morrow, worthy Cæsar:
I come to fetch you to the senate-house.
Cæs. And you are come in very happy time,
To bear my greeting to the senators,
And tell them that I will not come to-day:
Cannot, is false; and that I dare not, falser:
I will not come to-day,—tell them so, Decius.
Cal. Say he is sick.
Cæs. Shall Cæsar send a lie?
Have I in conquest stretch'd mine arm so far,
To be afeard to tell greybeards the truth?
Decius, go tell them Cæsar will not come.
Dec. Most mighty Cæsar, let me know some cause,
Lest I be laugh'd at when I tell them so.
Cæs. The cause is in my will,—I will not come;
That is enough to satisfy the senate.
But, for your private satisfaction,
Because I love you, I will let you know,—
Calphurnia here, my wife, stays me at home:
She dreamt to-night she saw my statua,[82]
Which, like a fountain with a hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it:
And these does she apply for warnings, and portents,
And evils imminent; and on her knee
Hath begg'd that I will stay at home to-day.
Dec. This dream is all amiss interpreted;
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bath'd,
Signifies that from you great Rome shall suck

77. *The death of princes.* It was an old superstition that the appearance of comets foretold the death of monarchs and the overthrow of dynasties.

78. *Augurers.* This is the form of the word used by Shakespeare twice in the present play, although its more strictly correct form is 'augurs,' when indicating the Roman sacerdotal foretellers of events. He uses "augurer" (misprinted 'agurer' in the Folio) in the same sense, at the commencement of Act ii., "Coriolanus;" but he has "augurer" in its more legitimate sense of one who augurs, *any person* who predicts a circumstance, in "Antony and Cleopatra," Act v., sc. 2. He employs the word "augurs" (spelt 'augures' in the Folio) in "Macbeth," Act iii., sc. 4; but there it is probably used to express 'auguries.' Finally, we find "augurers" (given by the Folio printer 'auguries') in "Antony and Cleopatra," Act iv., sc. 10; meaning, as in the present play, the official personages called augurs.

79. *They could not find a heart within the beast.* This incident is recorded by Plutarch in the same passage as the one that relates the ominous circumstances preceding the death of Cæsar, quoted in Note 66, Act i.; and the manner in which the historian's narration is dividedly adopted, introducing certain points in an early scene, and another point in a later scene, affords a specimen of the skill with which Shakespeare selected and used historic material for dramatic purpose. See Note 1, Act i., "Coriolanus."

80. *We are two lions.* The Folio misprints 'heare' for "are." Upton's correction.

81. *Litter'd in one day, and I the elder, &c.* Shakespeare uses the word "elder" peculiarly, including in it the effect of priority in rank, and even superiority generally, as well as its strict sense of 'older.' See, for instance, the passage referred to in Note 22, Act iv., "Merchant of Venice," where "more elder," besides meaning more advanced in years or in age, includes the effect of 'more sage,' 'more experienced.' In the present passage 'the elder," intended to convey the impression of 'the more potent,' 'the more mighty,' as well as 'the first born,' helps to soften the apparent paradox of both being born at the same period, yet one being older than the other. See Note 66, Act iv., "Timon of Athens."

82. *Statua.* Spelt 'statue' in the Folio. See Note 76, Act iii., "Richard III."



Calphurnia. O Cæsar, these things are beyond all use,
And I do fear them!
Cæsar. What can be avoided
Whose end is purpos'd by the mighty gods?

Act II. Scene II.



Artemidorus. Here will I stand till Cæsar pass along,
And as a suitor will I give him this. *Act II. Scene III.*

Reviving blood;[83] and that great men shall press
For tinctures, stains, relics, and cognizance.
This by Calphurnia's dream is signified.
Cæs. And this way have you well expounded it.
Dec. I have, when you have heard what I can say:
And know it now,—the senate have concluded
To give, this day, a crown to mighty Cæsar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd, for some one to say,
"Break up the senate till another time,
When Cæsar's wife shall meet with better dreams."
If Cæsar hide himself, shall they not whisper,
"Lo, Cæsar is afraid?"
Pardon me, Cæsar; for my dear, dear love

83. *From you great Rome shall suck reviving blood.* Here Decius is carrying into effect the promise he made the conspirators in his speech referred to in Note 44 of the present Act. He is showing that he "can o'ersway him," that he can insidiously flatter him, and that he "can give his humour the true bent." He here figuratively infers that from Cæsar's rule Rome would derive new vigour and power as from a vital fluid, and that the leading men of Rome would eagerly seek to invest themselves with this power flowing from him, as devotees embrue cloths and handkerchiefs in the blood of martyrs for memorials of them. Decius artfully *metaphorises* throughout the present passage, presenting to Cæsar's mind the prevailing idea of his greatness and influence, and turning even apparently menacing images into significations of devotion and homage. Mr. Craik, in his admirable philological commentary upon Julius Cæsar, entitled, "The English of Shakespeare," has some excellent remarks upon the passage in question, but we think he scarcely enough perceives that Decius speaks metaphorically; and, far from suggesting *literally* "blood," "tinctures," "stains," and "relics," as the consequence of Cæsar's death, he uses them as presages of augmented grandeur in life.

To your proceeding bids me tell you this;
And reason to my love is liable.[84]
Cæs. How foolish do your fears seem now, Calphurnia!
I am ashamèd I did yield to them.—
Give me my robe, for I will go:—

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA, TREBONIUS, *and* CINNA.

And look where Publius is come to fetch me.
Pub. Good morrow, Cæsar.
Cæs. Welcome, Publius.—
What! Brutus, are you stirr'd so early too?—
Good morrow, Casca.—Caius Ligarius,
Cæsar was ne'er so much your enemy
As that same ague which hath made you lean.—
What is't o'clock?
Bru. Cæsar, 'tis strucken eight.
Cæs. I thank you for your pains and courtesy.

Enter ANTONY.

See! Antony, that revels long o' nights,
Is notwithstanding up.—Good morrow, Antony.
Ant. So to most noble Cæsar.
Cæs. Bid them prepare within:—
I am to blame to be thus waited for.—
Now, Cinna:—now, Metellus:—what, Trebonius!
I have an hour's talk in store for you;
Remember that you call on me to-day:
Be near me, that I may remember you.
Treb. Cæsar, I will:—[*Aside.*] And so near will I be,
That your best friends shall wish I had been farther.
Cæs. Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.
Bru. [*Aside.*] That every like is not the same,[85] O Cæsar,
The heart of Brutus yearns[86] to think upon!

[*Exeunt.*

SCENE III.—ROME. *A Street near the Capitol.*

Enter ARTEMIDORUS, *reading a paper.*

Art. Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber; Decius Brutus loves thee not; thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you: security gives way to conspiracy.[87] The mighty gods defend thee! Thy lover,[88]

ARTEMIDORUS.

Here will I stand till Cæsar pass along,
And as a suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth of emulation.[89]
If thou read this, O Cæsar, thou mayst live;
If not, the Fates with traitors do contrive.[90]

[*Exit.*

SCENE IV.—ROME. *Another part of the same Street, before the house of* BRUTUS.

Enter PORTIA *and* LUCIUS.

Por. I pr'ythee, boy, run to the senate-house;
Stay not to answer me, but get thee gone:
Why dost thou stay?
Luc. To know my errand, madam.
Por. I would have had thee there, and here again,
Ere I can tell thee what thou shouldst do there.—
Oh, constancy,[91] be strong upon my side,
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel!—
Art thou here yet?
Luc. Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?
Por. Yes, bring me word, boy, if thy lord look well,
For he went sickly forth: and take good note
What Cæsar doth, what suitors press to him.
Hark, boy! what noise is that?
Luc. I hear none, madam.
Por. Pr'ythee, listen well:
I heard a bustling rumour,[92] like a fray,
And the wind brings it from the Capitol.
Luc. Sooth, madam, I hear nothing.

---

84. *Reason to my love is liable.* 'My discretion is subordinate to my attachment.'

85. *Every like is not the same.* A proverbial expression, signifying, 'Everything that seems like another is not always the same as that other.' Brutus says this in allusion to Cæsar's having said, "We, *like friends*, will," &c.

86. *Yearns.* 'Grieves,' 'mourns.' See Note 65, Act iv., "Henry V."

87. *Security gives way to conspiracy.* 'Feeling too secure opens the way to conspiracy,' 'over-confidence affords scope for conspiracy.'

88. *Thy lover.* 'Thy well-wisher,' 'thy admirer,' 'thy friend,' equivalent to 'one who loves thee.' In Shakespeare's time the term was used by men to each other as well as between men and women. See Note 60, Act iii., "Troilus and Cressida."

89. *Out of the teeth of emulation.* 'Free from the attacks of envious opposition.' See Note 56, Act ii., "Troilus and Cressida."

90. *Contrive.* 'Plot,' 'conspire.' See Note 29, Act iv., "All's Well."

91. *Constancy.* Here used in the sense of 'firmness,' 'steadfastness.'

92. *Rumour.* In the present instance used by Shakespeare, as the Italians use their word *romore*, for 'noise,' 'uproar,' 'tumultuous sound.'

Enter ARTEMIDORUS.[93]

Por. Come hither, fellow:
Which way hast thou been?
Art. At mine own house, good lady.
Por. What is 't o'clock?
Art. About the ninth hour, lady.
Por. Is Cæsar yet gone to the Capitol?
Art. Madam, not yet: I go to take my stand,
To see him pass on to the Capitol.
Por. Thou hast some suit to Cæsar, hast thou not?
Art. That I have, lady: if it will please Cæsar
To be so good to Cæsar as to hear me,
I shall beseech him to befriend himself.
Por. Why, know'st thou any harm's intended towards him?
Art. None that I know will be, much that I fear may chance.
Good morrow to you. Here the street is narrow:
The throng that follows Cæsar at the heels,
Of senators, of prætors, common suitors,
Will crowd a feeble man almost to death:
I'll get me to a place more void, and there
Speak to great Cæsar as he comes along. [*Exit.*
Por. I must go in.—Ah! me, how weak a thing
The heart of woman is! O Brutus,
The heavens speed thee in thine enterprise!—
Sure, the boy heard me:—Brutus hath a suit
That Cæsar will not grant.[94]—Oh, I grow faint.—
Run, Lucius, and commend me to my lord;
Say I am merry;[95] come to me again,
And bring me word what he doth say to thee.
[*Exeunt severally.*

ACT III.

SCENE I.—ROME. *The Capitol; the* Senate *sitting.*

A crowd of People in the Street leading to the Capitol; among them ARTEMIDORUS *and the* Soothsayer. *Flourish. Enter* CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, *and others.*

Cæs. The ides of March are come.[1]
Sooth. Ay, Cæsar; but not gone.
Art. Hail, Cæsar! read this schedule.
Dec. Trebonius doth desire you to o'er-read,
At your best leisure, this his humble suit.
Art. O Cæsar, read mine first; for mine's a suit
That touches Cæsar nearer: read it, great Cæsar.
Cæs. What touches us ourself shall be last serv'd.[2]
Art. Delay not, Cæsar; read it instantly.

93. *Enter Artemidorus.* In the Folio this stage-direction is given thus:—'Enter the Soothsayer;' but we agree with Rowe and Tyrrwhitt in thinking that it is more likely Artemidorus should here be meant. Portia's words, "Thou hast some *suit* to Cæsar, hast thou not?" seem to refer to the paper which Artemidorus has just been reading over in the previous scene, and is probably still holding in his hand. His saying, "I go to take my stand, to see him pass," &c., "Here the street is narrow," and "I'll get me to a place more void," tally with his having before said, "Here will I stand till Cæsar pass along," and yet immediately leaving the spot, as if he resolved upon changing it for one better adapted to his purpose. A passage in North's "Plutarch" explains the knowledge of the enmity to Cæsar manifested in the paper which Shakespeare has made Artemidorus read over:—"And one Artemidorus also borne in the isle of Gnidos, a doctor of Rhetorick in the Grecke tongue, who by means of his profession was very familiar with certaine of Brutus' confederates, and therefore *knew the most part of all their practices against Cæsar*, came and brought him a little bill written with his owne hand of all that he meant to tell him." But another passage, a little farther on, in North's "Plutarch," serves to account for the uncertainty whether Artemidorus, or the soothsayer, or still another person, was intended in the present scene by the dramatist:—"Howbeit other are of opinion, that it was *some man else* that gave him that memorial, and *not Artemidorus*;" and in a passage, occurring just previously in North's "Plutarch," there is mention made of "*a boudman, a stranger*, who did what he could to speake with him" (Cæsar). Therefore it is possible that here this third individual was meant by Shakespeare to make his appearance, so as to give the effect of the numerous and various warnings that Cæsar received: although theatrical necessity may have required that the parts of the soothsayer and the personage who appears in the present scene were (in stage technical phrase) "doubled," or performed by the same actor; and thus have led to the Folio printer's giving "Enter the Soothsayer."

94. *Brutus hath a suit that Cæsar will not grant.* Portia says this to Lucius by way of explaining her evident anxiety and agitation, and of giving a colour to her aspiration that the heavens would favour her husband in his "enterprise;" which aspiration she fears the boy may have overheard

95. *Say I am merry.* Here, as elsewhere, Shakespeare uses the word "merry" to signify 'cheerful.' So, in "Romeo and Juliet," Act iv., sc. 2—"See, where she comes from shrift with *merry* look."

1. *The ides of March are come.* In allusion to the soothsayer's words referred to in Note 19, Act i. Both the previous warning and the allusion to it on the present occasion are recorded by Plutarch.

2. *What touches us ourself shall be last serv'd.* Mr. Collier's MS. corrector alters this to—'That touches us? Ourself shall

Cæs. What! is the fellow mad?
Pub. Sirrah, give place.
Cas. What! urge you your petitions in the street?
Come to the Capitol.[3]

CÆSAR *enters the Capitol, the rest following.*[4] *All the* Senators *rise.*

Pop. I wish your enterprise to-day may thrive.
Cas. What enterprise, Popilius?
Pop. Fare you well.
[*Advances to* CÆSAR.
Bru. What said Popilius Lena?
Cas. He wish'd to-day our enterprise might thrive.
I fear our purpose is discoverèd.
Bru. Look, how he makes to Cæsar: mark him.
Cas. Casca, be sudden, for we fear prevention.—
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,[5]
For I will slay myself.
Bru. Cassius, be constant:[6]
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Cæsar doth not change.
Cas. Trebonius knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.
[*Exeunt* ANTONY *and* TREBONIUS. CÆSAR *and the* Senators *take their seats.*
Dec. Where is Metellus Cimber? Let him go,
And presently prefer his suit to Cæsar.
Bru. He is address'd:[7] press near and second him.
Cin. Casca, you are the first that rears your hand.[8]
Casca. Are we all ready?[9]
Cæs. What is now amiss
That Cæsar and his senate must redress?
Met. Most high, most mighty, and most puissant Cæsar,

be last serv'd;' an alteration which is adopted by Mr. Craik, who remarks, "To *serve*, or attend to, a *person* is a familiar form of expression; to speak of a *thing* as *serv'd*, in the sense of attended to, would, it is apprehended, be unexampled." Yet, in "As You Like It," Act ii., sc. 7, Orlando says, "Nor shall not, till *necessity* be *serv'd*;" where "serv'd," though meaning 'ministered to,' 'serv'd with food,' also includes the meaning of 'attended to.' We think that the sentence in question bears the meaning, 'That which concerns our own person shall be last attended to;' "what" being used either for 'that which' (see Note 12, Act iv., "Timon of Athens"), or for 'whatever' (see Note 25, Act iii., "Coriolanus").

3. *Come to the Capitol.* Shakespeare not only in the present play makes the Capitol the scene of Cæsar's assassination, but also in two passages in other plays alluding to the event. It is probable, therefore, that there was some popular belief as to this being the spot where Julius was killed; although, in fact, it was the curia, or council-house, built by Pompey and given by him, together with his famous theatre which adjoined the edifice, to the people of Rome. In this curia, where the senate then assembled, stood the statue of Pompey; to which Shakespeare makes allusion in the present and the next scene (see Notes 23 and 74 of this Act). He has also a reference to "Pompey's Theatre" and "Pompey's Porch"—which latter was a portico that surrounded it—towards the close of the first Act; therefore it seems as if the dramatist were perfectly awa e of these particulars, although he chose to lay the scene of the catastrophe in the Capitol, as the generally received and understood place where it occurred.

4. *Cæsar enters the Capitol, the rest, &c.* There is no stage direction here in the Folio. It is demanded by the exigencies of the scene; which require that the outside and inside of the Capitol should here be supposed to be both visible to the audience during the progress of the representation. The words "All the Senators rise" are in accordance with a sentence to that effect in North's "Plutarch."

5. *Cassius or Cæsar never shall turn back.* Malone proposed to change "or" here to 'on;' and his change has been adopted by two of the carefullest modern commentators—Mr. Craik and Mr. Hunter—on the assumption that "turn back" cannot be taken in the sense of 'return home,' 'return alive,' or 'return' in any way. But see how Shakespeare uses the expression "turn back" in the following instances:—"Gentle my lord, turn back," "Measure for Measure," Act ii., sc. 2; "Turn thee back, and tell thy king," &c., "Henry V.," Act iii., sc. 6; "We turn not back the silks," &c., "Troilus and Cressida," Act ii., sc. 2; "Turn back, dull earth, and find," &c., "Romeo and Juliet," Act ii., sc. 1. Moreover, we think that the passage in Plutarch's "Life of Marcus Brutus"—describing the incident of Popilius Lena's passing hint to the conspirators respecting their projected "enterprise," his proceeding to address Cæsar, and their dread that this portended a discovery of their purpose—concludes with words that favour the retention of the Folio word "or," and go far to show that "turn back" here means 'return.' In North's translation the words run thus:—"They [the conspirators] were affraid euerie man of them; and one looking in another's face, it was easie to see that they were all of a minde, that it was no tarrying for them till they were apprehended, but rather that they should kil themselves with their own hands. And when Cassius and certaine other clapped their hands on their swords under their gownes to draw them, Brutus, marking the countenance and gesture of Lœna, and considering," &c. We think that the expression "no tarrying," here, was more likely to suggest to Shakespeare the intention of giving the effect of 'return' or 'get away,' conveyed by the expression "turn back," than that he should have meant to make Cassius say he would never turn his back on Cæsar. With this conviction, we interpret the sentence in question to signify, 'Either I or Cæsar shall never return from hence;' 'Either I or he shall never quit this place alive.'

6. *Be constant.* 'Be firm,' 'be self-possessed.' Shakespeare sometimes, as here and in the passage discussed in Note 52, Act ii., uses "constant" and "constancy" in this sense. The French use their word *aplomb* to express 'firmness,' 'steadiness,' 'self-possession;' in the same way that Shakespeare occasionally uses "constancy."

7. *Address'd.* 'Prepared,' 'ready.' See Note 70, Act iv., "Second Part Henry IV."

8. *You are the first that rears your hand.* Here "rears" is used instead of 'are to rear.' The sentence would be more consistent with usual construction were it written 'You are the first that rear your hand,' or 'You are the first that rears his hand;' but, as it stands, it is in accordance with an occasional mode of construction used by Shakespeare. See Note 38, Act ii., "Winter's Tale."

9. *Are we all ready?* The Folio prints these words as forming the commencement of Cæsar's next speech. Ritson suggested that they seemed rather to belong to Cinna than to Cæsar; and Mr. Collier's MS. corrector assigned them to Casca. We adopt this arrangement, because they seem to come with propriety from him in reply to Cinna's saying, "Casca, you are the first," &c.



Brutus. People, and senators, be not affrighted;
Fly not; stand still:—ambition's debt is paid. *Act III. Scene I.*

Metellus Cimber throws before thy seat
A humble heart.— [*Kneeling.*
Cæs. I must prevent thee, Cimber.
These couchings[10] and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children.[11] Be not fond,
To think that Cæsar bears such rebel blood[12]
That will be thaw'd from the true quality
With that which melteth fools; I mean, sweet words,
Low-crookèd court'sies,[13] and base spaniel fawning.
Thy brother by decree is banishèd:
If thou dost bend, and pray, and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth not wrong; nor without cause
Will he be satisfied.[14]

10. *Couchings.* Altered by Hanmer and others to 'crouchings;' but the original word is here used in accordance with the sense which it bore in Shakespeare's time. He himself has—"Henry V.," Act iv., sc. 2—"England shall *couch* down in fear;" Chapman, in his translation of Homer's "Iliad," Book 13, speaking of draught oxen, says, "All heads *couch'd* so close to earth they plow the fallow with their horns;" and Huloet explains the word thus—"*Cowche*, like a dogge: Procumbo, Prosterno."

11. *The law of children.* The Folio prints 'lane' instead of "law." Johnson made the correction, justly observing that "lane and *lawe* in some manuscripts are not easily distinguished." The sentence means, 'And cause that which is pre-ordained and decreed to be of no more stability and consequence than if it were a regulation appointed by children.'

12. *Be not fond, to think, &c.* 'Be not so weak as to think, &c.' For instance of similar construction, see Note 30, Act ii.

13. *Low-crookèd court'sies.* 'Low-bent court'sies,' 'low-bent salutations with the knee.' Shakespeare uses "crook" for 'bend' in a passage which illustrates the present expression: "Let the candied tongue lick absurd pomp; and *crook* the pregnant hinges of the knee, &c.," "Hamlet," Act iii., sc. 2.

14. *Cæsar doth not wrong; nor without cause will he be*

Met. Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear
For the repealing of my banish'd brother?
Bru. I kiss thy hand, but not in flattery, Cæsar;
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.
Cæs. What, Brutus!
Cas. Pardon, Cæsar; Cæsar, pardon:
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.
Cæs. I could be well mov'd, if I were as you;
If I could pray to move, prayers would move me:[15]
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire, and every one doth shine;
But there's but one in all doth hold his place:
So in the world,—'tis furnish'd well with men,
And men are flesh and blood, and apprehensive;[16]
Yet in the number I do know but one
That unassailable holds on his rank,
Unshak'd of motion: and that I am he,
Let me a little show it, even in this,—
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.
Cin. O Cæsar,—
Cæs. Hence! wilt thou lift up Olympus?
Dec. Great Cæsar,—
Cæs. Doth not Brutus bootless kneel?
Casca. Speak, hands, for me!
[CASCA *stabs* CÆSAR *in the neck.* CÆSAR *catches hold of his arm. He is then stabbed by several other Conspirators, and last by* MARCUS BRUTUS.
Cæs. *Et tu, Brute?*[17]—Then fall, Cæsar!
[*Dies. The* Senators *and* People *retire in confusion.*
Cin. Liberty! Freedom! Tyranny is dead!—
Run hence, proclaim, cry it about the streets.
Cas. Some to the common pulpits, and cry out,
"Liberty, freedom, and enfranchisement!"
Bru. People, and senators, be not affrighted;
Fly not; stand still:—ambition's debt is paid.
Casca. Go to the pulpit, Brutus.
Dec. And Cassius too.
Bru. Where's Publius?
Cin. Here, quite confounded with this mutiny.
Met. Stand fast together, lest some friend of Cæsar's
Should chance—
Bru. Talk not of standing.—Publius, good cheer;
There is no harm intended to your person,
Nor to no Roman else:[18] so tell them, Publius.
Cas. And leave us, Publius; lest that the people
Rushing on us, should do your age some mischief.
Bru. Do so:—and let no man abide this deed,[19]
But we the doers.

Re-enter TREBONIUS.

Cas. Where's Antony?
Tre. Fled to his house amaz'd:[20]

satisfied. 'Cæsar doth not commit injustice, nor without just cause will he be satisfied.' We think that 'injustice' and 'justice' both being elliptically conveyed in the present sentence, probably caused Ben Jonson to mis-quote it as he twice did; once in his "Discoveries," where, speaking of Shakespeare, he says, "Many times he fell into those things that could not escape laughter," as when he said in the person of Cæsar, one speaking to him, 'Cæsar, thou dost me wrong,' he replied, 'Cæsar did never wrong but with just cause;' and once in the induction to "The Staple of News," where he makes Prologue say, "Cry you mercy; you never did wrong but with just cause." It is evident to our mind that Jonson quoted from memory, having heard the play on the stage, and having thought the phrase ran in the particular form which he gives to it in both instances. It was most natural that to Jonson's thinking the passage should statedly include the word "just;" had he himself written it, not only would he never have suffered "just" to be elliptically understood, but he would never have penned anything so concise and inclusive. Jonson's style, in its formal prolixity and elaboration, is the very opposite to Shakespeare's terse, succinct, pointed, yet largely comprehensive style. We think it is much more likely that Jonson quoted inaccurately, biased by his own particular taste and judgment in literary composition, and even by his own particular conceit of superiority, which allowed him at the very moment of professing hearty affection for Shakespeare, to say such a ludicrously patronising and blindly judging thing of him as, "His wit was in his own power; would the rule of it had been so too!" than that Shakespeare, as by some critics has been supposed, altered the present phrase from its original diction, in consequence of Jonson's having denounced it as it then stood.

15. *If I could pray to move, prayers would move me.* 'If I could bring myself to supplicate for yielding in my favour, I might be brought to yield to supplication.'

16. *Apprehensive.* 'Capable of comprehending,' 'possessed of intelligence.' See Note 65, Act iv., "Second Part Henry IV."

17. *Et tu, Brute?* Latin: 'And thou also, Brutus?' There seems to have been a popular tradition that these words were uttered by Cæsar when he saw his friend Brutus among his assailants; but it is believed that the only classical authority for them is in Suetonius, who, in describing the scene, mentions a Greek exclamation, equivalent to 'And thou, my son?' as the one that burst from Cæsar on this occasion.

18. *Nor to no Roman else.* Instance of double negative. See Note 46, Act ii., "Henry VIII."

19. *Let no man abide this deed.* Here "abide" signifies 'endure the consequence of,' 'incur the penalty of.' The word is akin to "aby" (see Note 51, Act iii., "Midsummer Night's Dream"); but "abide," instead of meaning to 'pay dearly for,' 'to compensate for,' or 'purchase by suffering for,' means 'to stay for the result and suffer the consequences,' 'to stand by the deed and endure its consequences.'

20. *Amaz'd.* 'Bewildered,' 'confounded.' See Note 67, Act iv., "King John."

Men, wives, and children stare, cry out, and run,
As it were doomsday.
Bru. Fates, we will know your pleasures:—
That we shall die, we know; 'tis but the time,
And drawing days out, that men stand upon.[21]
Casca. Why, he that cuts off twenty years of life[22]
Cuts off so many years of fearing death.
Bru. Grant that, and then is death a benefit:
So are we Cæsar's friends, that have abridg'd
His time of fearing death.—Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry, "Peace, freedom, and liberty!"
Cas. Stoop, then, and wash.—How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!
Bru. How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along[23]
No worthier than the dust!
Cas. So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.
Dec. What! shall we forth?
Cas. Ay, every man away:
Brutus shall lead; and we will grace his heels
With the most boldest and best hearts[24] of Rome.
Bru. Soft! who comes here?

Enter a Servant.

A friend of Antony's.
Serv. Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:—
Brutus is noble, wise, valiant, and honest;
Cæsar was mighty, bold, royal, and loving;
Say I love Brutus, and I honour him;
Say I fear'd Cæsar, honour'd him, and lov'd him.
If Brutus will vouchsafe that Antony
May safely come to him, and be resolv'd[25]
How Cæsar hath deserv'd to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus
Thorough the hazards of this untrod state[26]
With all true faith. So says my master Antony.
Bru. Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied; and, by my honour,
Depart untouch'd.
Serv. I'll fetch him presently. [*Exit.*
Bru. I know that we shall have him well to friend.[27]
Cas. I wish we may: but yet have I a mind
That fears him much; and my misgiving still
Falls shrewdly to the purpose.[28]
Bru. But here comes Antony.

Re-enter ANTONY.

Welcome, Mark Antony.
Ant. Oh, mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure?—Fare thee well.—
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank:[29]
If I myself, there is no hour so fit
As Cæsar's death's hour; nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,[30]
Now, whilst your purpled hands do reek and smoke,

21. *Stand upon.* An idiomatic expression, signifying 'are anxious for,' 'attach importance to.' See Note 72, Act ii. of this play.

22. *Why, he that cuts off twenty years of life, &c.* Pope, and several other editors since his time, have exchanged the Folio prefix which gives this speech to Casca for one that assigns it to Cassius; but the sentiment and blunt diction here precisely accord with Casca's words in Act i., sc. 3:—"Every bondman in his own hand bears the power to cancel his captivity."

23. *Now on Pompey's basis lies along.* The Folio here misprints 'lye' for "lies;" as in the last line but one, 'state' for "states." "On Pompey's basis" means 'at the base of Pompey's statue.'

24. *The most boldest and best hearts.* Instance of double superlative. See Note 4, Act iii., "Second Part Henry IV."

25. *Be resolv'd.* 'Be assured,' 'be relieved from perplexity,' 'have his uncertainty settled.' See Note 14, Act iii., "Third Part Henry VI."

26. *This untrod state.* 'This new and untried state of things.' See Note 77, Act i.

27. *To friend.* An idiomatic phrase, signifying 'to be our friend,' 'for friend.'

28. *My misgiving still falls shrewdly to the purpose.* 'My misgiving always proves astutely apt in its drift.' We use the idiom, "to the purpose"—in such a sentence as 'his speech was very much to the purpose'—in the same sense that the French use their idiomatic expression, *à propos*.

29. *Rank.* 'Aspiring.' Note 15, Act i., "As You Like It," and Note 80, Act i., "Troilus and Cressida," show how Shakespeare uses "rank" and "rankness" to express 'rampant growth,' and 'high-reaching insolence,' or 'arrogance.' A passage in "Troilus and Cressida," Act i, sc. 3, demonstrates these linked significations of the word blended by Shakespeare in the single epithet, as there employed by him—"The seeded pride, that hath to this maturity blown up in *rank* Achilles, must," &c.

30. *If you bear me hard.* 'If you bear me ill-will,' 'if you hold me in enmity.' See Note 43, Act ii.

Fulfil your pleasure. Live a thousand years,[31]
I shall not find myself so apt[32] to die:
No place will please me so, no mean of death,[33]
As here by Cæsar, and by you cut off,[34]
The choice and master spirits of this age.

Bru. O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do; yet see you but our hands,
And this the bleeding business they have done:
Our hearts you see not,—they are pitiful;
And pity to the general wrong of Rome
(As fire drives out fire, so pity pity)
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony;
Our arms no strength of malice;[35] and our hearts,
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence.

Cas. Your voice shall be as strong as any man's
In the disposing of new dignities.

Bru. Only be patient till we have appeas'd
The multitude, beside themselves with fear,[36]
And then we will deliver you the cause,
Why I, that did love Cæsar when I struck him,
Have thus proceeded.

Ant. I doubt not of your wisdom.
Let each man render me his bloody hand:
First, Marcus Brutus, will I shake with you;—
Next, Caius Cassius, do I take your hand;—
Now, Decius Brutus, yours;—now yours, Metellus;—
Yours, Cinna;—and, my valiant Casca, yours;—
Though last, not least in love, yours, good Trebonius.
Gentlemen all,—alas! what shall I say?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,[37]
Either a coward or a flatterer.—
That I did love thee, Cæsar, oh, 'tis true:
If, then, thy spirit look upon us now,
Shall it not grieve thee dearer[38] than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius!—Here wast thou bay'd, brave hart;
Here didst thou fall; and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy lethe.[39]—
Oh, world, thou wast the forest to this hart;
And this, indeed, oh, world, the heart of thee.—
How like a deer, stricken by many princes,
Dost thou here lie!

Cas. Mark Antony,—

Ant. Pardon me, Caius Cassius:
The enemies of Cæsar shall say this;[40]
Then, in a friend, it is cold modesty.[41]

Cas. I blame you not for praising Cæsar so;
But what compact mean you to have with us?

31. *Live a thousand years.* 'If I live a thousand years.' A similar form of ellipsis to the one pointed out in Note 12, Act iii., "Merchant of Venice."

32. *Apt.* Here used for 'ready,' 'thoroughly disposed,' 'willing;' as it is in the passage where Viola says ("Twelfth Night," Act v., sc. 1):—

> "And I, most jocund, *apt*, and willingly,
> To do you rest, a thousand deaths would die."

33. *No mean of death.* See Note 60, Act i., "Richard III."

34. *Here by Cæsar, and by you cut off.* Not only is the use of the same word in a different sense in one sentence—"by," in the sense of 'by the side of,' and "by" in the sense of 'through'—now thought inadmissible, but the introduction of this kind of play upon a word in a serious passage would at present be deemed misplaced. But when Shakespeare wrote, the one was held to be perfectly legitimate, and the other was in accordance with a system of his explained in Note 69, Act i., "Richard III."

35. *Our arms no strength of malice.* The Folio misprints 'in' for "no" here. Capell's correction.

36. *The multitude, beside themselves with fear.* "Beside themselves" is a figurative idiom, like 'out of their wits,' 'bereft of their senses.' We still have the phrase 'not himself,' to express a person who is disordered in his intellects. The Italians use *fuor di se* to express 'out of one's mind;' and Florio, in his Dictionary, explains *fuor di se* by the words, "Out of his wits, *besides himself*."

37. *Conceit me.* 'Conceive of me.' See Note 91, Act i.

38. *Dearer.* 'More intensely,' 'more deeply.' See Note 61, Act i., "As You Like It."

39. *Lethe.* From the Latin, *lethum*, death. Nares affirms that when the word is used in this sense, as thus derived, it is pronounced as a monosyllable; but when it is used for the waters of oblivion (see Note 12, Act iv., "Twelfth Night"), it is pronounced as a dissyllable. Capell says that it is a term used by hunters to signify the blood shed by a deer at its fall, with which it is the custom to mark those who come in at the death; and the allusion in the present passage has evident reference to that custom. See Note 44, Act ii., "King John." "Life" has been employed by writers of Shakespeare's time to signify 'life-blood:' and therefore here "lethe," a classical term for 'death,' is probably employed to signify 'death-blood;' and, inasmuch as it may be taken to indirectly involve the idea of the river of oblivion, it also expresses 'death-stream,' or 'death-flood.' Shakespeare, in his largely inclusive style and abundant luxuriance of imagery, not unfrequently allows himself thus to blend varied allusion in one comprehensive word, to an extent that puzzles those who have not sufficiently penetrated the principle of this his peculiarity. For instance, Pope, not enough taking into consideration this practice of Shakespeare's, altered "lethe" here for 'death;' which loses the included effect of 'stream,' 'flood,' or 'blood,' so needful to the sense and poetry of the passage, and which the original word, to our thinking, so admirably comprises. See Note 2, Act iv., "Henry V.," and Note 13, Act i., "Timon of Athens."

40. *The enemies of Cæsar shall say this.* "This" is here used elliptically for 'as much as this,' or 'this much.'

41. *Modesty.* Here, as elsewhere, used in the sense of 'moderation,' 'reticence,' 'forbearance.' See Note 47, Act v., "Henry VIII."



Antony. Oh, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!

Act III. Scene I.

Will you be prick'd in number [42] of our friends;
Or shall we on, and not depend on you?

Ant. Therefore I took your hands; but was, indeed,
Sway'd from the point, by looking down on Cæsar.
Friends am I with you all,[43] and love you all;
Upon this hope, that you shall give me reasons
Why and wherein Cæsar was dangerous.

Bru. Or else were this a savage spectacle:
Our reasons are so full of good regard,
That were you, Antony, the son of Cæsar,
You should be satisfied.

Ant. That's all I seek:
And am moreover suitor that I may
Produce his body to the market-place;[44]
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.[45]

Bru. You shall, Mark Antony.

Cas. Brutus, a word with you.—
[*Aside to* BRU.] You know not what you do: do not consent
That Antony speak in his funeral:
Know you how much the people may be mov'd
By that which he will utter?

Bru. [*Aside to* CAS.] By your pardon;—
I will myself into the pulpit first,
And show the reason of our Cæsar's death:
What Antony shall speak, I will protest
He speaks by leave and by permission;
And that we are contented Cæsar shall
Have all true rites [46] and lawful ceremonies.
It shall advantage more than do us wrong.

Cas. [*Aside to* BRU.] I know not what may fall;[47] I like it not.

Bru. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar;
And say you do 't by our permission;
Else shall you not have any hand at all
About his funeral: and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.

Ant. Be it so;
I do desire no more.

Bru. Prepare the body, then, and follow us.

[*Exeunt all except* ANTONY.

Ant. Oh, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever liv'd in the tide of times.[48]
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,—
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue,—
A curse shall light upon the limbs of men;[49]
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war;
All pity chok'd with custom of fell deeds:
And Cæsar's spirit, ranging for revenge,
With Até [50] by his side, come hot from hell,
Shall in these confines, with a monarch's voice,
Cry "Havoc," [51] and let slip the dogs of war;[52]
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

Enter a Servant.

You serve Octavius Cæsar, do you not?

---

42. *Prick'd in number.* 'Marked down among the number.' See Note 33, Act iii., "Second Part Henry IV."

43. *Friends am I with you all.* "Friends," thus used in the plural, is an idiomatic form still in use; were the word changed to 'friend,' that it might grammatically accord with "I," the phrase would lose the effect it conveys of 'we are friends,' 'you and I will be friends.'

44. *Produce his body to the market-place.* "To" was sometimes used for 'in' by Shakespeare (see Note 6, Act iii., "First Part Henry IV."); and in the present passage, by using the word "to," the effect is given of 'produce his body to the populace in the market-place;' because "to produce to" is generally used with regard to persons, not things or places.

45. *Speak in the order of his funeral.* 'Speak in the appointed course of his funeral.' "Order" is here used for 'pre-arranged ceremonial,' or 'appointed course.'

46. *True rites.* Pope changed "true" to 'due' here; but, in this passage, "true" is used to express 'rightful,' 'just.'

47. *Fall.* Here used for 'befall;' 'fall out,' in the sense of 'happen.'

48. *The tide of times.* 'The flow of time;' 'the course of ages.'

49. *A curse shall light upon the limbs of men.* The word "limbs" in the present line has been suspected of error; and various substitutions have been proposed. The original word, however, far from giving an unusual form of anathema, rather corresponds with a very common one; 'my eyes and limbs!' being a sailor's ordinary oath or exclamation. There is a marked link of consistency between "the *limbs* of men" and "woe to the *hand* (or 'hands,' as some have plausibly supposed it may be) that shed this costly blood;" while there is also analogy between "limbs" and "their infants *quarter'd* with the *hands* of war." It appears to us that the "curse" being invoked upon the "limbs of men," shows that the ancient sacrificial offerings offered up to the manes of a murdered person are here referred to; and that the spirit of Cæsar is to be appeased by the heap of "carrion men" which will result from the civil wars consequent upon the recent deed.

50. *Até.* The goddess of strife and discord. See Note 10, Act ii., "King John."

51. "*Havoc.*" See Note 38, Act iii., "Coriolanus."

52. *Let slip the dogs of war.* 'To "let slip" a dog,' was a hunting technicality, signifying to free it from the straps of leather (called "slips;" see Note 17, Act iii., "Henry V.") which held it till the moment for pursuit. By "the dogs of war," in the present passage, Shakespeare most probably makes figurative allusion to the same image that he has in the chorus to "Henry V.," Act i.:—

> "... At his heels,
> Leash'd-in like *hounds*, should *famine*, *sword*, and *fire*,
> Crouch for employment."

Serv. I do, Mark Antony.

Ant. Cæsar did write for him to come to Rome.[53]

Serv. He did receive his letters, and is coming;
And bid me say to you by word of mouth,—
[*Seeing the body.*
O Cæsar!—

Ant. Thy heart is big, get thee apart and weep.
Passion, I see, is catching; for mine eyes,[54]
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

Serv. He lies to-night within seven leagues of Rome.

Ant. Post back with speed, and tell him what hath chanc'd:
Here is a mourning Rome, a dangerous Rome,
No Rome of safety[55] for Octavius yet;
Hie hence, and tell him so. Yet, stay awhile;
Thou shalt not back till I have borne this corse
Into the market-place: there shall I try,
In my oration, how the people take
The cruel issue of these bloody men;[56]
According to the which,[57] thou shalt discourse
To young Octavius of the state of things.
Lend me your hand.
[*Exeunt with* CÆSAR'S *body.*

SCENE II.—ROME. *The Forum.*

Enter BRUTUS *and* CASSIUS, *and a throng of* Citizens.

Citizens. We will be satisfied; let us be satisfied.

Bru. Then follow me, and give me audience, friends.—
Cassius, go you into the other street,
And part the numbers.—
Those that will hear me speak, let them stay here;
Those that will follow Cassius, go with him;
And public reasons shall be renderèd
Of Cæsar's death.

First Cit. I will hear Brutus speak.

Sec. Cit. I will hear Cassius; and compare their reasons,
When severally we hear them renderèd.
[*Exit* CASSIUS, *with some of the* Citizens.
BRUTUS *goes into the rostrum.*

Third Cit. The noble Brutus is ascended: silence!

Bru. Be patient till the last.
Romans, countrymen, and lovers! hear me for my cause; and be silent, that you may hear: believe me for mine honour; and have respect to mine honour, that you may believe: censure me[58] in your wisdom; and awake your senses that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If, then, that friend demand why Brutus rose against Cæsar, this is my answer,—Not that I loved Cæsar less, but that I loved Rome more.[59] Had you rather Cæsar were living, and die all slaves; than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him: there is tears[60] for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

Citizens. None, Brutus, none.

Bru. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus.[61] The question[62] of his death is enrolled in the Capitol; his glory not extenuated, wherein he was

---

53. *To come to Rome.* Octavius was the son of Atia, Julius Cæsar's niece; and was adopted by the dictator. At the period here denoted, Octavius was about nineteen years of age, and was pursuing his studies at Apollonia, in Illyricum.

54. *Is catching; for mine eyes.* The first Folio prints 'is catching from mine eyes.' Corrected in the second Folio.

55. *No Rome of safety.* There is here the same pronunciation and play upon the word pointed out in Note 42, Act i. of the present play.

56. *The cruel issue of these bloody men.* "Issue" is here used for 'procedure,' 'act:' that which emanates from. Shakespeare again uses the word in this sense, "Cymbeline," Act ii., sc. 1:—"Your *issues*, being foolish, do not derogate."

57. *According to the which.* In the present passage "which" refers to "how the people take," not to "issue." For an instance of similar construction, see Note 17, Act i., "Henry V."

58. *Censure me.* 'Judge me,' 'form your own opinion of me.' See Note 15, Act i., "Two Gentlemen of Verona."

59. *Not that I loved Cæsar less, but that I loved Rome more.* 'Not because I loved Cæsar the less, although I killed him; but because I loved Rome even more than I loved Cæsar.

60. *There is tears.* Here "tears" is used as a collective noun; because by putting "is" instead of 'are' before "tears," the verb is made to do multiplied duty in the sentence, giving to be understood 'there is tears for his love;' *there is* joy for his fortune; *there is* honour for his valour; and *there is* death for his ambition.' This construction is in accordance with a practice of Shakespeare's (see Note 23, Act iv., "Timon of Athens"); and thus "tears," "joy," "honour," and "death," are each individualised, and not, we think (as Mr. Craik affirms), regarded as making one thing.

61. *I have done no more to Cæsar than you shall do to Brutus.* That is, dealt with him as the welfare of his country required.

62. *Question.* Here used for 'statement of the reasons,' 'debated argument;' what in familiar and idiomatic parlance would be expressed by 'the why and wherefore.'

worthy; nor his offences enforced,[63] for which he suffered death. Here comes his body, mourned by

[*Enter* ANTONY *and others, with* CÆSAR'S *body.*]

Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart,—that, as I slew my best lover[64] for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.[65]

Citizens. Live, Brutus! live! live

First Cit. Bring him with triumph home unto his house.

Sec. Cit. Give him a statue with his ancestors.

Third Cit. Let him be Cæsar.

Fourth Cit. Cæsar's better parts
Shall be crown'd in Brutus.[66]

First Cit. We'll bring him to his house with shouts and clamours.

Bru. My countrymen,—

Sec. Cit. Peace, silence! Brutus speaks.

First Cit. Peace, ho!

Bru. Good countrymen, let me depart alone,
And, for my sake, stay here with Antony:
Do grace to Cæsar's corse, and grace his speech
Tending to Cæsar's glories; which Mark Antony,
By our permission, is allow'd to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke. [*Exit.*

First Cit. Stay, ho! and let us hear Mark Antony.

Third Cit. Let him go up into the public chair;
We'll hear him.—Noble Antony, go up.

Ant. For Brutus' sake, I am beholden to you. [*Goes up.*

Fourth Cit. What does he say of Brutus?

Third Cit. He says, for Brutus' sake,
He finds himself beholden to us all.

Fourth Cit. 'Twere best he speak no harm of Brutus here.

First Cit. This Cæsar was a tyrant.

Third Cit. Nay, that's certain:
We are bless'd that Rome is rid of him.

Sec. Cit. Peace! let us hear what Antony can say.

Ant. You gentle Romans,—

Citizens. Peace, ho! let us hear him.

Ant. Friends, Romans, countrymen, lend me your ears;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them;
The good is oft interrèd with their bones;
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious:
If it were so, it was a grievous fault;
And grievously hath Cæsar answer'd it.
Here, under leave of Brutus and the rest
(For Brutus is an honourable man;
So are they all, all honourable men),
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once,—not without cause:
What cause withholds you, then, to mourn for him?
Oh, judgment, thou art fled to brutish beasts,
And men have lost their reason!—Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

First Cit. Methinks there is much reason in his sayings.

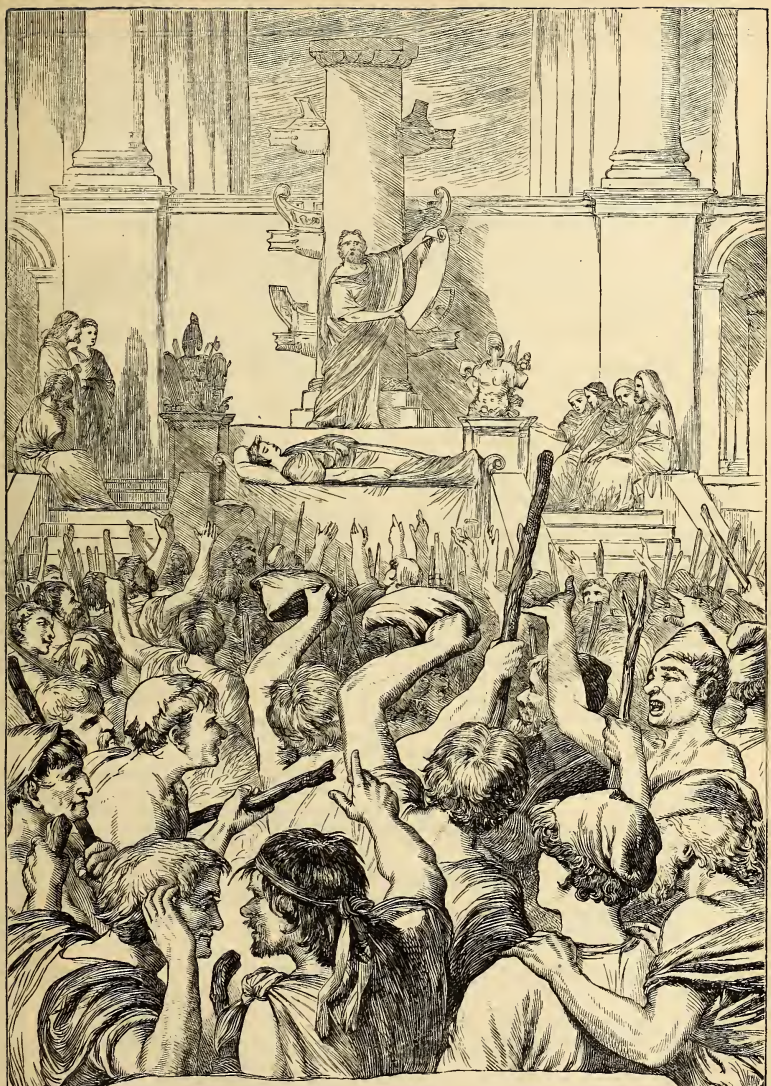
---

63. *Enforced.* Here used for 'exaggeratedly urged,' 'unfairly dwelt upon.' See Note 83, Act iii., "Coriolanus."

64. *Lover.* 'Friend.' See Note 88, Act ii.

65. *To need my death.* In these two speeches of address to his countrymen from Brutus, Shakespeare has pursued the characteristic hint respecting Brutus's style, which is found in North's "Plutarch:"—"They do note in some of his Epistles, that he counterfeited that brief compendious manner of speech of the Lacedæmonians. As when the war was begun, he wrote vnto the Pergamenians in this sort:—'I vnderstand you haue giuen Dolabella money; if you haue done it willingly, you confesse you haue offended me; if against your wils, shew it then by giuing me willingly.' Another time againe vnto the Samians: 'Your councels be long, your doings be slow, consider the end.' And in another Epistle he wrote vnto the Patareians: 'The Xanthians despising my goodwill, haue made their countrey a graue of despaire, and the Patareians that put themselues into my protection, haue lost no iot of their liberty: and therefore whilest you haue liberty, either chuse the iudgment of the Patareians, or the fortune of the Xanthians. These were Brutus maner of letters, which were honored for their briefnesse." The dramatist's purpose was also well served by here giving to Brutus his peculiarly laconic diction, as it comes in strikingly effective contrast with that of Mark Antony; which is polished, insinuative, florid, and ample.

66. *Shall be crown'd in Brutus.* The defective foot in this half line, as the dialogue is in verse here, has been variously filled up by the insertion of a monosyllable between "shall" and "be;" Pope giving 'now,' and Mr. Staunton proposing either 'all' or 'well.'



Citizens. The will! the testament!
Second Citizen. They were villains, murderers: the will! read the will.
Act III. Scene II.

Sec. Cit. If thou consider rightly of the matter, Cæsar has had great wrong.

Third Cit. Has he, masters?[67]
I fear there will a worse come in his place.

Fourth Cit. Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.

First Cit. If it be found so, some will dear abide it.[68]

Sec. Cit. Poor soul! his eyes are red as fire with weeping.

Third Cit. There's not a nobler man in Rome than Antony.

Fourth Cit. Now mark him, he begins again to speak.

Ant. But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.
Oh, masters, if I were dispos'd to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself, and you,
Than I will wrong such honourable men.
But here's a parchment with the seal of Cæsar,—
I found it in his closet,—'tis his will:
Let but the commons hear this testament
(Which, pardon me, I do not mean to read),
And they would go and kiss dead Cæsar's wounds,
And dip their napkins in his sacred blood;[69]
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it, as a rich legacy,
Unto their issue.

Fourth Cit. We'll hear the will: read it, Mark Antony.

Citizens. The will, the will! we will hear Cæsar's will.

Ant. Have patience, gentle friends, I must not read it;
It is not meet you know how Cæsar lov'd you.
You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For, if you should, oh, what would come of it!

Fourth Cit. Read the will; we'll hear it, Antony;
You shall read us the will,—Cæsar's will.

Ant. Will you be patient? will you stay awhile?
I have o'ershot myself[70] to tell you of it:
I fear I wrong the honourable men
Whose daggers have stabb'd Cæsar; I do fear it.

Fourth Cit. They were traitors: honourable men!

Citizens. The will! the testament!

Sec. Cit. They were villains, murderers: the will! read the will.

Ant. You will compel me, then, to read the will?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?

Citizens. Come down.

Sec. Cit. Descend. [ANTONY *comes down.*

Third Cit. You shall have leave.

Fourth Cit. A ring; stand round.

First Cit. Stand from the hearse, stand from the body.

Sec. Cit. Room for Antony, most noble Antony.

Ant. Nay, press not so upon me; stand far off.

Citizens. Stand back; room; bear back.

Ant. If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii:[71]—
Look, in this place ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
And, as he pluck'd his cursèd steel away,
Mark how the blood of Cæsar follow'd it,
As rushing out of doors, to be resolv'd
If Brutus so unkindly knock'd or no;
For Brutus, as you know, was Cæsar's angel:[72]
Judge, oh, you gods, how dearly Cæsar lov'd him!

67. *Has he, masters?* Here also the defect in the metre has been supplied; Capell introducing 'my' before "masters," and Mr. Craik placing 'not' after 'he.'

68. *Some will dear abide it.* See Note 19 of the present Act.

69. *Dip their napkins in his sacred blood.* "Napkins" is here used for 'handkerchiefs.' See Note 46, Act iv., "As You Like It." For a similar allusion with the one contained in the present passage, see Note 83 of Act ii. in this play.

70. *I have o'ershot myself.* 'I have gone beyond the mark in what I have said,' 'I have said more than I intended.'

71. *The Nervii.* A number of small tribes around the river Scheldt; whose territory afterwards became known as Belgium The defeat to which Antony alludes formed one of Cæsar's famous victories, and as such was peculiarly calculated to excite the speaker's hearers into enthusiasm.

72. *Cæsar's angel.* It has been supposed that this expression has allusion to a guardian spirit or angel; but it appears to us to mean a man venerated and beloved by Cæsar as if he had been an angel. At the period when Shakespeare wrote, the terms of affectionate friendship between men were passionately tender and exalted; and that to a degree only used by men to women in more modern times. See Note 71, Act iii., "Merchant of Venice," and Note 98, Act iii., "Twelfth Night;" and also the passage in "Coriolanus," Act v., sc. 3, where Menenius is spoken of by Coriolanus as one who "loved me above the measure of a father, nay, *godded* me, indeed."

This was the most unkindest cut[73] of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statua,[74]
Which all the while ran blood,[75] great Cæsar fell.
Oh, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd[76] over us.
Oh, now you weep; and, I perceive, you feel
The dint[77] of pity: these are gracious drops.
Kind souls, what! weep you when you but behold
Our Cæsar's vesture wounded? Look you here,
Here is himself, marr'd, as you see, with traitors.

First Cit. Oh, piteous spectacle!

Sec. Cit. Oh, noble Cæsar!

Third Cit. Oh, woful day!

Fourth Cit. Oh, traitors, villains!

First Cit. Oh, most bloody sight!

Sec. Cit. We will be revenged: revenge,—about,—seek,—burn,—fire,—kill,—slay,—let not a traitor live!

Ant. Stay, countrymen.

First Cit. Peace there; hear the noble Antony.

Sec. Cit. We'll hear him, we'll follow him, we'll die with him.

Ant. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable;—
What private griefs[78] they have, alas! I know not,
That made them do it;—they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit,[79] nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor poor dumb mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.

Citizens. We'll mutiny.

First Cit. We'll burn the house of Brutus.

Third Cit. Away, then! come, seek the conspirators.

Ant. Yet hear me, countrymen; yet hear me speak.

Citizens. Peace, ho! hear Antony, most noble Antony.

Ant. Why, friends, you go to do you know not what.
Wherein hath Cæsar thus deserv'd your loves?
Alas! you know not,—I must tell you, then:—
You have forgot the will I told you of.

Citizens. Most true;—the will:—let's stay and hear the will.

Ant. Here is the will, and under Cæsar's seal:—
To every Roman citizen he gives,
To every several man, seventy-five drachmas.[80]

Sec. Cit. Most noble Cæsar!—we'll revenge his death.

Third Cit. Oh, royal Cæsar!

Ant. Hear me with patience.

Citizens. Peace, ho!

Ant. Moreover, he hath left you all his walks,
His private arbours, and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs for ever,—common pleasures,
To walk abroad, and recreate yourselves.[81]
Here was a Cæsar! when comes such another?

First Cit. Never, never.—Come, away, away!
We'll burn his body in the holy place,[82]
And with the brands fire the traitors' houses.
Take up the body.

Sec. Cit. Go fetch fire.

Third Cit. Pluck down benches.

Fourth Cit. Pluck down forms, windows, anything. [*Exeunt* Citizens *with the body.*

73. *The most unkindest cut.* Double superlative. See Note 24 of this Act.

74. *At the base of Pompey's statua.* Here "statua" is spelt by the Folio printer 'statue.' See Note 82, Act ii. of this play.

75. *Which all the while ran blood.* 'Which all the while was streaming with the blood that flowed from Cæsar's wounds.' Shakespeare has adopted this image from North's "Plutarch:"—"Against the base whereupon Pompey's image stood, which ran all of a goare bloud."

76. *Flourish'd.* Here used for 'triumphed,' 'exalted;' including the sense of 'prospered,' 'prevailed.'

77. *The dint.* 'The impression,' 'the strong effect.'

78. *Private griefs.* 'Personal grievances.' See Note 13, Act iv., "Second Part Henry IV."

79. *Wit.* Printed 'writ' in the first Folio; corrected in the second.

80. *Drachmas.* The drachma was worth four sesterces; about sevenpence. See Note 70, Act i., "Coriolanus."

81. *Common pleasures, to walk abroad, and recreate yourselves.* 'Pleasures to be enjoyed by you all in common, where you may walk abroad and recreate yourselves.' The construction is elliptical.

82. *In the holy place.* 'In consecrated ground.' The place where a body was buried was held sacred by the Romans, but not the place where it was burned.



Octavius. Your brother too must die; consent you, Lepidus?
Lepidus. I do consent. *Act IV. Scene I.*

Ant. Now let it work:—mischief, thou art
afoot,
Take thou what course thou wilt!

Enter a Servant.

How now, fellow!

Serv. Sir, Octavius is already come to Rome.

Ant. Where is he?

Serv. He and Lepidus are at Cæsar's house.

Ant. And thither will I straight to visit
him:
He comes upon a wish.[83] Fortune is merry,
And in this mood will give us anything.

Serv. I heard him say, Brutus and Cassius
Are rid like madmen through the gates of Rome.

Ant. Belike they had some notice of the people,
How I had mov'd them. Bring me to Octavius.
[*Exeunt.*

SCENE III.—ROME. *A Street.*

Enter CINNA *the Poet.*

Cin. I dreamt to-night that I did feast with
Cæsar,
And things unlucky charge my fantasy:[84]

83. *He comes upon a wish.* An idiomatic form of 'he comes immediately upon my wish,' 'he comes just as I have been wishing for him.'

84. *Things unlucky charge my fantasy.* The Folio gives 'unluckily' for "unlucky" here. Warburton made the correction; which appears to us to be probably right, because the passage conveys the idea of superstitious impression, akin to that implied in the passage referred to in Note 63, Act ii., "Merchant of Venice," and because Steevens mentions that in an old black-letter treatise on fortune-telling he found that "to dream of being at *banquets* betokeneth misfortune."

I have no will to wander forth of doors,
Yet something leads me forth.

Enter Citizens.

First Cit. What is your name?
Sec. Cit. Whither are you going?
Third Cit. Where do you dwell?
Fourth Cit. Are you a married man or a bachelor?
Sec. Cit. Answer every man directly.
First Cit. Ay, and briefly.
Fourth Cit. Ay, and wisely.
Third Cit. Ay, and truly, you were best.
Cin. What is my name? Whither am I going? Where do I dwell? Am I a married man or a bachelor? Then, to answer every man directly and briefly, wisely and truly:—Wisely I say, I am a bachelor.
Sec. Cit. That's as much as to say, they are fools that marry:—you'll bear me a bang for that,[85] I fear. Proceed; directly.
Cin. Directly, I am going to Cæsar's funeral.
First Cit. As a friend or an enemy?
Cin. As a friend.
Sec. Cit. That matter is answered directly.
Fourth Cit. For your dwelling,—briefly.
Cin. Briefly, I dwell by the Capitol.
Third Cit. Your name, sir, truly.
Cin. Truly, my name is Cinna.
First Cit. Tear him to pieces; he's a conspirator.
Cin. I am Cinna the poet, I am Cinna the poet.
Fourth Cit. Tear him for his bad verses, tear him for his bad verses.
Cin. I am not Cinna the conspirator.
Fourth Cit. It is no matter, his name's Cinna; pluck but his name out of his heart,[86] and turn him going.
Third Cit. Tear him, tear him! Come, brands, ho! firebrands: to Brutus', to Cassius'; burn all: some to Decius' house, and some to Casca's; some to Ligarius': away, go! [*Exeunt.*

ACT IV.

SCENE I.—Rome. *A Room in* Antony's *House.*

Antony, Octavius, *and* Lepidus, *seated at a table.*

Ant. These many, then, shall die; their names are prick'd.[1]
Oct. Your brother too must die; consent you, Lepidus?
Lep. I do consent,—
Oct. Prick him down, Antony.
Lep. Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.[2]
Ant. He shall not live; look, with a spot I doom him.
But, Lepidus, go you to Cæsar's house;[3]
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.
Lep. What! shall I find you here?
Oct. Or here, or at the Capitol.
[*Exit* Lepidus.
Ant. This is a slight, unmeritable man,[4]
Meet to be sent on errands: is it fit,
The three-fold world divided, he should stand
One of the three to share it?
Oct. So you thought him;
And took his voice who should be prick'd to die,
In our black sentence and proscription.
Ant. Octavius, I have seen more days than you:

85. *You'll bear me a bang for that.* 'You'll have to bear a bang for that.' The "me" is used idiomatically and expletively, in the mode we have so often pointed out. See Note 1 Act ii., "Timon of Athens."

86. *Pluck but his name out of his heart.* 'Do but pluck his name,' &c., 'only pluck his name,' &c. A similar transposition of "but" to those pointed out in Note 48, Act ii.

1. *Prick'd.* Marked down for proscription. See Note 42, Act iii.

2. *Who is your sister's son, Mark Antony.* Mr. Upton demonstrated that the person here meant, according to history, was not Publius, but Lucius Cæsar, the brother of Mark Antony's mother: he therefore suggested that the true reading might be, "You are his sister's son, Mark Antony." But it is more probable, we think, that Shakespeare here, as he sometimes does, in adopting passages from history, blended two persons in one; since in Plutarch's "Life of Brutus" we find mention of "*Publius* Sicilius, who shortly after was one of the proscripts or outlawes appointed to be slaine."

3. *Go you to Cæsar's house.* This sentence and the one a little farther on, "Or here, or at the Capitol," show that Shakespeare intended to lay the present scene in Rome; although there is every probability that he had seen in North's "Plutarch" that "all three met together (to wit, Cæsar, Antonius, and Lepidus) in an iland enuironed round about with a little riuer."

4. *A slight, unmeritable man.* 'An insignificant, unmeritorious man.' Words ending in "ve" and "ble" are occasionally thus used by Shakespeare. See Note 29, Act ii.

And though we lay these honours on this man,
To ease ourselves of divers slanderous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven, as we point the way;
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears,
And graze in commons.

Oct. You may do your will:
But he 's a tried and valiant soldier.

Ant. So is my horse, Octavius; and for that
I do appoint him store of provender:
It is a creature that I teach to fight,
To wind, to stop, to run directly on,—
His corporal motion govern'd by my spirit.
And, in some taste,[5] is Lepidus but so;
He must be taught, and train'd, and bid go forth;—
A barren-spirited fellow; one that feeds
On objects, arts, and imitations,
Which, out of use and stal'd by other men,[6]
Begin his fashion: do not talk of him,
But as a property.[7] And now, Octavius,
Listen great things:[8]—Brutus and Cassius
Are levying powers: we must straight make head:
Therefore let our alliance be combin'd,
Our best friends made, and our best means stretch'd out;[9]
And let us presently go sit in council,
How covert matters may be best disclos'd,
And open perils surest answerèd.

Oct. Let us do so: for we are at the stake,
And bay'd about with many enemies;[10]
And some that smile have in their hearts, I fear,
Millions of mischiefs. [*Exeunt.*

SCENE II.—*Before* BRUTUS' *Tent, in the Camp near* SARDIS.

Drum. *Enter* BRUTUS, LUCILIUS, LUCIUS, *and* Soldiers; TITINIUS *and* PINDARUS *meeting them.*

Bru. Stand, ho!

Lucil. Give the word, ho! and stand.

Bru. What now, Lucilius! is Cassius near?

Lucil. He is at hand; and Pindarus is come
To do you salutation from his master.

[PINDARUS *gives a letter to* BRUTUS.

Bru. He greets me well.—Your master, Pindarus,
In his own change,[11] or by ill officers,
Hath given me some worthy cause to wish
Things done, undone: but, if he be at hand,
I shall be satisfied.

Pin. I do not doubt
But that my noble master will appear
Such as he is, full of regard and honour.[12]

---

5. *In some taste.* 'In some small degree.' A "taste" is still familiarly used to express a slight specimen of anything.

6. *On objects, arts, and imitations, which, &c.* This is the reading of the Folio; excepting that there a full stop is placed after "imitations." The line has been variously altered by various emendators: Theobald giving 'abject orts;' Staunton, 'abjects, orts;' and Becket, 'abject arts.' The objection we make to all these alterations is, that they represent the particulars spoken of as being already stale; whereas, it appears to us that they are intended to be things originally available, but now grown "out of use and stal'd by other men." We think that the commencement of the difficulty found in this passage was occasioned by Malone's note upon it:—"*Objects,*" he says, "means, in Shakespeare's language, whatever is presented to the eye." Now, to our mind, by "objects" Shakespeare here means 'objects of pursuit,' 'objects to be attained;' by "arts," 'artful practices,' 'dexterities in scheming;' and by "imitations," such 'simulations of fairness and truth' as Baconian statesmen hold to be eligible. That Lepidus is here mentioned as one that affects political strategy and astute tricks of diplomacy that are rejected, as worn out, by other men, but adopted by him as something new and clever, we feel to be not only shown in the present passage, but to be borne out by the character of Lepidus as Shakespeare has admirably drawn it in "Antony and Cleopatra."

7. *As a property.* 'As something to be held in subjection, and treated as we please.' See Note 20, Act v., "King John."

8. *Listen great things.* "Listen" is here, like some other verbs by Shakespeare, used actively, in contradistinction to modern usage. See Note 32, Act i.

9. *Our best friends made, and our best means stretch'd out.* This is the reading of the second Folio; the first Folio giving the line thus imperfectly:—'Our best friends made, our meanes stretcht.' We take occasion to remark that the present passage affords illustration of the one discussed in Note 103, Act iv., "Second Part Henry IV., because in this passage the word "made," and in the other the word "make" in connection with "friends," shows that "to make friends" is not used in these instances by Shakespeare exactly as we use the term, expressing 'to *form* friends,' but rather expressing 'to *secure* friends;' 'to make those already friendly into strong adherents.'

10. *Bay'd about with many enemies.* Shakespeare uses the word "bay'd" with largely comprehensive meaning: he uses it to express 'surrounded,' 'encompassed,' and 'brought to a stand,' as when a stag is at bay; to express 'embayed,' 'enclosed,' as when a ship is in a bay; and to express 'baited at,' 'barked at,' as a hunted animal, or one bound to a stake, is bayed at by dogs. As he uses the word, it means 'beset closely and persecutingly;' and even in one instance (see passage referred to in Note 21, Act iv., "Midsummer Night's Dream") it means 'chased and brought to bay.' In the previous passage of the present play, "Here wast thou bay'd, brave hart" (see passage referred to in Note 39, Act iii.), the word makes evident allusion to a hunted deer; in the present passage the image is of a baited bear.

11. *In his own change.* 'In his own changed conduct,' 'in his own change of conduct.'

12. *Full of regard and honour.* Here "regard" is used for that which is worthy of regard; according to a mode which Shakespeare occasionally has of employing words in this manner. See Note 18, Act iii., "All's Well;" Note 65, Act i., "Richard II.;" and Note 36, Act ii. of the present play.

Bru. He is not doubted.—A word, Lucilius;
How he receiv'd you, let me be resolv'd.
Lucil. With courtesy and with respect enough;
But not with such familiar instances,[13]
Nor with such free and friendly conference,
As he hath us'd of old.
Bru. Thou hast describ'd
A hot friend cooling: ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforcèd ceremony.
There are no tricks in plain and simple faith:
But hollow men, like horses hot at hand,[14]
Make gallant show and promise of their mettle;
But when they should endure the bloody spur,
They fall their crests, and, like deceitful jades,
Sink in the trial. Comes his army on?
Lucil. They mean this night in Sardis to be quarter'd;
The greater part, the horse[15] in general,
Are come with Cassius. [*March within.*
Bru. Hark! he is arriv'd:—
March gently on to meet him.

Enter CASSIUS *and* Soldiers.

Cas. Stand, ho!
Bru. Stand, ho! Speak the word along.
Within. Stand!
Within. Stand!
Within. Stand!
Cas. Most noble brother, you have done me wrong.
Bru. Judge me, you gods! wrong I mine enemies?
And, if not so, how should I wrong a brother?
Cas. Brutus, this sober form of yours hides wrongs;
And when you do them—
Bru. Cassius, be content;[16]
Speak your griefs softly,—I do know you well:—
Before the eyes of both our armies here,
Which should perceive nothing but love from us,[17]
Let us not wrangle: bid them move away;
Then in my tent, Cassius, enlarge your griefs,[18]
And I will give you audience.
Cas. Pindarus,
Bid our commanders lead their charges off
A little from this ground.
Bru. Lucilius, do you the like; and let no man
Come to our tent till we have done our conference.
Let Lucius and Titinius guard our door.[19]
[*Exeunt.*

SCENE III.—*Within the Tent of* BRUTUS.

Enter BRUTUS *and* CASSIUS.

Cas. That you have wrong'd me doth appear in this,—
You have condemn'd and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on his side,
Because I knew the man, were slighted off.
Bru. You wrong'd yourself to write in such a case.
Cas. In such a time as this it is not meet
That every nice offence should bear his comment.[20]
Bru. Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm;
To sell and mart your offices for gold
To undeservers.
Cas. I an itching palm!
You know that you are Brutus that speak this,
Or, by the gods, this speech were else your last.

---

13. *Instances.* 'Earnest enforcements,' 'pressing solicitations.' 'Instancy,' meaning 'urgency of appeal,' was a form of the word used by writers of Shakespeare's time.

14. *Hot at hand.* 'Full of fire when led by the hand.' See Note 41, Act v., "Henry VIII."

15. *Horse.* Here used for 'horsemen.' See Note 50, Act i., "Timon of Athens."

16. *Be content.* 'Be self-restrained.'

17. *Nothing but love from us.* 'To each other' is elliptically understood after "us."

18. *Enlarge your griefs.* 'Enlarge upon your grievances,' 'give free vent to your grievances.' The word "enlarge," as it is here used, combines the senses it has in both the familiar expressions, 'to enlarge upon a theme,' and 'to enlarge a prisoner'

19. *Lucilius, do you the like; and let no man . . . Let Lucius and Titinius guard, &c.* Mr. Craik made a transposition of the two names, "Lucilius" and "Lucius," and omitted the word "let" in the last line; an arrangement which has points of decided advantage to recommend it. It obviates the superfluous foot in the first line, and it assigns to Lucilius the guardianship of the door in conjunction with Titinius, which seems borne out by Lucilius's subsequent words in the next scene, "You shall not come to them," and by Brutus's addressing the two men together, where he says, "Lucilius and Titinius, bid the commanders," &c. Nevertheless, bearing in mind Shakespeare's occasional too many or too few feet in a line where proper names are concerned (see Note 42, Act i., "Richard II."), also that here Lucilius is sent with a message "to bid the commanders," &c., as he is afterwards, and also that Lucius is within call in the next scene as well as Lucilius, we adhere to our principle of changing the original text as little as possible. Another point we think tends to strengthen the probability that the Folio gives the names rightly here; which is, that Lucius is a page in close and constant personal attendance upon Brutus, and therefore less likely to be despatched on a message to the commanders than Lucilius, who is a military officer; while the boy would very naturally be bid to remain within the tent, as one of those desired to guard its entrance, and keep watch to prevent intruders. Lucilius, too, may well be imagined to have returned and joined Titinius, ere the time when they enter together, following the camp poet.

20. *Every nice offence should bear his comment.* "Nice" is here used in the sense of 'slight,' 'trivial' (see Note 98, Act iii., "Richard III."); and "his" for 'its.'

Bru. The name of Cassius honours this corruption,
And chastisement doth therefore hide his head.
Cas. Chastisement!
Bru. Remember March, the ides of March remember:
Did not great Julius bleed for justice' sake?
What villain touch'd his body,[21] that did stab,
And not for justice? What! shall one of us,
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus?—
I had rather be a dog, and bay the moon,
Than such a Roman.
Cas. Brutus, bay not me,[22]—
I'll not endure it: you forget yourself,
To hedge me in;[23] I am a soldier, I,[24]
Older in practice, abler than yourself
To make conditions.[25]
Bru. Go to;[26] you are not, Cassius.
Cas. I am.
Bru. I say you are not.
Cas. Urge me no more, I shall forget myself;
Have mind upon your health, tempt me no farther.
Bru. Away, slight man![27]
Cas. Is 't possible?
Bru. Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frighted when a madman stares?
Cas. Oh, ye gods, ye gods! must I endure all this?
Bru. All this! ay, more: fret till your proud heart break;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you?[28] must I stand and crouch
Under your testy humour? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.
Cas. Is it come to this?
Bru. You say you are a better soldier:
Let it appear so; make your vaunting true,
And it shall please me well: for mine own part,
I shall be glad to learn of noble men.[29]
Cas. You wrong me every way; you wrong me, Brutus;
I said, an elder soldier, not a better:
Did I say, better?
Bru. If you did, I care not.
Cas. When Cæsar liv'd, he durst not thus have mov'd me.
Bru. Peace, peace! you durst not so have tempted him.
Cas. I durst not!
Bru. No.
Cas. What! durst not tempt him?
Bru. For your life you durst not.
Cas. Do not presume too much upon my love;
I may do that I shall be sorry for.
Bru. You have done that you should be sorry for.
There is no terror, Cassius, in your threats;[30]
For I am arm'd so strong in honesty,
That they pass by me as the idle wind,
Which I respect not. I did send to you
For certain sums of gold, which you denied me;—
For I can raise no money by vile means:
By Heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection;[31]—I did send
To you for gold to pay my legions,
Which you denied me: was that done like Cassius?

21. *What villain touch'd his body, &c.* 'Who among those that assailed Cæsar was a villain that stabbed him otherwise than for justice?'

22. *Brutus, bay not me.* The Folio prints 'baite' here; but it is evident that Cassius is intended to retort the same word that Brutus has just used. Theobald made the correction. Here "bay" is used for 'pertinaciously bark,' 'harassingly bark.' See Note 10 of the present Act.

23. *To hedge me in.* 'To restrain me,' 'to encompass me with restraint.' See Note 6, Act ii., "Merchant of Venice."

24. *I am a soldier, I.* See Note 66, Act iii., "Romeo and Juliet."

25. *To make conditions.* To decide the terms upon which offices shall be conferred.

26. *Go to.* An idiomatic expression, equivalent to the familiar phrases, 'get away with you,' 'have done with this.' The English 'pooh pooh,' or 'pshaw,' and the Irish 'be aisy' are now commonly used in the same sense that "go to" was formerly used, excepting that "go to" was employed with less common effect, although with (generally) an equally scornful one. It occasionally was employed more as the word *vita* was used (see Note 47, Act ii., "Merry Wives"), to imply encouragement, exultation, or exhortation.

27. *Away, slight man!* Here "slight" is used in the same disparaging sense of 'insignificant' that it bears in the passage discussed in Note 4 of the present Act.

28. *Must I observe you?* 'Must I pay you observance?' 'Must I treat you with deferential attention?'

29. *I shall be glad to learn of noble men.* The word "noble" here has been altered to 'abler' by Mr. Collier's MS. corrector and others; but it appears to us that Brutus, by the word "noble," intends a stinging reflection upon the ignoble dealings, the selling "offices for gold to undeservers," the taking "base bribes," for which he has been rebuking Cassius; whose reply, "You wrong me *every way*," we think shows that he feels this, as well as the misquoting of his words in the early part of Brutus's speech, "a better soldier." See Note 54 of this Act.

30. *There is no terror, Cassius, in your threats.* The word "terror" is here used like the word "fear" in the passage referred to in Note 36, Act ii

31. *Indirection.* 'Indirectness,' 'unfairness;' 'unrightful means.' See Note 34, Act iii., "King John."



Brutus. Lucius, a bowl of wine!
Cassius. I did not think you could have been so angry.
Brutus. O Cassius, I am sick of many griefs.

Act IV. Scene III.

Should I have answer'd Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts,
Dash him to pieces!

Cas. I denied you not.

Bru. You did.

Cas. I did not:—he was but a fool that brought
My answer back.—Brutus hath riv'd my heart:
A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.

Bru. I do not, till you practise them on me.

Cas. You love me not.

Bru. I do not like your faults.

Cas. A friendly eye could never see such faults.

Bru. A flatterer's would not, though they do appear
As huge as high Olympus.

Cas. Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is a-weary of the world;
Hated by one he loves; brav'd by his brother;
Check'd like a bondman; all his faults observ'd,[32]
Set in a note-book, learn'd, and conn'd by rote,[34]
To cast into my teeth. Oh, I could weep
My spirit from mine eyes!—There is my dagger,
And here my naked breast; within, a heart
Dearer than Plutus' mine,[31] richer than gold:
If that thou be'st a Roman, take it forth;
I, that denied thee gold, will give my heart:
Strike, as thou didst at Cæsar; for, I know,
When thou didst hate him worst, thou lov'dst him better
Than ever thou lov'dst Cassius.

Bru. Sheathe your dagger:
Be angry when you will, it shall have scope;
Do what you will, dishonour shall be humour.[35]
O Cassius, you are yoked with a lamb
That carries anger as the flint bears fire;
Who, much enforcèd,[36] shows a hasty spark,
And straight is cold again.

Cas. Hath Cassius liv'd
To be but mirth and laughter to his Brutus,
When grief, and blood ill-temper'd, vexeth him?

Bru. When I spoke that, I was ill-temper'd too.

Cas. Do you confess so much? Give me your hand.

Bru. And my heart too.

Cas. O Brutus,—

Bru. What's the matter?

Cas. Have not you love enough to bear with me,
When that rash humour which my mother gave me
Makes me forgetful?

Bru. Yes, Cassius; and, from henceforth,
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.

Poet. [*Within.*] Let me go in to see the generals;
There is some grudge between them, 'tis not meet
They be alone.

Lucil. [*Within.*] You shall not come to them.

Poet. [*Within.*] Nothing but death shall stay me.

Enter Poet, *followed by* LUCILIUS *and* TITINIUS.

Cas. How now! what's the matter?

Poet. For shame, you generals! what do you mean?
Love, and be friends, as two such men should be;
For I have seen more years, I'm sure, than ye.

Cas. Ha, ha! how vilely doth this cynic[37] rhyme!

Bru. Get you hence, sirrah; saucy fellow, hence!

Cas. Bear with him, Brutus; 'tis his fashion.

Bru. I'll know his humour, when he knows his time:[38]
What should the wars do with these jigging[39] fools?—
Companion,[40] hence!

Cas. Away, away, be gone! [*Exit* Poet.

32. *All his faults observ'd . . . . to cast into my teeth.* Here is another instance of Shakespeare's use of an abrupt change of pronoun in a speech as a means of pathetic force in effect. Cassius uses the words "he" and "his" throughout his lament, until he brings it to piercing climax by the home-thrust in the little word "my." See Note 78, Act iv., "Timon of Athens."

33. *Conn'd by rote.* 'Studied thoroughly,' 'committed to memory by dint of repetition.' See Note 3, Act iv., "Coriolanus."

34. *Dearer than Plutus' mine.* 'Worth more to me than all that Plutus, god of riches, owns.' A similar error occurs in the Folio here as in the passage pointed out in Note 55, Act iii., "Troilus and Cressida."

35. *Dishonour shall be humour.* 'Any indignity coming from you shall be allowed to pass for the effect of hasty temperament.' See Note 4, Act ii., "Coriolanus," and Note 77, Act iii., "Timon of Athens."

36. *Who, much enforced.* "Who," used for 'which' in the present passage, has the same force of effect for figurative purpose that it has in the passage pointed out in Note 18, Act v., "Richard II."

37. *This cynic.* The passage in North's "Plutarch," recording the entrance of this intruder, represents him as "a cynic philosopher;" and the expression in the text shows that Shakespeare had in mind the character of the person here introduced, as originally recorded, though he rather chose to represent him as one of those professional rhymesters that used to follow the camp in ancient wars, and doggerelise the feats of the leaders.

38. *I'll know his humour, when he knows his time.* 'I'll bear in mind the tolerated mode of his class, when he bears in mind his proper time for exercising it.'

39. *Jigging.* A "jig" was formerly used for a ballad or rhyming verse, as well as for a dance; therefore here "jigging" means 'rhyming,' 'ballad-making.'

40. *Companion.* Used as a term of contempt. See Note 33, Act iv., "Coriolanus."

Bru. Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.
Cas. And come yourselves, and bring Messala with you
Immediately to us.
[*Exeunt* LUCILIUS *and* TITINIUS.
Bru. Lucius, a bowl of wine!
Cas. I did not think you could have been so angry.
Bru. O Cassius, I am sick of many griefs.
Cas. Of your philosophy you make no use,
If you give place to accidental evils.
Bru. No man bears sorrow better.—Portia is dead.
Cas. Ha! Portia!
Bru. She is dead.
Cas. How scap'd I killing when I cross'd you so?—
Oh, insupportable and touching loss!—
Upon what sickness?[41]
Bru. Impatient of my absence,[42]
And grief that young Octavius with Mark Antony
Have made themselves so strong;—for with her death
That tidings came;[43]—with this she fell distract,
And, her attendants absent, swallow'd fire.[44]
Cas. And died so?
Bru. Even so.
Cas. Oh, ye immortal gods!

Enter LUCIUS, *with wine and tapers.*

Bru. Speak no more of her.—Give me a bowl of wine.—
In this I bury all unkindness, Cassius. [*Drinks.*
Cas. My heart is thirsty for that noble pledge.—
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love.
[*Drinks.*
Bru. Come in, Titinius!

Re-enter TITINIUS, *with* MESSALA.

Welcome, good Messala.—
Now sit we close about this taper here,
And call in question[45] our necessities.
Cas. Portia, art thou gone?
Bru. No more, I pray you.—
Messala, I have here receiv'd letters,
That young Octavius and Mark Antony
Come down upon us with a mighty power,
Bending their expedition toward Philippi.
Mes. Myself have letters of the selfsame tenour.
Bru. With what addition?
Mes. That by proscription and bills of outlawry,
Octavius, Antony, and Lepidus,
Have put to death a hundred senators.
Bru. Therein our letters do not well agree!
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.
Cas. Cicero one!
Mes. Cicero is dead,
And by that order of proscription.—
Had you your letters from your wife, my lord?
Bru. No, Messala.
Mes. Nor nothing in your letters writ of her?
Bru. Nothing, Messala.
Mes. That, methinks, is strange.
Bru. Why ask you? hear you aught of her in yours?
Mes. No, my lord.
Bru. Now, as you are a Roman, tell me true.
Mes. Then like a Roman bear the truth I tell:
For certain she is dead, and by strange manner.
Bru. Why, farewell, Portia.—We must die, Messala:
With meditating that she must die once,[46]
I have the patience to endure it now.
Mes. Even so great men great losses should endure.
Cas. I have as much of this in art[47] as you,
But yet my nature could not bear it so.
Bru. Well, to our work alive.[48] What do you think
Of marching to Philippi presently?
Cas. I do not think it good.

41. *Upon what sickness?* Here "upon" is used idiomatically; and expresses 'in consequence of.'

42. *Impatient of my absence.* The use of "impatient" here, where 'impatience' would be in more strictly grammatical accordance with "grief" in the sentence, affords a proof how faithfully to nature Shakespeare delineated emotional diction; which is so apt to fall into disjointed and inaccurate expression.

43. *For with her death that tidings came.* The construction is elliptical here; 'the tidings of' being understood between "her" and "with." We the rather point this out because the sentence has been differently explained. That our interpretation is correct, we think is shown by Brutus's subsequent words: "I have here received letters," &c. The inconsecutive construction in the present speech is consistent with the dramatist's admirable usage in this particular, where he wishes to mark agitation in the speaker. See Note 23, Act ii. of this play.

44. *Swallow'd fire.* This is taken from North's "Plutarch;" which says:—"And for Porcia, Brutus' wife, Nicolaus the Philosopher, and Valerius Maximus do write, that she, determining to kil herselfe (her parents and friends carefully looking to her to keepe her from it) tooke hote burning coles and cast them into her mouth, and kept her mouth so close, that she choked herselfe."

45. *Call in question.* 'Discuss the question of,' 'bring forward for consideration;' the idiom "call in question" is now used to express 'dispute,' 'put into doubt.'

46. *Once.* Here used for 'at one time or other.' See Note 51, Act v., "Second Part Henry IV."

47. *In art.* 'In studied philosophy,' 'in acquired reasoning.'

48. *Well, to our work alive.* This expression, thus introduced, has triple effect: it includes the sense of 'let us now devote ourselves to the work which we survivors have to do;' the sense of 'let us attend to our work that concerns the living, not the dead;' and the sense of 'let us proceed to our work with animation.'

Bru. Your reason?
Cas. This it is:—
'Tis better that the enemy seek us:
So shall he waste his means, weary his soldiers,
Doing himself offence; whilst we, lying still,
Are full of rest, defence, and nimbleness.
Bru. Good reasons must, of force, give place to better.
The people 'twixt Philippi and this ground
Do stand but in a forc'd affection;
For they have grudg'd us contribution:
The enemy, marching along by them,
By them shall make a fuller number up,[49]
Come on refresh'd, new-added,[50] and encourag'd;
From which advantage shall we cut him off,
If at Philippi we do face him there,
These people at our back.
Cas. Hear me, good brother.
Bru. Under your pardon.—You must note beside,
That we have tried the utmost of our friends,
Our legions are brim-full, our cause is ripe:
The enemy increaseth every day;
We, at the height, are ready to decline.[51]
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life,
Is bound[52] in shallows and in miseries.
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures.
Cas. Then, with your will, go on;
We'll along ourselves, and meet them at Philippi.
Bru. The deep of night is crept upon our talk,
And nature must obey necessity;
Which we will niggard[53] with a little rest.
There is no more to say?
Cas. No more. Good night:
Early to-morrow will we rise, and hence.
Bru. Lucius, my gown. [*Exit* LUCIUS.] Farewell, good Messala:—
Good night, Titinius:—noble, noble Cassius,[54]
Good night, and good repose.
Cas. Oh, my dear brother!
This was an ill beginning of the night:
Never come such division 'tween our souls!
Let it not, Brutus.
Bru. Everything is well.
Cas. Good night, my lord.
Bru. Good night, good brother.
Tit., Mes. Good night, Lord Brutus.
Bru. Farewell, every one.
[*Exeunt* CAS., TIT., *and* MES.

Re-enter LUCIUS, *with the gown.*

Give me the gown. Where is thy instrument?
Luc. Here in the tent.
Bru. What! thou speak'st drowsily?
Poor knave![55] I blame thee not; thou art o'er-watch'd.[56]
Call Claudius and some other of my men;
I'll have them sleep on cushions in my tent.
Luc. Varro and Claudius!

Enter VARRO *and* CLAUDIUS.

Var. Calls my lord?
Bru. I pray you, sirs, lie in my tent and sleep;
It may be I shall raise you by-and-by
On business to my brother Cassius.
Var. So please you, we will stand and watch your pleasure.
Bru. I will not have it so: lie down, good sirs;
It may be I shall otherwise bethink me.—
[VAR. *and* CLAU. *lie down.*
Look, Lucius, here's the book I sought for so;
I put it in the pocket of my gown.
Luc. I was sure your lordship did not give it me.
Bru. Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?
Luc. Ay, my lord, an't please you.
Bru. It does, my boy:
I trouble thee too much, but thou art willing.
Luc. It is my duty, sir.
Bru. I should not urge thy duty past thy might;
I know young bloods look for a time of rest.

---

49. *Marching along by them, by them shall, &c.* As an illustration of the present passage, see Note 46, Act ii., and Note 34, Act iii. of this play.

50. *New-added.* This has been altered to 'new-aided,' and 'new-hearted;' but "new-added" appears to express 'reinforced,' 'having gained fresh and additional strength of numbers.'

51. *At the height, are ready to decline.* 'At the height of our advantage, are in position to decline;' as the tide inevitably ebbs when it has attained its highest point. The immediately following image of the "tide" gives this figurative effect to be understood in the present line.

52. *Is bound.* Here the word "bound" is used in accordance with the sense it bears in the marine technical expressions, 'weather-bound,' or 'wind-bound;' and therefore has admirable appropriateness to express 'held fast,' 'hemmed in.'

53. *Niggard.* A verb formed for his purpose here by Shakespeare, from a word ordinarily used as either a noun or an adjective, to express 'supply sparingly,' 'give in stinted measure.'

54. *Noble, noble Cassius.* The emphatic repetition of the word "noble" here has the effect, to our minds, of being not only an expression of perfect reconciliation and restored esteem, but also of being a kind of implied atonement for the hinted reflection upon Cassius's conduct in the passage referred to in Note 29 of this Act; and therefore goes far to support the propriety of retaining the original reading there.

55. *Knave.* Here, and a few speeches farther on, used for 'lad,' 'boy.' See Note 46, Act iii., "Merry Wives."

56. *O'er-watch'd.* 'Worn out with too much watching,' 'kept too long in wakeful attendance.'



Brutus. Speak to me what thou art.
Ghost. Thy evil spirit, Brutus. *Act IV. Scene III.*

Luc. I have slept, my lord, already.
Bru. It was well done; and thou shalt sleep again;
I will not hold thee long: if I do live,
I will be good to thee. [*Music, and a song.*
This is a sleepy tune:—Oh, murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music?—Gentle knave, good night;
I will not do thee so much wrong to wake thee:
If thou dost nod, thou break'st thy instrument;
I'll take it from thee; and, good boy, good night.[57]—
Let me see, let me see;—is not the leaf turn'd down
Where I left reading? Here it is, I think.
[*Sits down.*

The Ghost *of* CÆSAR *appears.*

How ill this taper burns![58]—Ha! who comes here?
I think it is the weakness of mine eyes

57. *I'll take it from thee; and, good boy, good night.* Very beautifully has Shakespeare introduced this gentle touch of Brutus's consideration for his young page—almost womanly in its kindly compunctious feeling—in a character such as he has drawn him: Marcus Brutus, the stoic philosopher, by study and avowed practice, bearing the tidings of his beloved wife's death with outward calm and fortitude: yet Marcus Brutus, according to his own man's nature, speaking with her in terms of tenderest affection, and thinking for his boy-page's natural drowsiness with forbearance and paternal softness.

58. *How ill this taper burns!* The ancient superstition that lights grew dim, or burned blue, at the approach of spectres, has been elsewhere turned to good account in imaginative effect by Shakespeare (see Note 34, Act v., "Richard III."); and in North's "Plutarch," narrating the present incident, mention is made of "the light of the lamp, that waxed very dim."

That shapes this monstrous apparition.
It comes upon me.—Art thou anything?
Art thou some god, some angel, or some devil,
That mak'st my blood cold, and my hair to stare?[59]
Speak[60] to me what thou art.

Ghost. Thy evil spirit, Brutus.

Bru. Why com'st thou?

Ghost. To tell thee thou shalt see me at Philippi.

Bru. Well;
Then I shall see thee again?

Ghost. Ay, at Philippi.

Bru. Why, I will see thee at Philippi, then.
[Ghost *disappears.*
Now I have taken heart thou vanishest:
Ill spirit, I would hold more talk with thee.—
Boy, Lucius!—Varro! Claudius!—Sirs, awake!—
Claudius!

Luc. The strings, my lord, are false.

Bru. He thinks he still is at his instrument.—
Lucius, awake!

Luc. My lord?

Bru. Didst thou dream, Lucius, that thou so criedst out?

Luc. My lord, I do not know that I did cry.

Bru. Yes, that thou didst: didst thou see anything?

Luc. Nothing, my lord.

Bru. Sleep again, Lucius.—Sirrah Claudius! Fellow thou, awake!

Var. My lord?

Clau. My lord?

Bru. Why did you so cry out, sirs, in your sleep?

Var., Clau. Did we, my lord?

Bru. Ay: saw you any thing?

Var. No, my lord, I saw nothing.

Clau. Nor I, my lord.

Bru. Go and commend me to my brother Cassius;
Bid him set on[61] his powers betimes before,
And we will follow.

Var., Clau. It shall be done, my lord.
[*Exeunt.*

ACT V.

SCENE I.—*The Plains of* PHILIPPI.

Enter OCTAVIUS, ANTONY, *and their Army.*

Oct. Now, Antony, our hopes are answered!
You said the enemy would not come down,
But keep the hills and upper regions;
It proves not so: their battles[1] are at hand;
They mean to warn[2] us at Philippi here,
Answering before we do demand of them.

Ant. Tut, I am in their bosoms, and I know
Wherefore they do it: they could be content
To visit other places; and come down
With fearful bravery,[3] thinking by this face[4]
To fasten in our thoughts that they have courage;
But 'tis not so.

Enter a Messenger.

Mess. Prepare you, generals:
The enemy comes on in gallant show;
Their bloody sign of battle is hung out,
And something to be done immediately.[5]

Ant. Octavius, lead your battle softly on,
Upon the left hand of the even field.

Oct. Upon the right hand I; keep thou the left.

Ant. Why do you cross me in this exigent?[6]

Oct. I do not cross you; but I will do so.[7]
[*March.*

59. *Stare.* 'Stand on end,' 'stick upright.'

60. *Speak.* Here used for 'declare,' 'proclaim,' 'describe,' 'explain.' See Note 73, Act ii., and Note 25, Act iii., "Henry VIII."

61. *Set on.* As a modern idiom, this is used to express 'excite to attack,' 'urge to opposition;' but here it is used to express 'set forward,' 'set out with,' 'send onward.'

1. *Battles.* Here used for 'battalions,' or 'embattled forces.' See Note 2, Act iv., "Henry V."

2. *Warn.* Sometimes, as here, used for 'summon.' See Note 51, Act i., "Richard III."

3. *Fearful bravery.* 'Secretly timid valour.'

4. *This face.* 'This show of courage.'

5. *Their bloody sign of battle is hung out, and something to be done, &c.* The construction is elliptical here; "is" before "hung" giving 'is' to be understood as repeated before "to be done." The allusion in the text is explained by a passage from North's "Plutarch:"—"The next morning by break of day, the signall of battell was set out in Brutus and Cassius campe, which was *an arming scarlet coate.*"

6. *Exigent.* An old form of 'exigence' or 'exigency.'

7. *But I will do so.* 'But I will take the right hand;' the construction being in accordance with Shakespeare's occasional mode of referring to the not immediately preceding antecedent. It is worth remarking also how completely here the dramatist has indicated the peremptory style with which Octavius, although still but a stripling of barely twenty years of age, bore himself towards Mark Antony at the present epoch. It has historical warrant; and Shakespeare has admirably maintained the characteristic effect, both in this play and in "Antony and Cleopatra."

Drum. *Enter* BRUTUS, CASSIUS, *and their* Army; LUCILIUS, TITINIUS, MESSALA, *and others.*

Bru. They stand, and would have parley.

Cas. Stand fast, Titinius: we must out and talk.

Oct. Mark Antony, shall we give sign of battle?

Ant. No, Cæsar, we will answer on their charge.
Make forth; the generals would have some words.

Oct. Stir not until the signal.

Bru. Words before blows:—is it so, countrymen?

Oct. Not that we love words better, as you do.

Bru. Good words are better than bad strokes, Octavius.

Ant. In your bad strokes, Brutus, you give good words:
Witness the hole you made in Cæsar's heart,
Crying, "Long live! hail, Cæsar!"

Cas. Antony,
The posture of your blows are yet unknown;[8]
But for your words, they rob the Hybla bees,[9]
And leave them honeyless.

Ant. Not stingless too.

Bru. Oh, yes, and soundless too;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.

Ant. Villains, you did not so, when your vile daggers
Hack'd one another in the sides of Cæsar:
You show'd your teeth like apes, and fawn'd like hounds,
And bow'd like bondmen, kissing Cæsar's feet;
Whilst traitor Casca, like a cur, behind
Struck Cæsar on the neck. Oh, you flatterers!

Cas. Flatterers!—Now, Brutus, thank yourself:
This tongue had not offended so to-day,
If Cassius might have rul'd.

Oct. Come, come, the cause: if arguing make us sweat,
The proof of it will turn to redder drops.
Look,—I draw a sword against conspirators;
When think you that the sword goes up again?—
Never, till Cæsar's three and thirty wounds[10]
Be well aveng'd; or till another Cæsar[11]
Have added slaughter to the sword of traitors.[12]

Bru. Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.

Oct. So I hope;[13]
I was not born to die on Brutus' sword.

Bru. Oh, if thou wert the noblest of thy strain,[14]
Young man, thou couldst not die more honourable.[15]

Cas. A peevish schoolboy, worthless of such honour,[16]
Join'd with a masker and a reveller!

Ant. Old Cassius still![17]

Oct. Come, Antony; away!—
Defiance, traitors, hurl we in your teeth:
If you dare fight to-day, come to the field;
If not, when you have stomachs.

[*Exeunt* OCTAVIUS, ANTONY, *and their* Army.

Cas. Why, now, blow wind, swell billow, and swim barque!
The storm is up, and all is on the hazard.

Bru. Ho, Lucilius! hark, a word with you.

Lucil. My lord?

[BRUTUS *and* LUCILIUS *converse apart.*

Cas. Messala,—

Mes. What says my general?

Cas. Messala,
This is my birth-day; as this very day[18]
Was Cassius born. Give me thy hand, Messala:
Be thou my witness that, against my will,
As Pompey was, am I compell'd to set

8. *The posture of your blows are yet unknown.* "Posture" is used to express 'mode of giving,' 'way of dealing,' 'manner of planting or placing;' as derived from the Latin, *positura*, 'a placing.' The false grammatical concord of "are" and "posture" is consistent with a practice licensed in Shakespeare's time. See Note 29, Act ii., "Romeo and Juliet."

9. *They rob the Hybla bees, &c.* 'They are so sweet as to seem composed of that which supplies the bees of Mount Hybla.' This is a scoff at Mark Antony's sugary and insinuating eloquence on the occasion of Cæsar's funeral. Hybla was a district of Sicily famed for excellent honey.

10. *Three and thirty wounds.* Historical authority gives 'three and twenty' as the number of Cæsar's death-wounds; but there was probably a larger number popularly traditional in England when Shakespeare wrote; as in Fletcher's play of "The Noble Gentleman," we find:—

> "So Cæsar fell, when in the Capitol
> They gave his body two and thirty wounds."

See Note 3, Act iii.

11. *Till another Cæsar.* Octavius here speaks of himself. Antony has just previously addressed him as "Cæsar;" and Brutus, in his next speech, also gives him this title.

12. *Have added slaughter to the sword of traitors.* 'Have been slain by the sword of the same traitors who killed the first Cæsar.'

13. *So I hope.* Meaning, 'I hope not to die by traitors' hands.' See Note 62, Act i., "As You Like It."

14. *Strain.* 'Race,' 'stock,' 'line' See Note 48, Act ii., "Much Ado."

15 *Honourable.* Although Shakespeare frequently uses adjectives for adverbs, yet we agree with Mr. Craik in thinking that here very probably Shakespeare wrote 'honorably' (or 'honorablie'); because the first Folio prints "honourable" in a passage in the "Third Part Henry VI.," Act iii., sc. 2, which, by the parallel passage in "The True Tragedie," is shown to have had 'honorablie' originally written therein; and because in all other instances he uses the word "honourably" where the adverbial form of the expression is intended.

16. *A peevish schoolboy, worthless of such honour.* Here "peevish" has the sense of 'weakly wayward,' 'foolishly wilful;' and "worthless" is used for 'unworthy.' See Note 3, Act v., "Two Gentlemen of Verona."

17. *Old Cassius still!* 'Just the same Cassius as ever!' always testy and opprobrious. See Note 23, Act ii., "Coriolanus."

18. *As this very day.* "As" is here used elliptically for 'as it were,' or 'as if on.'

Upon one battle all our liberties.
You know that I held Epicurus strong,
And his opinion: now I change my mind,
And partly credit things that do presage.
Coming from Sardis, on our former[19] ensign
Two mighty eagles fell; and there they perch'd,
Gorging and feeding from our soldiers' hands,
Who to Philippi here consorted us:
This morning are they fled away and gone;
And in their steads do ravens, crows, and kites,
Fly o'er our heads, and downward look on us,
As we were sickly prey: their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.

Mes. Believe not so.

Cas. I but believe it partly;
For I am fresh of spirit, and resolv'd
To meet all perils very constantly.[20]

Bru. Even so, Lucilius.[21]

Cas. Now, most noble Brutus,
The gods to-day stand friendly,[22] that we may,
Lovers in peace,[23] lead on our days to age!
But, since the affairs of men rest still incertain,[24]
Let's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together:
What are you, then, determinèd to do?

Bru. Even by the rule of that philosophy[25]
By which I did blame Cato for the death
Which he did give himself:—I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life:[26]—arming myself with patience
To stay the providence of some high powers
That govern us below.

Cas. Then, if we lose this battle,
You are contented to be led in triumph
Thorough the streets of Rome?

Bru. No, Cassius, no: think not, thou noble Roman,
That ever Brutus will go bound to Rome;
He bears too great a mind. But this same day
Must end that work the ides of March begun;[27]
And whether we shall meet again I know not.
Therefore our everlasting farewell take:[28]—
For ever, and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why, then, this parting was well made.

Cas. For ever, and for ever, farewell, Brutus!
If we do meet again, we'll smile indeed;
If not, 'tis true this parting was well made.

Bru. Why, then, lead on.—Oh, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end,
And then the end is known.—Come, ho! away!

[*Exeunt.*

SCENE II.—PHILIPPI. *The Field of Battle.*

Alarum. *Enter* BRUTUS *and* MESSALA.

Bru. Ride, ride, Messala, ride, and give these bills[29]
Unto the legions on the other side: [*Loud alarum.*
Let them set on at once; for I perceive
But cold demeanour in Octavius' wing,
And sudden push gives them the overthrow.
Ride, ride, Messala: let them all come down.

[*Exeunt.*

---

19. *Former.* This word was sometimes used for 'fore' or 'foremost.' Ritson quotes, in corroboration, a passage from Adlyngton's "Apuleius," 1596:—"First hee instructed me to sit at the table vpon my taile, and howe I should leape and daunce, holding vp my *former* feete."

20. *Constantly.* 'Firmly.' See Note 6, Act iii.

21. *Even so, Lucilius.* This is said by Brutus in reply to something that Lucilius has said to him, while they were talking apart. See Note 127, Act iv., "Winter's Tale."

22. *The gods to-day stand friendly.* 'May' is here elliptically understood before "the gods." See Note 48, Act v., "Timon of Athens."

23. *Lovers in peace.* "Lovers" is here used for 'friends.' See Note 64, Act iii.

24. *Rest still incertain.* "Incertain" has been changed by a few modern editors to 'uncertain;' but Shakespeare uses both forms of the word. See passages referred to in Note 24, Act iii., "Measure for Measure," and Note 33, Act i., "Two Gentlemen of Verona."

25. *Even by the rule of that philosophy, &c.* The construction in this speech is inconsecutive, and well represents a man rather deliberating with himself and pursuing an inward train of thought, than giving a direct answer to a question. Brutus feels that Cassius's inquiry implies, 'Do you mean to survive the shame of such a defeat, or shall you kill youself?' and he, instead of replying directly to an indirect question, gives, by way of rejoinder, expression to the debate going on in his own mind. Brutus's principles of Stoic philosophy, backed by his innate and instinctive feeling, dictate patient fortitude and calm trust; but his more conventional ideas of that which behoves a Roman to do in circumstances of disgrace overpower his better judgment, and in his very next speech he shows himself to be wholly swayed by them. Strikingly, in the character of Brutus, has the poet shown the dual nature that co-exists in most men: the higher and better self, with the less fine and exalted one; the true sense of right, with the narrowed and biased one; the noble, elevated, and free soul, with the prejudiced and stunted one.

26. *So to prevent the time of life.* 'So to anticipate the period at which our life is appointed to end.' "Prevent" is here used in its primitive sense, as derived from the Latin, *prævenire*, 'to come before;' and "the time of life," used to express 'the time at which life is destined to terminate,' is akin to the manner in which Shakespeare employs the same phrase to express the appointed term for duration of life. See Hotspur's next speech to the one referred to in Note 26, Act v., "First Part Henry IV."

27. *Begun.* Frequently used, by a grammatical licence, for 'began;' especially where the purposes of rhyme are to be served. See the concluding stanza of the clown's song at the end of "Twelfth Night."

28. *Take.* Here elliptically used for 'let us take,' or 'take we.'

29. *Bills.* What would now be called 'billets.' In North's "Plutarch" they are called 'little bills.' 'Brief written orders' are meant.



Antony. This was the noblest Roman of them all.
Act V. Scene V.

SCENE III.—*Another part of the Field.*

Alarum. Enter CASSIUS *and* TITINIUS.

Cas. Oh, look, Titinius, look, the villains fly!
Myself have to mine own turn'd enemy:
This ensign here of mine was turning back;[30]
I slew the coward, and did take it from him.

Tit. O Cassius, Brutus gave the word too early;
Who, having some advantage on Octavius,
Took it too eagerly: his soldiers fell to spoil,
Whilst we by Antony are all enclos'd.

Enter PINDARUS.

Pin. Fly farther off, my lord, fly farther off;
Mark Antony is in your tents, my lord:
Fly, therefore, noble Cassius, fly far off.

Cas. This hill is far enough.—Look, look, Titinius;
Are those my tents where I perceive the fire?

Tit. They are, my lord.

Cas. Titinius, if thou lov'st me,
Mount thou my horse, and hide thy spurs in him,
Till he have brought thee up to yonder troops,
And here again; that I may rest assur'd
Whether yond' troops are friend or enemy.

Tit. I will be here again, even with a thought.
[*Exit.*

Cas. Go, Pindarus, get higher on that hill;
My sight was ever thick; regard Titinius,
And tell me what thou not'st about the field.—
[PINDARUS *goes up.*

30 *This ensign here of mine, &c.* The present passage affords a marked instance of the word "ensign" bearing the double meaning of 'standard' and 'standard-bearer.' See Note 9, Act iii., "Tempest;" Note 39, Act iv, "First Part Henry IV.;" and Note 84, Act iii., "Henry V."

This day I breathèd first: time is come round,[31]
And where I did begin, there shall I end;
My life is run his compass.—Sirrah, what news?
Pin. [*Above.*] Oh, my lord!
Cas. What news?
Pin. [*Above.*] Titinius is enclosèd round about
With horsemen, that make to him on the spur;—
Yet he spurs on.—Now they are almost on him;—
Now, Titinius!—Now some 'light:—Oh, he 'lights too:—
He's ta'en;—[*shout*]—and, hark! they shout for joy.
Cas. Come down, behold no more.—
Oh, coward that I am, to live so long,
To see my best friend ta'en before my face!

PINDARUS *descends.*

Come hither, sirrah:
In Parthia did I take thee prisoner;
And then I swore thee, saving of thy life,
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath;
Now be a freeman; and, with this good sword,
That ran through Cæsar's bowels, search this bosom.
Stand not to answer: here, take thou the hilts;
And, when my face is cover'd, as 'tis now,
Guide thou the sword.—Cæsar, thou art reveng'd,
Even with the sword that kill'd thee. [*Dies.*
Pin. So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!
Far from this country Pindarus shall run,
Where never Roman shall take note of him.[32]
[*Exit.*

Re-enter TITINIUS *with* MESSALA.

Mes. It is but change, Titinius; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.
Tit. These tidings will well comfort Cassius.
Mes. Where did you leave him?
Tit. All disconsolate,
With Pindarus his bondman, on this hill.
Mes. Is not that he that lies upon the ground?
Tit. He lies not like the living. Oh, my heart!
Mes. Is not that he?
Tit. No, this was he, Messala,
But Cassius is no more.— Oh, setting sun,
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set,—
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.
Mes. Mistrust of good success hath done this deed.
Oh, hateful error, melancholy's child,
Why dost thou show to the apt thoughts of men
The things that are not? Oh, error, soon conceiv'd,
Thou never com'st unto a happy birth,
But kill'st the mother that engender'd thee!
Tit. What, Pindarus! where art thou, Pindarus?
Mes. Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears: I may say, thrusting it;
For piercing steel, and darts envenomèd,
Shall be as welcome to the ears of Brutus
As tidings of this sight.
Tit. Hie you, Messala,
And I will seek for Pindarus the while.
[*Exit* MESSALA.
Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear their shouts?
Alas! thou hast misconstru'd everything!
But, hold thee, take this garland on thy brow;
Thy Brutus bid me give it thee, and I
Will do his bidding.—Brutus, come apace,
And see how I regarded Caius Cassius.—
By your leave, gods:—this is a Roman's part:
Come, Cassius' sword, and find Titinius' heart.
[*Dies.*

Alarum. *Re-enter* MESSALA, *with* BRUTUS, *young* CATO, STRATO, VOLUMNIUS, *and* LUCILIUS.

Bru. Where, where, Messala, doth his body lie?
Mes. Lo, yonder; and Titinius mourning it.
Bru. Titinius' face is upward.
Cato. He is slain.
Bru. O Julius Cæsar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
In our own proper entrails. [*Low alarums.*
Cato. Brave Titinius!
Look, whe'r he have not crown'd dead Cassius!
Bru. Are yet two Romans living such as these?—
The last of all the Romans,[33] fare thee well!

31. *This day I breathèd first: time, &c.* These few musing words of Cassius always strike us with peculiarly impressive effect, as put into his mouth by Shakespeare, who himself died on his birth-day. The circumstance of the day of the battle being the anniversary of that on which Cassius was born, is recorded in North's "Plutarch:" but the dramatist turned it to account in his own poetical manner; a manner that has a strangely significant import, when we call to mind the dramatist's own fate.

32. *Take note of him.* Plutarch relates that Pindarus, after the death of Cassius, was never more heard of.

33. *The last of all the Romans.* Rowe changed "the last" to 'thou last' here; but we think that "the" gives more emphatic effect in the present passage, and is more probably what Shakespeare wrote. See also Note 27, Act v., "Third Part Henry VI."

It is impossible that ever Rome
Should breed thy fellow.—Friends, I owe more tears
To this dead man than you shall see me pay.—
I shall find time, Cassius, I shall find time.—
Come, therefore, and to Thassos[34] send his body:
His funerals[35] shall not be in our camp,
Lest it discomfort us.—Lucilius, come;—
And come, young Cato;—let us to the field.—
Labeo and Flavius, set our battles on:—
'Tis three o'clock; and, Romans, yet ere night
We shall try fortune in a second fight. [*Exeunt.*

SCENE IV.—*Another part of the Field.*

Alarum. Enter, fighting, Soldiers *of both Armies; then* BRUTUS, *young* CATO, LUCILIUS, *and others.*

Bru. Yet, countrymen, oh, yet hold up your heads!

Cato. What bastard doth not? Who will go with me?
I will proclaim my name about the field:—
I am the son of Marcus Cato, ho!
A foe to tyrants, and my country's friend;
I am the son of Marcus Cato, ho!
[*Charges the enemy.*

Bru. And I am Brutus, Marcus Brutus, I;
Brutus, my country's friend; know me for Brutus!
[*Exit, charging the enemy. Young* CATO *is overpowered, and falls.*

Lucil. Oh, young and noble Cato, art thou down?
Why, now thou diest as bravely as Titinius;
And mayst be honour'd, being Cato's son.

First Sold. Yield, or thou diest.

Lucil. Only I yield to die:
There is so much[36] that thou wilt kill me straight;
[*Offering money.*
Kill Brutus, and be honour'd in his death.

First Sol. We must not.—A noble prisoner!

Sec. Sold. Room, ho! Tell Antony, Brutus is ta'en.

First Sold. I'll tell the news:—here comes the general.

Enter ANTONY.

Brutus is ta'en, Brutus is ta'en, my lord.

Ant. Where is he?

Lucil. Safe, Antony; Brutus is safe enough:
I dare assure thee that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
When you do find him, or alive or dead,
He will be found like Brutus, like himself.

Ant. This is not Brutus, friend; but, I assure you,
A prize no less in worth: keep this man safe,
Give him all kindness: I had rather have
Such men my friends than enemies. Go on,
And see whe'r Brutus be alive or dead;
And bring us word unto Octavius' tent
How everything is chanc'd. [*Exeunt.*

SCENE V.—*Another part of the Field.*

Enter BRUTUS, DARDANIUS, CLITUS, STRATO, *and* VOLUMNIUS.

Bru. Come, poor remains of friends, rest on this rock.

Cli. Statilius show'd the torch-light; but, my lord,
He came not back: he is or ta'en or slain.

Bru. Sit thee down, Clitus: slaying is the word;
It is a deed in fashion. Hark thee, Clitus.
[*Whispering him.*

Cli. What! I, my lord? No, not for all the world.

Bru. Peace, then, no words.

Cli. I'll rather kill myself.

Bru. Hark thee, Dardanius. [*Whispers him.*

Dar. Shall I do such a deed?

Cli. O Dardanius!

Dar. O Clitus!

Cli. What ill request did Brutus make to thee?

Dar. To kill him, Clitus. Look, he meditates.

Cli. Now is that noble vessel full of grief,
That it runs over even at his eyes.

Bru. Come hither, good Volumnius; list a word.

Vol. What says my lord?

Bru. Why, this, Volumnius:
The ghost of Cæsar hath appear'd to me
Two several times by night,—at Sardis once,
And, this last night, here in Philippi fields:
I know my hour is come.

Vol. Not so, my lord.

34. *Thassos.* An island at no great distance from Philippi. The Folio misprints 'Tharsus' for "Thassos." Theobald's correction; shown to be right by the account of the circumstance in North's "Plutarch," which Shakespeare used as his historical authority.

35. *Funerals.* 'Funeral obsequies;' 'funereal ceremonies.' The word was formerly sometimes used in the plural.

36. *There is so much.* Here "so much" is used to express an unspecified sum, an indefinite amount of money. See Note 32, Act ii., "Timon of Athens."

Bru. Nay, I am sure it is, Volumnius.
Thou seest the world, Volumnius, how it goes;
Our enemies have beat us to the pit:
[*Low alarums.*
It is more worthy to leap in ourselves,
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together:
Even for that our love of old, I pray thee,
Hold thou my sword-hilts, whilst I run on it.[37]

Vol. That's not an office for a friend, my lord.
[*Alarum still.*

Cli. Fly, fly, my lord; there is no tarrying here.

Bru. Farewell to you;—and you;—and you, Volumnius.—
Strato, thou hast been all this while asleep;
Farewell to thee too, Strato.—Countrymen,
My heart doth joy, that yet, in all my life,
I found no man but he was true to me.
I shall have glory by this losing day,
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So, fare you well at once; for Brutus' tongue
Hath almost ended his life's history:
Night hangs upon mine eyes; my bones would rest,
That have but labour'd to attain this hour.
[*Alarum. Cry within,* "Fly, fly, fly!"

Cli. Fly, my lord, fly.

Bru. Hence! I will follow.
[*Exeunt* CLITUS, DARDANIUS, *and* VOLUMNIUS.
I pr'ythee, Strato, stay thou by thy lord:
Thou art a fellow of a good respect;
Thy life hath had some smatch[38] of honour in it:
Hold, then, my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato?

Stra. Give me your hand first: fare you well, my lord.

Bru. Farewell, good Strato.—Cæsar, now be still:[39]
I kill'd not thee with half so good a will.
[*He runs on his sword, and dies.*

Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA, LUCILIUS, *and Army.*

Oct. What man is that?

Mes. My master's man.—Strato, where is thy master?

Stra. Free from the bondage you are in, Messala:
The conquerors can but make a fire of him;
For Brutus only overcame himself,
And no man else hath honour by his death.

Lucil. So Brutus should be found.—I thank thee, Brutus,
That thou hast prov'd Lucilius' saying true.

Oct. All that serv'd Brutus, I will entertain them.[40]—
Fellow, wilt thou bestow thy time with me?

Stra. Ay, if Messala will prefer[41] me to you.

Oct. Do so, good Messala.

Mes. How died my master, Strato?

Stra. I held the sword, and he did run on it.

Mes. Octavius, then take him to follow thee,
That did the latest service to my master.

Ant. This was the noblest Roman of them all:
All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He only, in a general honest thought,
And common good to all, made one of them.
His life was gentle; and the elements
So mix'd in him,[42] that Nature might stand up
And say to all the world, "This was a man!"

Oct. According to his virtue let us use him,
With all respect and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, order'd honourably.—
So call the field to rest: and let's away,
To part[43] the glories of this happy day. [*Exeunt.*

37. *Hold thou my sword-hilts, whilst I run on it.* "Hilts" was formerly used as we now use "hilt;" and was treated as a noun singular.

38. *Smatch.* 'Smack,' 'savour,' 'taste,' 'flavour.' See Note 122, Act ii., "All's Well."

39. *Cæsar, now be still.* These few solemn words of expiatory deprecation, bidding the spirit of Cæsar be henceforth at peace, as well as the allusion contained in the exclamation, "O Julius Cæsar, thou art mighty yet!" &c., when Brutus beholds Cassius dead, serve strikingly to denote the abiding impression made upon the speaker's mind by the deed he has done, and by the apparition he has seen.

40. *Entertain them.* 'Receive them into my service.'

41. *Prefer.* This word is here used for 'recommend,' 'present for acceptance.' See Note 39, Act iv., "Midsummer Night's Dream."

42. *The elements so mix'd in him.* In reference to the belief which prevailed in Shakespeare's time that the due commixture of the four elements in a man's composition conduce to render him a perfect human being. See Note 20, Act ii., "Twelfth Night."

43. *To part.* Here used for 'to share,' 'to distribute duly,' 'to apportion;' 'to divide into just parts.'


MACBETH
F. W. ENTWORTH

DRAMATIS PERSONÆ.

DUNCAN, King of Scotland.
MALCOLM, DONALBAIN, } his Sons.
MACBETH, BANQUO, } Generals of the King's Army.
MACDUFF, LENNOX, ROSSE, MENTEITH, ANGUS, CAITHNESS, } Noblemen of Scotland.
FLEANCE, Son to Banquo.
SIWARD, Earl of Northumberland, General of the English Forces.
Young SIWARD, his Son.
SEYTON, an Officer attending on Macbeth.
Boy, Son to Macduff.
An English Doctor.
A Scotch Doctor.
A Soldier.
A Porter.
An Old Man.

Lady MACBETH.
Lady MACDUFF.
Gentlewoman attending on Lady Macbeth.
HECATE, and Three WITCHES.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.
The Ghost of BANQUO, and other APPARITIONS.

SCENE—*In the end of the Fourth Act, in* ENGLAND; *through the rest of the Play, in* SCOTLAND.

MACBETH.

ACT I.

SCENE I.—*An open Place.*

Thunder and lightning. Enter three Witches.

First Witch. When shall we three meet again
In thunder, lightning, or in rain?

Sec. Witch. When the hurlyburly's done,[2]
When the battle's lost and won.

Third Witch. That will be ere the set of sun.

First Witch. Where the place?

Sec. Witch. Upon the heath.

---

1. The first known printed copy of MACBETH is the one in the 1623 Folio; and there exists record of its performance in the MS. diary of Dr. Forman, preserved in the Ashmolean Museum, Oxford. Dr. Forman gives a circumstantial detail of the plot of the tragedy; and mentions the precise date when and where he saw it, in the opening words of the entry in his diary—"In 'Macbeth,' at the Globe, 1610, the 20th of April, Saturday, there was to be observed, first, how Macbeth and Banquo, two noblemen of Scotland, riding through a wood, there stood before them three women," &c. It is probable, however, that at the period of this performance, "Macbeth" had been written for some time past, and had been acted many times; because the words uttered during the vision of the eight kings, in Act iv., sc. 1—

"Some I see
That two-fold balls and treble sceptres carry"—

containing a direct allusion to the union of the three kingdoms of Great Britain by the accession of James I. to the throne of England, give reason to suppose that they were written at a time more nearly subsequent to the epoch when that union took place. James became King of England by the death of Elizabeth, 24th March, 1603, and made his entry into London on the 7th of May; the date of his proclamation was the 24th of October, 1604. But previously to his proclamation—indeed, but a few days after he had entered London—he had already conferred a favour on the theatrical company of which Shakespeare was a member; having on the 17th of May, 1603, granted a patent authorising the actors therein mentioned to perform plays not only at the Globe Theatre, Bankside, but in any part of the kingdom; and, farthermore, taking them into his royal pay and patronage, and calling them "the king's servants." It is presumable, therefore, that the compliment of taking a story from Scottish history for his subject, and of introducing the above acceptable allusion, was a piece of homage paid by the dramatist to King James soon after his becoming monarch of the united realm. Malone attempted to prove that "Macbeth" was written in 1606; grounding his argument upon two passages in the Porter's speech in Act ii., sc. 3—"Here's a farmer, that hanged himself on the expectation of plenty;" and "Here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven." The former passage was supposed by Malone to refer to the known cheapness of corn in the year 1606; and the latter, to refer to the advocacy of equivocation by Henry Garnet, superior of the order of Jesuits, on the occasion of his trial for being concerned in the Gunpowder Plot, which took place also in 1606. The deduction is ingenious; but we cannot think that it goes far towards establishing the exact date at which this tragedy was written, for the reasons that will be found given at greater length in Note 32, Act ii. However this may be, there seems to be certainty in placing the date of writing "Macbeth" between 1603 and 1610; with every probability that it was soon after the former-named year. Holinshed's "Chronicle" was the historical authority taken by Shakespeare for the incidents of this grandly-poetical drama; and it is most interesting to observe the admirable manner in which he has adopted, selected, arranged, and blended materials in producing one of his noblest works. He has taken a story from the most primitive and simple times, yet has treated it with refinement of composition that elevates the subject, while in nowise injuring the characteristic plainness of the epoch; a story of a murder, a regicide, yet coloured with a rich harmony of painting that glows in gorgeous poetic tints, though nowise embellishing or palliating vice; a story of a sordid witch-superstition, yet exalted into the region of imagination by touches of fancy that still spare no detail of squalor; a story of a chieftain and chieftainess in an era of rudest intellectual cultivation, yet endued with force of character, intelligence, ambition, that make them objects of profoundest moral and metaphysical speculation, while detracting nothing from their naturalness and appropriateness as beings who lived at that rude period. A marvel at once of simplest fitness and loftiest achievement is the superb tragedy of "Macbeth."

2. *The hurlyburly's done.* Henry Peacham, in his "Garden of Eloquence," 1577, explains the word "hurlyburly" to mean 'an uprore and tumultuous stirre;' in More's "Utopia," translated by Ralphe Robinson, 1551, we find—"All this busy prẽparance to war, whereby so many nations for his sake should be brought into a troublesome *hurleyburley*, when all his coffers were emptied, his treasures wasted, and his people destroyed;" and in Holinshed—"There were such *hurlie burlies* kept in every place, to the great danger of overthrowing the whole state of all government in this land."

Third Witch. There to meet with Macbeth.
First Witch. I come, Graymalkin![3]
All. Paddock calls:[4]—anon!—
Fair is foul, and foul is fair:
Hover through the fog and filthy air.
[Witches *vanish.*

SCENE II.—*A Camp near* FORES.

Alarum within. *Enter* DUNCAN, MALCOLM, DONALBAIN, LENNOX, *with* Attendants, *meeting a bleeding* Soldier.

Dun. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.
Mal. This is the sergeant,[5]
Who, like a good and hardy soldier, fought
'Gainst my captivity.—Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.
Sold. Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald
(Worthy to be a rebel,—for, to that,[6]
The multiplying villanies of nature
Do swarm upon him) from the western isles
Of kerns and gallowglasses is supplied;[7]
And fortune, on his damnèd quarry smiling,[8]
Show'd like a rebel's wench: but all's too weak:
For brave Macbeth (well he deserves that name),
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion,
Carv'd out his passage till he fac'd the slave;
Which ne'er shook hands,[9] nor bade farewell to him,
Till he unseam'd him from the nave to the chops,
And fix'd his head upon our battlements.
Dun. Oh, valiant cousin! worthy gentleman!
Sold. As whence the sun 'gins his reflection,
Shipwrecking storms and direful thunders break;[10]
So from that spring, whence comfort seem'd to come,
Discomfort swells. Mark, King of Scotland, mark:
No sooner justice had, with valour arm'd,
Compell'd these skipping kerns to trust their heels,
But the Norweyan lord, surveying vantage,
With furbish'd arms and new supplies of men,
Began a fresh assault.
Dun. Dismay'd not this
Our captains, Macbeth and Banquo?
Sold. Yes;
As sparrows eagles, or the hare the lion.[11]
If I say sooth,[12] I must report they were
As cannons overcharg'd with double cracks;[13]
So they, doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorise[14] another Golgotha,
I cannot tell:—
But I am faint, my gashes cry for help.
Dun. So well thy words become thee as thy wounds;
They smack of honour both.—Go get him surgeons. [*Exit* Soldier, *attended.*
Who comes here?

---

3. *Graymalkin.* An old name for a cat, as "paddock" was for a toad. In Scot's "Discoverie of Witchcraft" (1584), there is a passage that serves to illustrate the one in the text—"Some say, they [witches] can keepe devils and spirits, in the likeness of todes and cats."

4. *Paddock calls:—anon!* Pope assigned these words to the Second Witch, making the remainder, "Fair is foul," &c., to be spoken by the three witches in concert: and certainly there seems great probability that only the concluding couplet was intended to be said by them all, as a kind of chorus.

5. *Sergeant.* A term formerly not implying the subaltern officer now so called; but a man performing a special feudal military service, in rank next to an esquire.

6. *For, to that.* This has been explained by some to mean 'for, in addition to that;' while others affirm that "for, to that" means no more than 'for that,' or 'cause that.' We think it more probable that here "for, to that" is an elliptical phrase, expressing 'for, to that end,' 'for, to that purpose,' or 'for, as tending naturally to that effect.'

7. *Of kerns and gallowglasses is supplied.* "Of" is here used for 'with.' See Note 64, Act i., "Richard III." For an explanation of "kerns and gallowglasses," see Note 82, Act iv., "Second Part Henry VI."

8. *Fortune, on his damnèd quarry smiling.* "Quarry" has been changed to 'quarrel' in this passage by Hanmer and others; but inasmuch as Shakespeare elsewhere uses the word "damned" to express 'doomed' or 'condemned,' and as "quarry" meant a heap of slaughtered game (see Note 28, Act i., "Coriolanus"), we take the passage to signify—'Fortune, smiling temporary encouragement upon Macdonwald's herd of fellows doomed to become a heap of slaughtered creatures.' The fact that "quarry" also signified the offal portion of the venison just killed which was thrown to the hounds, contributes to confirm our belief that here the original word "quarry" is what the poet wrote; because it is as if, by implication, he called them 'a heap of carrion.' That Shakespeare has these largely inclusive epithets, and that he employs boldly poetical expressions of anticipative signification, we have shown in several instances. See, among many others, Note 48, Act iv., "Julius Cæsar;" and Note 29, Act v., "Romeo and Juliet."

9. *Which ne'er shook hands.* "Which" is here used for 'who,' and refers to Macbeth, not to the "slave:" in Shakespeare's mode of allowing a relatively-used pronoun sometimes to refer to the not immediately preceding antecedent.

10. *Direful thunders break.* The first Folio omits the needful verb at the conclusion of this line; the second Folio prints 'breaking;' and Pope gave "break" as the probably right word, which we adopt.

11. *As sparrows eagles, or the hare the lion.* "Dismay'd," in the previous speech, gives 'dismay' before "eagles," and 'dismays' before "the lion," to be elliptically understood.

12. *If I say sooth.* 'If I speak the truth.' See Note 91, Act iv., "Winter's Tale."

13. *Cracks.* Here used for 'reports,' 'explosions.' This is one of the many small and familiar words to which Shakespeare gives dignity and force by his mode of using them. See Note 3, Act iii., "Tempest." In the present play he uses the word "crack" again with even more strong and even solemn effect. See Note 29, Act iv.

14. *Memorise.* 'Make memorable,' 'commemorate.' See Note 39, Act iii., "Henry VIII."



Macbeth. Speak, if you can;—what are you?
First Witch. All hail, Macbeth! hail to thee, thane of Glamis!

Act I. Scene III.

Mal. The worthy thane of Rosse.
Len. What a haste looks through his eyes! So should he look
That seems to speak things strange.[15]

Enter ROSSE.

Rosse. God save the king!
Dun. Whence cam'st thou, worthy thane?
Rosse. From Fife, great king;
Where the Norweyan banners flout the sky
And fan our people cold.
Norway himself, with terrible numbers,
Assisted by that most disloyal traitor
The thane of Cawdor, began a dismal conflict;
Till that Bellona's bridegroom,[16] lapp'd in proof,[17]
Confronted him with self-comparisons,[18]
Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit: and, to conclude,
The victory fell on us;—
Dun. Great happiness!
Rosse. That now
Sweno, the Norways' king, craves composition;
Nor would we deign him burial of his men
Till he disbursèd, at Saint Colmès-inch,[19]
Ten thousand dollars to our general use.
Dun. No more that thane of Cawdor shall deceive
Our bosom interest:—go pronounce his present death,
And with his former title greet Macbeth.
Rosse. I'll see it done.
Dun. What he hath lost, noble Macbeth hath won. [*Exeunt.*

SCENE III.—*A Heath.*

Thunder. Enter the three Witches.

First Witch. Where hast thou been, sister?
Sec. Witch. Killing swine.
Third Witch. Sister, where thou?
First Witch. A sailor's wife had chestnuts in her lap,
And mounch'd, and mounch'd, and mounch'd:—
"Give me," quoth I:
"Aroint[20] thee, witch!" the rump-fed ronyon[21] cries.
Her husband's to Aleppo gone, master o' the Tiger:[22]
But in a sieve I'll thither sail,[23]
And, like a rat without a tail,[24]
I'll do, I'll do, and I'll do.
Sec. Witch. I'll give thee a wind.[25]

15. *That seems to speak things strange.* 'That seems about to speak strange things,' 'that appears to be on the eve of announcing strange tidings.' The mode of using "seems" here is peculiar; as is the one pointed out in Note 92, Act i., "Romeo and Juliet."

16. *Bellona's bridegroom.* "Bellona" is the goddess of war; and Rosse calls Macbeth her "bridegroom," as a poetically-honouring title.

17. *Lapp'd in proof.* 'Encased in armour of proof.'

18. *Confronted him with self-comparisons.* 'Met him with competitive strokes of the self-same force as those he gave,' 'dealt him blows of equal might to his own.'

19. *Colmès-inch.* Now called 'Inch-comb.' It is a small island in the Frith of Forth, with an abbey upon it dedicated to St. Columb. "Inch," or 'inse,' in Erse, means 'island.'

20. *Aroint.* This word is probably derived from the Latin *averruncо*, 'I drive away evil;' and employed to mean 'begone,' 'stand off,' 'avoid,' 'avaunt.' Various other derivations have been suggested; but we think the above is the most probable, because old exorcists and witch-suppressors were in the habit of using Latin terms in their adjurations. Dr. Johnson met with an old print representing St. Patrick visiting the infernal regions and putting the devils to great confusion; one of whom is driving away a crowd of the condemned, with a label issuing out of his mouth bearing these words—'Out, out, Arongt:' which word, being probably an antique form of "aroint," comes even nearer to the Latin word, which we believe to be its original root. Nares mentions that the expression is still used in Cheshire; where, if the cow press too close to the dairy-maid who is milking her, she will give the animal a push, saying at the same time, 'Roint thee!' by which she means, 'Stand off.' There is also a North-country proverb—'*Rynt ye, witch!* quoth Bessie Locket to her mother.'

21. *The rump-fed ronyon.* Formerly the cooks in large establishments claimed as perquisites the fat and chump-ends of the meat; therefore the epithet in the text is applied by the witch to the sailor's wife as a fleer at her being so poor as to have nothing to feed upon but offal and refuse bits. "Ronyon" means a scurvy wretch. See Note 17, Act iv., "Merry Wives."

22. *To Aleppo gone, master o' the Tiger.* Sir W. C. Trevelyan has remarked that in "Hakluyt's Voyages" there are several letters and journals of a voyage made to *Aleppo* in the ship *Tiger*, of London, in the year 1583.

23. *In a sieve I'll thither sail.* A pamphlet concerning the "Life and Death of Dr. Fian, a Notable Sorcerer," 1591, and describing a conspiracy of 200 witches with Dr. Fian to "bewitch and drowne" King James in the sea, contains this passage: "They altogether went by sea, each one in a riddle or *sieve*, and went in the same very substantially with flaggons of wine, making merry and drinking by the way in the same riddles or *sieves*." Reginald Scot, in his "Discoverie of Witchcraft," 1584, says it was believed that witches "could sail in an egg shell, a cockle or mussel shell, through and under the tempestuous seas."

24. *Like a rat without a tail.* Among other preposterous popular beliefs respecting witches, it was supposed that though a witch could assume the form of any animal she pleased, the tail would still be wanting.

25. *I'll give thee a wind.* This offer of a wind as a free gift is accepted as a kindness, because witches were supposed to make it an article of traffic. Witness, among other quotations that have been cited to prove this, a passage from Summers's "Last Will and Testament," 1600:—

> "In Ireland and in Denmark both,
> *Witches* for gold will *sell* a man *a wind*,
> Which, in the corner of a napkin wrapp'd,
> Shall blow him safe unto what coast he will."

Also an account written in Sir Walter Scott's own graphic style, and given in Lockhart's "Life of Scott" (1845), chap. xxx., p. 276, showing that the custom alluded to in the text survived to a much later date. 'Off Stromness [Orkneys], 17th August, 1814.—We clomb, by steep and dirty lanes, an eminence rising above the town, and commanding a fine view. An old hag lives in a wretched cabin on this height, and subsists by selling winds. Each captain of a merchantman, between jest and earnest, gives the old woman sixpence, and she boils her kettle to procure a favourable gale. She was a miserable figure, upwards of ninety,

First Witch. Thou art kind.
Third Witch. And I another.
First Witch. I myself have all the other;
And the very ports they blow,[26]
All the quarters that they know
I' the shipman's card.[27]
I'll drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:[28]
Weary seven-nights nine times nine
Shall he dwindle, peak, and pine:[29]
Though his bark cannot be lost,
Yet it shall be tempest-tost.—
Look what I have.
Sec. Witch. Show me, show me.
First Witch. Here I have a pilot's thumb,
Wreck'd as homeward he did come.
[*Drum within.*
Third Witch. A drum, a drum!
Macbeth doth come.
All. The weird[30] sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine, and thrice to mine,
And thrice again, to make up nine:
Peace!—the charm's wound up.

Enter MACBETH *and* BANQUO.

Macb. So foul and fair a day[31] I have not seen.
Ban. How far is't call'd to Fores?[32]—What are these
So wither'd, and so wild in their attire,
That look not like th' inhabitants o' the earth,
And yet are on't?—Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips:—you should be women,
And yet your beards forbid me to interpret
That you are so.
Macb. Speak, if you can;—what are you?
First Witch. All hail,[33] Macbeth! hail to thee, thane of Glamis![34]
Sec. Witch. All hail, Macbeth! hail to thee, thane of Cawdor!
Third Witch. All hail, Macbeth, that shalt be king hereafter!
Ban. Good sir, why do you start; and seem to fear
Things that do sound so fair?—I' the name of truth,
Are ye fantastical,[35] or that indeed
Which outwardly ye show? My noble partner

she told us, and dried up like a mummy. A sort of clay-coloured cloak, folded over her head, corresponded in colour to her corpse-like complexion. Fine light-blue eyes, and nose and chin that almost met, and a ghastly expression of cunning, gave her quite the effect of Hecate. . . . . We left our Pythoness, who assured us there was nothing evil in the intercession she was to make for us, but that we were only to have a fair wind through the benefit of her prayers. She repeated a sort of rigmarole, which I suppose she had ready for such occasions; and seemed greatly delighted and surprised with the amount of our donation, as everybody gave her a trifle, our faithful Captain Wilson making the regular offering on behalf of the ship. So much for buying a wind."

26. *And the very ports they blow.* 'To' is elliptically understood after "blow."

27. *I' the shipman's card.* It has been proposed to add 'to show' here, in order to complete the line and rhyme; but the imperfect rhyming and unequal metre to be traced at intervals throughout the speeches of the witches, appear to us to be so marked as to prove that they are intentional on the part of the dramatist; giving characteristic ruggedness and uncouthness to that which is uttered by these unhallowed creatures. "The shipman's card" is the mariner's compass; or, more strictly, the paper on which the points of the wind are marked.

28. *Forbid.* Here used in the sense of 'forespoken,' 'bewitched;' under a spell or charm. 'A forbodin fellow' is a Scottish term for an unhappy fellow.

29. *Sleep shall neither night nor day, &c. . . . . Shall he dwindle, peak, and pine.* In Holinshed Shakespeare found a hint for these witch-spells; for, speaking of the witchcraft practised against King Duff, the chronicler says, that a witch was found roasting upon a wooden broach an image of wax at the fire, resembling in feature the king's person; and "as the image did waste afore the fire, so did the bodie of the king break forth in sweat: and as for the words of the inchantment, they served to keepe him *still waking from sleepe.*"

30. *Weird.* Spelt in the Folio sometimes 'weyward,' sometimes 'weyard.' The word "weird" is derived from the Saxon, *wyrd*, a fate, or witch; and signifies 'fatal,' 'prophetic.' Shakespeare derived the expression in the text from Holinshed, who says, "The common opinion was, that these women were either *the weird sisters*, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromanticall science, bicause everie thing came to passe as they had spoken."

31. *So foul and fair a day.* By these words we think Shakespeare indicates the effect of fair weather overcast and rendered foul by the witches' spells. Their appearance is always accompanied by thunder; they meet in thunder, lightning, and rain; they control the elements, vend the winds, and revel in storm and tempest. The commotion produced in the air by their unholy incantations, and the discord of good marred by evil which they delight to promote, are indicated by somewhat similar words, where they previously chant in grim chorus—

"Fair is foul, and foul is fair:
Hover through the fog and filthy air."

32. *How far is 't call'd to Fores?* The Folio misprints 'Soris' for "Fores" here; shown to be right by the passage in Holinshed which recounts the circumstance of Macbeth and Banquo's meeting the witches on their way "towards *Fores*, where the king then lay." By these few words, the dramatist contrives to denote the place where the incident takes place, to open the scene naturally and easily, and to mark the moment emphatically when the witches are first beheld by their human encounterers.

33. *All hail.* "Hail" is derived from the Anglo-Saxon *hael*, or hál, meaning 'hale,' 'whole,' or 'healthy;' and "all hail" is a salutation equivalent to the Latin *ave* or *salve*, 'God save you!'

34. *Thane of Glamis.* The thaneship of Glamis was the ancient inheritance of Macbeth's family. The castle where they lived is still standing; and was in late years the residence of the Earl of Strathmore.

35. *Fantastical.* 'Creatures of fantasy or imagination.'

You greet with present grace, and great prediction
Of noble having[36] and of royal hope,
That he seems rapt[37] withal:—to me you speak not:
If you can look into the seeds of time,
And say which grain will grow, and which will not,
Speak, then, to me, who neither beg nor fear
Your favours nor your hate.[38]

First Witch. Hail!

Sec. Witch. Hail!

Third Witch. Hail!

First Witch. Lesser than Macbeth, and greater.

Sec. Witch. Not so happy, yet much happier.

Third Witch. Thou shalt get kings, though thou be none:
So, all hail, Macbeth and Banquo!

First Witch. Banquo and Macbeth, all hail!

Macb. Stay, you imperfect speakers, tell me more:
By Sinel's death[39] I know I am thane of Glamis;
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you. [Witches *vanish.*

Ban. The earth hath bubbles, as the water has,
And these are of them:—whither are they vanish'd?

Macb. Into the air; and what seem'd corporal melted
As breath into the wind.—Would they had stay'd!

Ban. Were such things here as we do speak about?
Or have we eaten on the insane root[40]
That takes the reason prisoner?

Mac. Your children shall be kings.

Ban. You shall be king.

Macb. And thane of Cawdor too,—went it not so?

Ban. To the selfsame tune and words.—Who's here?

Enter ROSSE *and* ANGUS.

Rosse. The king hath happily receiv'd, Macbeth,
The news of thy success: and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend[41]
Which should be thine or his: silenc'd with that,[42]
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as tale,
Came post with post;[43] and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

Ang. We are sent
To give thee, from our royal master, thanks;
Only to herald thee into his sight,
Not pay thee.

Rosse. And, for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor:
In which addition,[44] hail, most worthy thane!
For it is thine.

Ban. What! can the devil speak true?

Macb. The thane of Cawdor lives: why do you dress me
In borrow'd robes?

Ang. Who was the thane lives yet;
But under heavy judgment bears that life

36. *Having.* 'Possession,' 'fortune,' 'estate.' See Note 34, Act ii., "Timon of Athens."

37. *Rapt.* Here and elsewhere used by Shakespeare to express 'transported;' 'in a state of mental abstraction,' 'in a fit of strongly excited impression.'

38. *Who neither beg nor fear your favours nor your hate.* 'Who neither beg your favours nor fear your hate.' See Note 42, Act v., "Coriolanus."

39. *By Sinel's death.* Holinshed mentions "Sinell, the thane of Glamis," as being Macbeth's father.

40. *Eaten on the insane root.* Here "on" is used for 'of.' See Note 23, Act i., "Henry VIII." It is conjectured that Shakespeare, in the present passage, had thought of one that occurs in Batman's "Commentary *de Propriet. Rerum*"—"Henbane . . . . is called *insana*, mad, for the use thereof is perillous, for if it be eate or dronke, it breedeth madnesse, or slow lykenesse of sleepe. Therefore this hearb is called commonly *Mirr-Lithum*, for it taketh away wit and reason."

41. *His wonders and his praises, &c.* 'His wonder and his admiration at your deeds struggle with desire to express themselves in laudation towards yourself instead of remaining within his own breast;' or, 'his wonder at your deeds and his desire to praise you for them contend for mastery within him.'

42. *Silenc'd with that.* 'Remaining silently absorbed in that wonder and admiration.'

43. *As thick as tale, came post with post.* The Folio misprints 'can' for "came." Rowe's correction. He also changed "tale" to 'hail;' but when we remember that Shakespeare uses "thick" to express 'rapidly' (see Note 52, Act ii., "Second Part Henry IV."), and "tales" in reference to the sense it bears of 'reckoned numbers' (see Note 46, Act iii., "Midsummer Night's Dream"), we believe that here "as thick as tale" means 'as quickly as counting,' 'as rapidly in succession as could be counted.' Baret explains *Crebritas literarum* by 'the often sending or *thick* coming of letters;' while Milton and Dryden both employ the word "tale" in the sense of 'score taken,' or 'number reckoned.' Milton has—

> "And every shepherd tells his *tale*,
> Under the hawthorn in the dale."

Dryden has—

> "Both number twice a day the milky dams,
> And once she takes the *tale* of all the lambs."

We think, moreover, that the image of successive numbers reckoned quickly one after the other accords far better with the arrival of many posts rapidly following each other, than the image of fast down-coming hail would do; and therefore we believe "as thick as tale" to be what Shakespeare wrote in the present passage.

44. *In which addition.* 'In which title.' See Note 97, Act i., "Coriolanus."



Banquo. Look, how our partner's rapt. *Act I. Scene III.*

Which he deserves to lose. Whether he was
combin'd
With those of Norway, or did line[45] the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wreck, I know not;
But treasons capital, confess'd, and prov'd,
Have overthrown him.
Macb. [*Aside.*] Glamis, and thane of Cawdor;
The greatest is behind.—[*Aloud.*] Thanks for
your pains.—
Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promis'd no less to them?
Ban. That, trusted home,[46]
Might yet enkindle[47] you unto the crown,
Besides the thane of Cawdor.[48] But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths:
Win us with honest trifles, to betray us
In deepest consequence.—
Cousins, a word, I pray you.
Macb. [*Aside.*] Two truths are told,[49]

45. *Line.* Here used to express 'strengthen,' 'reinforce,' 'support,' 'sustain.' See Note 54, Act ii., "First Part Henry IV."

46. *That, trusted home.* 'That oracle trusted fully.' See Note 23, Act v., "All's Well."

47. *Enkindle.* 'Incite,' 'stimulate' (see Note 25, Act i., "As You Like It"); 'fire you with the hope of attaining.'

48. *Besides the thane of Cawdor.* Here, and in the preceding speech, "thane" is used elliptically for 'thaneship' or 'title of thane.'

49. *Two truths are told.* Steevens and Malone complain that it is not stated how the former of these "truths" has been *fulfilled;* proceeding to discuss the witch's first salutation as if it were intended to be a *prediction.* But it appears to us that Macbeth is dwelling upon the point of whether the titles by which the witches have saluted him are *true,* and not thinking of them all as *prophetic.* He knows that he is already thane of Glamis, he learns that he has just been created thane of Cawdor, and he tests the probability of the truth that may lie in the

As happy prologues to the swelling act
Of the imperial theme.—[*Aloud.*] I thank you, gentlemen.—
[*Aside.*] This supernatural soliciting[50]
Cannot be ill; cannot be good:—if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature? Present fears[51]
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,[52]
Shakes so my single state of man,[53] that function
Is smother'd in surmise;[54] and nothing is
But what is not.[53]

Ban. Look, how our partner's rapt.[66]

Macb. [*Aside.*] If chance will have me king, why, chance may crown me,
Without my stir.

Ban. New honours come upon him,
Like our strange garments, cleave not to their mould[57]
But with the aid of use.

Macb. [*Aside.*] Come what come may,
Time and the hour[58] runs through the roughest day.

Ban. Worthy Macbeth, we stay upon your leisure.[59]

Macb. Give me your favour:[60]—my dull brain was wrought
With things forgotten.[61] Kind gentlemen, your pains
Are register'd where every day I turn
The leaf to read them.[62]—Let us toward the king —

[*Aside to* BAN.] Think upon what hath chanc'd; and, at more time,
The interim having weigh'd it,[63] let us speak
Our free hearts each to other.

Ban. Very gladly.

Macb. Till then, enough.—Come, friends.

[*Exeunt.*

SCENE IV.—FORES. *A Room in the Palace.*

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, *and* Attendants.

Dun. Is execution done on Cawdor? Are not
Those in commission[64] yet return'd?

Mal. My liege,
They are not yet come back. But I have spoke
With one that saw him die: who did report,
That very frankly he confess'd his treasons;
Implor'd your highness' pardon; and set forth
A deep repentance: nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death,[65]
To throw away the dearest thing he ow'd,[66]
As 'twere a careless trifle.

Dun. There's no art
To find the mind's construction in the face:[67]
He was a gentleman on whom I built
An absolute trust.

Enter MACBETH, BANQUO, ROSSE, *and* ANGUS.

Oh, worthiest cousin![68]
The sin of my ingratitude even now

"shalt be *king* hereafter" by his knowledge of the verity that lies in the "two truths" already "told."

50. *Soliciting.* Here used for 'prompting,' 'urging upon the attention.'

51. *Present fears.* 'Objects of fear actually present.' See Note 36, Act ii., "Julius Cæsar."

52. *Fantastical.* 'A circumstance of the fantasy or imagination.' See Note 35 of this Act.

53. *My single state of man.* "Single" is here used in the sense of 'imperfect,' 'fallible,' 'weak,' 'simple' (see Note 54, Act i., "Second Part Henry IV."); and "state of man" is 'realm of man,' 'constitutional condition of man,' 'component conformation as a human being.' See Note 7, Act ii., "Coriolanus;" and Note 15, Act ii., "Julius Cæsar."

54. *Function is smother'd in surmise.* 'My mental and bodily powers are absorbed in contemplation of a possible future.'

55. *Nothing is but what is not.* 'Nothing is palpably before me but that which does not yet exist,' 'Nothing seems real to me but that which is as yet unreal,' 'I can see nothing of the actual things around me, my mind being so occupied with visions of what may hereafter happen.'

56. *Rapt.* 'Involved in a state of abstraction,' 'carried away into a fit of thought and absence of mind.' See Note 37 of this Act.

57. *Cleave not to their mould.* 'They' is elliptically understood before "cleave."

58. *Time and the hour.* An idiomatic and pleonastic phrase, in use among early English writers; as its counterpart, *il tempo e l'ora*, is among Italian writers. In the present passage its signification is equivalent to 'Time and the hour destined to witness a special event,' 'Time and the hour appointed for a pre-ordained event.'

59. *We stay upon your leisure.* 'We attend upon your will to depart,' 'we wait but for your convenience to go.' See Note 55, Act v., "Coriolanus."

60. *Give me your favour.* 'Give me your favourable construction,' 'Give me your indulgence.'

61. *My dull brain was wrought with things forgotten.* "Wrought" is here used for 'working,' 'toiling,' 'occupied.'

62. *Register'd where every day I turn the leaf to read them.* Macbeth poetically refers to his mind as a memorandum-book, where he keeps a record of his friends' courtesies and kindly deeds. See Note 39, Act iv., "Second Part Henry IV."

63. *The interim having weigh'd it.* 'The interim having allowed of its being deliberately considered,' or 'duly balanced in our minds.'

64. *Are not those in commission.* The first Folio prints 'or' for "are." Corrected in the second Folio.

65. *As one that had been studied in his death.* 'Like one that had perfectly studied the part he was to play in dying with firmness and penitence.'

66. *Ow'd.* 'Owned.'

67. *To find the mind's construction in the face.* 'To discover the mode of construing the inward mind by the exterior demonstration of the face.'

68. *Oh, worthiest cousin!* Duncan and Macbeth were the sons of two sisters, Beatrice and Doada, daughters to Malcolm, the previous King of Scotland.

Was heavy on me: thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserv'd;
That the proportion both of thanks and payment
Might have been mine![69] only I have left to say,
More is thy due than more than all can pay.[70]

Macb. The service and the loyalty I owe,
In doing it, pays itself.[71] Your highness' part
Is to receive our duties: and our duties
Are to your throne and state, children and servants;
Which do but what they should, by doing everything
Safe toward your love and honour.[72]

Dun. Welcome hither:
I have begun to plant thee, and will labour
To make thee full of growing.—Noble Banquo,
That has no less deserv'd, nor must be known,
No less to have done so: let me infold thee,
And hold thee to my heart.

Ban. There if I grow,
The harvest is your own.

Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow.—Sons, kinsmen, thanes,
And you whose places are the nearest, know,
We will establish our estate upon
Our eldest, Malcolm; whom we name hereafter
The Prince of Cumberland:[73] which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers.—From hence to Inverness,[74]
And bind us farther to you.

Macb. The rest is labour, which is not us'd for you:
I'll be myself the harbinger, and make joyful
The hearing of my wife with your approach;
So, humbly take my leave.

Dun. My worthy Cawdor!

Macb. [*Aside.*] The Prince of Cumberland! that is a step,[75]
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see. [*Exit.*

Dun. True, worthy Banquo,—he is full so valiant;[76]
And in his commendations I am fed,—
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman.[77] [*Flourish. Exeunt.*

SCENE V.—INVERNESS. *A Room in* MACBETH'S *Castle.*

Enter Lady MACBETH, *reading a letter.*

Lady M. They met me in the day of success; and I have learned by the perfectest report,[78] they have more in them than mortal knowledge. When I burned in desire to question them farther, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives[79] from the king, who all-hailed me, "Thane of Cawdor;" by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with "Hail, king that shalt be!" This have I thought good to deliver thee, my dearest partner of greatness, that thou might'st not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.

---

69. *That the proportion both of thanks and payment might have been mine.* The word "mine" has been suspected of error here; but we think that the sentence bears this interpretation:—'I would thou hadst deserved less, that the satisfaction might have been mine of knowing that my thanks and rewards were better proportioned to thy merit than now they can be.'

70. *More is thy due than more than all can pay.* 'More is thy due than could be repaid by even more than all that I can give thee.'

71. *The service and the loyalty I owe, in doing it, pays itself.* Here "service" and "loyalty" are treated as one and the same thing, and therefore referred to by "it" and "itself," instead of by a plural pronoun. See Note 73, Act iii., "Timon of Athens."

72. *By doing everything safe toward your love and honour.* "Safe" has here been variously interpreted: Blackstone altering "your" to 'you,' and affirming that "safe" bears the same sense in this passage that '*sauf*' does in the form of doing homage during the feudal times:—'*Sauf la foy que je doy a nostre Seignor le roy;*' and Upton alleging that here "safe" is used, adverbially, for 'safely.' We incline to think that here "safe" is employed adjectively, meaning 'productive of security;' as it is in Philippians iii. 1: "To write the same things to you, to me indeed is not grievous, but for you it is *safe*." And therefore we take the passage in the text to signify, 'by doing everything productive of security toward you whom we love and honour,' or 'by doing everything that tends to secure and promote your love and honour.'

73. *The Prince of Cumberland.* The crown of Scotland was in early times not strictly hereditary; and when a successor was declared in the lifetime of a king (as was sometimes the case), the title of Prince of Cumberland was conferred upon him in token of his appointment. Cumberland was then held in fief of the English crown.

74. *From hence to Inverness.* This royal visit to Macbeth's castle has historical authority; and it was customary for the king to make an annual progress through his dominions, sojourning at the mansions of his nobles.

75. *That is a step.* Macbeth being, equally with Duncan, the grandson of the late monarch, considered that his claims to the throne were set aside by this nomination of Malcolm to be heir to the crown; and it acts as a fresh incentive to his meditated deed.

76. *True, worthy Banquo,—he is full so valiant.* These words are said by Duncan in reply to something which has been said by Banquo in praise of Macbeth's valour, while conversing apart during Macbeth's soliloquy. The proneness of the latter to fall into abstracted self-communing throughout these first scenes serves forcibly to depict the tumult of his mind; so engrossed with its subject of secret debate, that it positively cannot disengage itself therefrom, but causes him to fall into perpetually recurring fits of soliloquising even in the presence of others.

77. *It is a peerless kinsman.* See Note 76, Act ii., "Second Part Henry IV."

78. *By the perfectest report.* 'From the most reliable information.'

79. *Missives.* Here used for 'messengers.'

Glamis thou art, and Cawdor; and shalt be
What thou art promis'd: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition; but without
The illness[80] should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'dst have, great Glamis,
That which cries, "Thus thou must do, if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone." Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical[81] aid doth seem
To have[82] thee crown'd withal.

Enter an Attendant.

What is your tidings?

Atten. The king comes here to-night.

Lady M. Thou'rt mad to say it:
Is not thy master with him? who, were 't so,
Would have inform'd for preparation.

Atten. So please you, it is true:—our thane is coming:
One of my fellows had the speed of him;
Who, almost dead for breath,[83] had scarcely more
Than would make up his message.

Lady M. Give him tending;
He brings great news. [*Exit* Attendant.
The raven himself is hoarse[84]
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal[85] thoughts, unsex me here;
And fill me, from the crown to the toe, top-full
Of direst cruelty! make thick my blood,
Stop up the access and passage to remorse;
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it![86] Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless[87] substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke[88] of hell,
That my keen knife[89] see not the wound it makes,
Nor heaven peep through the blanket of the dark,[90]
To cry, "Hold, hold!"[91]

Enter MACBETH.

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present,[92] and I feel now
The future in the instant.

Macb. My dearest love,
Duncan comes here to-night.

80. *Illness.* Here used for 'badness,' 'evilness.'

81. *Metaphysical.* In Shakespeare's time this word was used to express 'supernatural' or 'preternatural.'

82. *Seem to have.* An idiom used by Shakespeare to express 'appear to wish,' 'make show of desiring,' 'give token of wishing.' See the passage referred to in Note 39, Act i., "All's Well."

83. *Who, almost dead for breath.* 'Want of' is elliptically understood between "for" and "breath." See Note 33, Act i., "Henry V."

84. *The raven himself is hoarse, &c.* Lady Macbeth, hearing that the messenger has scarcely breath to announce the king's arrival, follows up the thought by saying to herself, 'Ay, all who proclaim that advent may naturally be wanting in voice; the very bird that hath the harshest of notes is hoarse,' &c.

85. *Mortal.* Here, and elsewhere, used by Shakespeare for 'deadly.' See Note 81, Act iii., "Twelfth Night."

86. *Nor keep peace between the effect and it.* The first Folio prints 'hit' for "it" here; corrected in the third Folio. Perhaps we should rather say *modernised* than *corrected*; for 'hit' was an old form of "it." See Note 52, Act v., "All's Well," for a similar first Folio use of 'hit' as a form of "it;" the present passage serving to confirm the propriety of our adopted reading there. The word "peace" in the present passage has been suspected of error, Johnson proposing that it should be changed to 'pace;' but by "keep peace" the effect is produced of 'mediate,' 'suspend proceedings,' 'check hostilities,' and therefore of hindering achievement.

87. *Sightless.* Here, and in the passage referred to in Note 118 of the present Act, used to express 'unseen,' 'invisible.' Elsewhere Shakespeare employs it in the sense of 'unsightly' (see Note 8, Act iii., "King John"); and these instances afford an example of the licence with which he uses words ending in "less." See also Note 32, Act iv., "Timon of Athens."

88. *Pall thee in the dunnest smoke.* "Pall" has been explained by some to mean 'a robe of state;' and by others has been derived from the Latin *palliare*, to 'invest,' 'clothe,' 'wrap,' or 'cover.' We think that it is one of Shakespeare's poetically coined verbs from nouns to express 'cover as with a funereal pall.' It will hardly be believed that "dunnest" has been objected to as a *mean* epithet (!); to our minds it has an even superbly impressive effect, in its dark, shadowy grimness.

89. *That my keen knife.* "Knife," in the present day sounding more familiar than would seem to befit the language of tragedy, was formerly a usual name for a 'dagger.' See Note 19, Act iv., "Romeo and Juliet."

90. *The blanket of the dark.* Here is another of those familiar expressions which trouble fastidious commentators, causing them to suspect error and propose so-called emendation; but which to poets and poetical appreciators seem fraught with grand simplicity. See Note 39, Act v., "Merchant of Venice," and Note 13 of the present Act.

91. "*Hold, hold!*" This was the phrase formally and solemnly used when parting combatants. In Bellay's "Instructions for the Wars," 1589, we find that the old military laws declared capital punishment to be the penalty for "whosoever shall strike stroke at his adversary, either in the heat or otherwise, if a third do cry *hold*, to the intent to part them; except that they did fight a combat in a place enclosed; and then no man shall be so hardy as to bid *hold*, but the general."

92. *This ignorant present.* 'This present moment unacquainted with the existence of that which hereafter will exist.' "Ignorant" here includes the sense of 'unpossessed of' as well as 'unacquainted with,' 'unconscious of,' 'unknowing.' The phrase is one of Shakespeare's finely succinct elliptical expressions, which the meddlers with his phraseology would fain deprive us of by diluting it into 'this ignorant present time.'

Lady M. And when goes hence?
Macb. To-morrow, as he purposes.
Lady M. Oh, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters:—to beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under it. He that's coming[93]
Must be provided for: and you shall put
This night's great business into my despatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.
Macb. We will speak farther.
Lady M. Only look up clear;
To alter favour[94] ever is to fear:
Leave all the rest to me. [*Exeunt.*

SCENE VI.—INVERNESS. *Before the Castle.*

Hautboys. Servants *of* MACBETH *attending. Enter* DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSSE, ANGUS, *and* Attendants.

Dun. This castle hath a pleasant seat;[95] the air
Nimbly and sweetly recommends itself
Unto our gentle senses.[96]
Ban. This guest of summer,
The temple-haunting martlet,[97] does approve,[98]
By his lov'd mansionry, that the heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coigne of vantage,[99] but this bird
Hath made his pendent bed and procreant cradle:
Where they most breed and haunt, I have observ'd,
The air is delicate.

Enter Lady MACBETH.

Dun. See, see, our honour'd hostess!—
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God yield[100] us for your pains,
And thank us for your trouble.[101]
Lady M. All our service
In every point twice done, and then done double,
Were poor and single business[102] to contend
Against those honours deep and broad, wherewith
Your majesty loads our house: for those of old,
And the late dignities[103] heap'd up to them,
We rest your hermits.[104]
Dun. Where's the thane of Cawdor?
We cours'd him at the heels, and had a purpose
To be his purveyor;[105] but he rides well;
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.
Lady M. Your servants ever

---

93. *He that's coming.* By this hard abstract expression, going even beyond her husband's plain mention of the king by his simple name of "Duncan," how strikingly does the dramatist denote Lady Macbeth's character, and her tact in avoiding direct nomination of their intended victim by any title that may remind her partner of the claims he has upon their respect and hospitality as king and guest!

94. *Favour.* 'Aspect,' 'appearance,' 'look,' 'countenance.' See Note 86, Act i., "Julius Cæsar."

95. *Seat.* Here used for 'site,' 'situation.'

96. *Unto our gentle senses.* Sir Joshua Reynolds, upon the present passage, has a graceful note, which comes with double effect from an artist. He says: "This short dialogue between Duncan and Banquo, whilst they are approaching the gates of Macbeth's castle, has always appeared to me a striking instance of what in painting is termed repose. . . . The subject of this quiet and easy conversation gives that repose so necessary to the mind after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds."

97. *Martlet.* Misprinted 'barlet' in the Folio. Rowe's correction. See Note 47, Act ii., "Tempest."

98. *Approve.* Here used for 'prove,' 'testify.' See Note 80, Act iii., "All's Well."

99. *Coigne of vantage.* 'Advantageous corner,' 'convenient nook.' At the opening of Act v., sc. 4, "Coriolanus," Menenius says, "See you yond' *coigne* o' the Capitol,—yond' *corner-stone?*"

100. *God yield.* This is probably the same expression and has the same meaning as the phrase "God 'ild," explained in Note 91, Act iii., "As You Like It." In all the four passages where Shakespeare uses this phrase, the Folio prints it differently; thus:—

"Goddild you for your last companie."
"As You Like It," Act iii., sc. 3.

"God'ild you, sir, I desire you of the like."
"As You Like It," Act v., sc. 4.

"Shall bid God-eyld vs for your paines."
"Macbeth," Act i., sc. 6.

"Well, God dil'd you."—"Hamlet," Act iv., sc. 5.

The question has been mooted whether the abbreviated phrase meant 'God yield,' meaning 'God reward,' or 'God shield,' meaning 'God protect;' but we do not believe that it bears the latter sense, because wherever Shakespeare has "God shield" he employs it to express 'God forbid.'

101. *For your trouble.* This passage has been pronounced "undoubtedly obscure." We think it is a delicately-worded, royal compliment, to this effect: 'We ourselves have sometimes felt the love shown us by our subjects to be a trouble, but, knowing its source, we have thanked it as love; by this I show you how you shall invoke a blessing on our heads, and thank us for the trouble we give you, since it proceeds from our love towards you.'

102. *Poor and single business.* Here "single" is not only used in its sense of 'weak,' 'feeble,' 'ineffectual' (see Note 53 of this Act); it has also antithetical effect in juxtaposition with "double" in the previous line.

103. *Late dignities.* 'Lately conferred dignities.' See Note 52, Act ii., "Henry V."

104. *Hermits.* Beadsmen (see Note 3, Act i., "Two Gentlemen of Verona"); persons dedicated to constant prayer on your behalf.

105. *Purveyor.* Here used for 'precursor,' 'one that arrives before, or first.'

Have theirs, themselves, and what is theirs, in compt,[106]
To make their audit at your highness' pleasure,
Still to return your own.
Dun. Give me your hand;
Conduct me to mine host: we love him highly,
And shall continue our graces towards him.
By your leave, hostess. [*Exeunt.*

SCENE VII.—INVERNESS. *A Passage Room in the Castle.*

Hautboys and torches. Enter, and pass over, a Sewer,[107] *and divers* Servants *with dishes and service. Then enter* MACBETH.

Macb. If it were done when 'tis done,[108] then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence,[109] and catch,
With his surcease, success;[110] that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,[111]—
We'd jump the life to come.[112] But in these cases,
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice[113]
Commends[114] the ingredients of our poison'd chalice
To our own lips. He's here in double trust:[115]
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties[116] so meek, hath been
So clear in his great office,[117] that his virtues
Will plead like angels, trumpet-tongu'd, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, hors'd
Upon the sightless couriers of the air,[118]
Shall blow the horrid deed in every eye,
That tears shall drown the wind.[119]—I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on the other.[120]—

Enter Lady MACBETH.

How now! what news?
Lady M. He has almost supp'd:[121] why have you left the chamber?
Macb. Hath he ask'd for me?
Lady M. Know you not he has?
Macb. We will proceed no farther in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.
Lady M. Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,

---

106. *In compt.* Here used to express 'in trust;' 'that which is to be accounted for.' See Note 12, Act ii., "Timon of Athens."

107. *A sewer.* An officer, whose duty it was to place the dishes on the table. From the French *asseoir*, meaning 'to place.'

108. *If it were done when 'tis done.* 'If it were done with when 'tis done,' 'if it were concluded when 'tis accomplished.' One of Shakespeare's paradoxically framed sentences, replete with meaning. See Notes 55 and 70 of this Act.

109. *Trammel up the consequence.* A "trammel" was a net in which birds or fish were caught; and 'trammels' were shackles in which horses' legs were placed when they were taught to pace; therefore Shakespeare uses the verb to "trammel" for 'impede' or 'obviate.' "Up" is here employed to give an effect of completeness or thoroughness. See Note 66, Act iv., "King John."

110. *And catch, with his surcease, success.* "Catch" is here used for 'ensure,' 'securely obtain;' "his" used for 'its' in reference to "assassination" includes the effect of reference to the man who is to be assassinated; "surcease" means 'cessation,' 'stop' (see Note 11, Act iv., "Romeo and Juliet"); and "success" is here employed in its sense of 'that which follows or ensues,' 'issue,' 'consequence,' while also including the sense of 'successful termination' as implying impunity. See Note 122, Act i., "All's Well."

111. *This bank and shoal of time.* The Folio gives 'schoole' for "shoal." Theobald's correction.

112. *We'd jump the life to come.* 'We'd risk the life to come.' See Note 27, Act iii., "Coriolanus."

113. *This even-handed justice.* It has been proposed to change "this" to 'thus;' but "this" is here used as it is in the passage referred to in Note 42, Act ii., "First Part Henry IV."

114. *Commends.* Here used in the sense of 'commits,' 'directs.' See passage referred to in Note 7, Act v., "All's Well."

115. *He's here in double trust.* There has been no mention of any one by name in this speech; yet with what pointed significance of effect the pronoun "he" is here used! See Note 84, Act i., "Richard III."

116. *Faculties.* Here used for 'sovereign powers,' 'royal prerogatives,' 'rights of dominion.'

117. *So clear in his great office.* "Clear" is used in the sense of 'pure,' 'free from blemish,' 'immaculate.'

118. *The sightless couriers of the air.* For "sightless" see Note 87 of the present Act. "Couriers of the air" is a poetical term for the winds.

119. *Tears shall drown the wind.* A metaphor founded upon the suspension of wind by a shower of rain.

120. *And falls on the other.* In the present passage "sides," in the penultimate line, allows 'side' to be elliptically understood after "other;" according to a mode of construction occasionally used by Shakespeare. See, among many other instances, Note 43, Act iii., "Second Part Henry IV."

121. *He has almost supp'd.* Observe here again the dramatic effect of "he" thus used.

Letting "I dare not" wait upon "I would,"
Like the poor cat i' the adage ?[122]
Macb. Pr'ythee, peace :
I dare do all that may become a man ;
Who dares do more is none.[123]
Lady M. What beast was 't, then,[124]
That made you break this enterprise to me ?
When you durst do it, then you were a man ;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere,[125] and yet you would make both :
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me :
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.
Macb. If we should fail ?
Lady M. We fail !
But screw your courage to the sticking-place,[126]
And we'll not fail. When Duncan is asleep
(Whereto the rather shall his day's hard journey
Soundly invite him), his two chamberlains[127]
Will I with wine and wassail so convince,[128]
That memory, the warder[129] of the brain,
Shall be a fume, and the receipt of reason
A limbeck only :[130] when in swinish sleep
Their drenchèd natures lie as in a death,
What cannot you and I perform upon
Th' unguarded Duncan ? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell ?[131]
Macb. Bring forth men-children only ;
For thy undaunted mettle should compose
Nothing but males. Will it not be receiv'd,
When we have mark'd with blood those sleepy two
Of his own chamber, and us'd their very daggers,
That they have done 't ?
Lady M. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death ?
Macb. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show :
False face must hide what the false heart doth know. [*Exeunt.*

ACT II.

SCENE I.—INVERNESS. *Court within* MACBETH'S *Castle.*

Enter BANQUO, *preceded by* FLEANCE *with a torch.*

Ban. How goes the night, boy ?
Fle. The moon is down ; I have not heard the clock.
Ban. And she goes down at twelve.
Fle. I take 't, 'tis later, sir.
Ban. Hold, take my sword :—there's husbandry[1] in heaven,
Their candles are all out :[2]—take thee that too.—
A heavy summons lies like lead upon me,
And yet I would not sleep :—merciful powers,
Restrain in me the cursèd thoughts that nature
Gives way to in repose !—Give me my sword.—
Who's there ?

122. *Like the poor cat i' the adage.* A version of the adage here alluded to is to be found in Heywood's "Proverbs," 1566 : "The cat would eate fishe, but would not wet her feete."

123. *Who dares do more is none.* The Folio misprints 'no' for "do." Rowe's correction.

124. *What beast was 't, then, that, &c.* It has been proposed to change "beast" to 'boast' or 'baseness ;' but here, as in more than a dozen other instances, Shakespeare uses "beast" as an antithesis to "man." See Note 82, Act iv., "Timon of Athens."

125. *Adhere.* Employed instead of 'cohere.' See Note 58, Act iii., "Twelfth Night."

126. *Screw your courage to the sticking-place.* A metaphorical phrase, taken from "screwing" up the chords of a stringed instrument to their requisite tension ; when the peg remains fast in its "sticking-place," or place whence it is not to recede.

127. *His two chamberlains.* This incident is taken from Holinshed's account of King Duffe's murder by Donwald ; and, indeed, it is interesting, in reading the old chronicle, to observe from what different portions of the history Shakespeare has here and there culled morsels which he has appropriated, brought together, and turned to choicest account, in his tragedy of "Macbeth."

128. *With wine and wassail so convince.* "Wassail" is here used for 'feasting' (see Note 88, Act v., "Love's Labour's Lost"); and "convince" for 'overcome,' 'overpower,' 'subdue.' See Note 152, Act v., "Love's Labour's Lost."

129. *Warder.* 'Guard,' 'sentinel.'

130. *The receipt of reason a limbeck only.* "Receipt" is here used for 'recipient' or 'receptacle ;' and "limbeck" (a colloquially corrupted form of 'alembic') is a vessel through which distilled liquors pass, in the state of fume or vapour.

131. *Quell.* 'Murder ;' from the Saxon *quellan*, to kill.

1. *Husbandry.* Here used for 'thrift,' 'economy,' 'prudence.' See Note 35, Act ii., "Timon of Athens."

2. *Their candles are all out.* This is the third passage in which Shakespeare uses the homely word "candles" as an epithet for the stars. See Note 65, Act iii., "Romeo and Juliet."



Lady Macbeth. Alack, I am afraid they have awak'd,
And 'tis not done.

Act II. Scene II.



Macbeth. Look on 't again I dare not.
Lady Macbeth. Infirm of purpose !
Give me the daggers. *Act II. Scene II.*

Enter MACBETH, *and a* Servant *with a torch.*

Macb. A friend.

Ban. What! sir, not yet at rest? The king's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices:[3]
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.[4]

Macb. Being unprepar'd,
Our will became the servant to defect;[5]
Which else should free have wrought.

Ban. All's well. —
I dreamt last night of the three weird sisters:[6]

3. *Sent forth great largess to your offices.* "Largess" means 'bounty,' 'donations.' See Note 98, Act i., "Richard II." "Offices" was altered by Rowe to 'officers;' but the "offices" of a mansion are the rooms where the household servants assemble, and therefore the phrase conveys effect of the largess being sent to Macbeth's household retainers generally.

4. *And shut up in measureless content.* Here "shut up" has been explained to mean either 'closed,' 'concluded,' 'terminated his speech,' or 'retired for the night by shutting himself up into his room;' but we think, considering the manner in which Shakespeare generally uses the expression "shut up," that here it means 'enclosed,' 'enfolded,' 'wrapped,' 'enveloped,' and that 'is' is elliptically understood before "shut up." The phrase appears to us to be a somewhat similarly figurative mode of expressing the king's pleased state of mind by saying 'and is *wrapped* in measureless content;' as the phrase, "I am *wrapp'd* in dismal thinkings" is used in "All's Well," Act v., sc. 3, to express the speaker's uneasy state of mind.

5. *Our will became, &c.* 'Our desire to duly welcome the king was made subservient to our defective state of preparation; otherwise our willingness should have more efficiently demonstrated itself.' "Which" refers to "will," not to "defect;" in Shakespeare's mode of allowing a relatively-used pronoun to refer to a not immediately preceding antecedent.

6. *I dreamt last night, &c.* These words serve to illustrate those which Banquo has just previously said in soliloquy: "And yet I would not sleep," &c. It is evident that his last night's dream has suggested "cursed thoughts" from which his

To you they have show'd some truth.
Macb. I think not of them:
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.
Ban. At your kind'st leisure.
Macb. If you shall cleave to my consent,—when 'tis,[7]
It shall make honour for you.
Ban. So I lose none
In seeking to augment it, but still keep
My bosom franchis'd, and allegiance clear,
I shall be counsell'd.
Macb. Good repose the while!
Ban. Thanks, sir: the like to you!
[*Exeunt* BANQUO *and* FLEANCE.
Macb. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.—
[*Exit* Servant.
Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee:—
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat oppressèd brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest: I see thee still;
And on thy blade and dudgeon[8] gouts[9] of blood,
Which was not so before.—There's no such thing:[10]
It is the bloody business which informs
Thus to mine eyes.—Now o'er the one half world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates[11]
Pale Hecate's offerings; and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl 's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides,[12] towards his design
Moves like a ghost.—Thou sure and firm-set earth,[13]
Hear not my steps, which way they walk,[14] for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it.—Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.[15]
[*A bell rings.*
I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell. [*Exit.*

honourable waking sense revolts; and his praying against even the involuntary temptation presented to his mind during sleep presents fine moral contrast with Macbeth's lying words, "I think not of them," and his deliberately pursued purpose in spite of all occasional inward promptings to desist.

7. *If you shall cleave to my consent,—when 'tis.* "Consent" is here used in the sense of 'agreement' (see Note 17, Act ii., "As You Like It," and Note 13, Act v., "Second Part Henry IV."), 'agreed opinion;' the sentence meaning, 'If you will adopt and adhere to my opinion,—when my mind is made up.' Macbeth purposely expresses himself vaguely and imperfectly.

8. *And on thy blade and dudgeon.* "Dudgeon" is here used for the 'haft' or 'handle' of a dagger. Bishop Wilkins explains a dudgeon dagger to be "a dagger whose handle is made of the root of box." The Scottish daggers had generally handles made of box-wood. Torriano has "a *Scotch* or *dudgeon haft* dagger." Therefore there is peculiar appropriateness in putting this word into Macbeth's mouth.

9. *Gouts.* 'Drops;' French, *gouttes*.

10. *There's no such thing.* Dr. Bucknill, whose professional acquaintance with every variety of excited and diseased brain entitles his opinion on the subject to the highest respect, says in his admirable volume, "The Psychology of Shakespeare" (1859), "The dagger-scene is an illustration of Shakespeare's finest psychological insight: an hallucination of sight resulting from the high-wrought nervous tension of the regicide, and 'the present horror of the time,' and typifying in form the dread purpose of his mind; impressed upon his senses, but rejected by his judgment; recognised as a morbid product of mental excitement, and finally its existence altogether repudiated, and the bloody business of the mind made answerable for the foolery of the senses."

11. *The curtain'd sleep; witchcraft celebrates.* Davenant, in his altered version of "Macbeth," inserted 'now' before "witchcraft" here; and Steevens proposed to change "sleep" to 'sleeper,' in order that the regular number of feet might be given in this line. But we have pointed out several passages where Shakespeare has lines containing either redundant or defective metre, if judged by strict metrical rule (see Notes 49 and 50, Act iii., "Coriolanus"); and we think that the present may be of them.

12. *With Tarquin's ravishing strides.* The Folio has 'sides' instead of "strides." Pope's correction. The expression, "ravishing strides" is in conformity with Shakespeare's occasionally elliptical mode of using epithets (see Note 28, Act iv., "Henry VIII."), meaning 'strides of a ravisher.'

13. *Thou sure and firm-set earth.* The Folio misprints 'sowre' for "sure."

14. *Which way they walk.* The Folio gives 'they may,' instead of "way they," here.

15. *Words to the heat of deeds too cold breath gives.* The false grammatical concord, permitted when Shakespeare wrote, here affords scope for the needed rhyme. See Note 8 Act v., "Julius Cæsar."

SCENE II.—*The Same.*

Enter Lady MACBETH.

Lady M. That which hath made them drunk hath made me bold;
What hath quench'd them hath given me fire.—
Hark!—Peace!
It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good-night.—He is about it:

The doors are open; and the surfeited grooms
Do mock their charge with snores: I have drugg'd their possets,[16]
That death and nature do contend[17] about them,
Whether they live or die.

Macb. [*Within.*] Who's there? what, ho!

Lady M. Alack, I am afraid they have awak'd,
And 'tis not done:—the attempt, and not the deed,
Confounds us.—Hark!—I laid their daggers ready;
He could not miss them.—Had he not resembled
My father as he slept, I had done 't.—My husband!

Re-enter MACBETH.

Macb. I have done the deed.—Didst thou not hear a noise?

Lady M. I heard the owl scream and the crickets cry.
Did not you speak?

Macb. When?

Lady M. Now.

Macb. As I descended?

Lady M. Ay.

Macb. Hark![18]—
Who lies i' the second chamber?

Lady M. Donalbain.

Macb. [*Looking on his hands.*] This is a sorry sight.

Lady M. A foolish thought, to say a sorry sight.

Macb. There's one did laugh in's sleep, and one cried "Murder!"
That they did wake each other: I stood and heard them:
But they did say their prayers, and address'd them
Again to sleep.

Lady M. There are two lodg'd together.

Macb. One cried, "God bless us!" and "Amen," the other;
As they had seen me with these hangman's hands.
Listening their fear, I could not say, "Amen,"
When they did say, "God bless us."

Lady M. Consider it not so deeply.

Macb. But wherefore could not I pronounce "Amen"?
I had most need of blessing, and "Amen"
Stuck in my throat.

Lady M. These deeds must not be thought
After these ways; so, it will make us mad.

Macb. Methought I heard a voice cry, "Sleep no more!
Macbeth does murder sleep,"—the innocent sleep,
Sleep that knits up the ravell'd sleave[19] of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

Lady M. What do you mean?[20]

Macb. Still it cried, "Sleep no more!" to all the house:
"Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more,—Macbeth shall sleep no more!"

Lady M. Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things.—Go get some water,
And wash this filthy witness from your hand.—
Why did you bring these daggers from the place?
They must lie there: go carry them; and smear
The sleepy grooms with blood.

Macb. I'll go no more:
I am afraid to think what I have done;
Look on 't again I dare not.

Lady M. Infirm of purpose!
Give me the daggers: the sleeping and the dead

16. *Possets.* See Note 24, Act v., "Merry Wives." The several uses made by the dramatist in this scene of the custom which prevailed formerly of taking a night-draught before retiring to rest, are worthy of remark. Macbeth, wholly engrossed with his contemplated deed, says to the servant, "Bid thy mistress, when my drink is ready, she strike upon the bell;" using the signal as a mere summons to his bloody act. Lady Macbeth swallows her portion as that which shall give her nerve and firmness for her task; while the cup prepared for the already "surfeited grooms" is "drugg'd" to make all doubly secure.

17. *Death and nature do contend.* "Nature" is here used for 'natural strength,' 'native constitution.' See Note 68, Act i., "All's Well."

18. *Hark!* The poetry of this exclamation, as Shakespeare has employed it in this appalling scene, has been strangely vulgarised into bare matter of fact by theatrical representation, which usually accompanies this exclamation of Macbeth by a clap of stage thunder. It appears to us that Macbeth's "Hark!" here is of a piece with Lady Macbeth's "Hark!" which she twice utters just before. It is put into both their mouths to denote the anxious listening, the eager sensitive ears, the breathless strain with which each murderous accomplice hearkens after any sound that they dread should break the silence of night. She answers her own ejaculation, in the first place, by observing that "it was the owl that shriek'd;" and, in the second place, by "I laid their daggers ready;" showing that she is tracking (by her ear) the progress made by her husband, his steps, his descent from the death-chamber: then he, after coming to her, also exclaims, "Hark!"—adding, as the shudder subsides with which he has gasped it forth, "Who lies i' the second chamber?" showing that he too is listening for *possible sounds*, and not listening to actual ones. The word, to our thinking, expressively indicates that susceptibility to a sound that may at any instant come, which obtains possession of those engaged in a perilous deed—perilous to body and soul—and causes them to bid themselves hush and hearken to what they fancy might be heard but for the beating of their own heart and the already busy whispers of their own conscience.

19. *Sleave.* 'Raw silk,' 'unwrought silk;' sometimes called 'floss silk.'

20. *What do you mean?* Wonderfully characteristic is this inquiry on the part of Lady Macbeth. Utterly unable to follow the flights of overwrought fancy which shake her imaginative and impressionable husband, she interrupts him with this amazed exclamation. The mental effect produced by their deed upon each of these partners in guilt is indeed a profound metaphysical study.

Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal;
For it must seem their guilt.

[*Exit. Knocking heard.*

Macb. Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here? ha! they pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnardine,[21]
Making the green[22]—one red.

Re-enter Lady MACBETH.

Lady M. My hands are of your colour; but I shame
To wear a heart so white. [*Knocking.*] I hear a knocking
At the south entry:—retire we to our chamber:
A little water clears us of this deed:
How easy is it, then![23] Your constancy
Hath left you unattended.[24]—[*Knocking.*] Hark! more knocking:
Get on your nightgown, lest occasion call us,
And show us to be watchers:—be not lost
So poorly in your thoughts.

Macb. To know my deed, 'twere best not know myself.[25] [*Knocking.*
Wake Duncan with thy knocking! I would thou couldst![26] [*Exeunt.*

SCENE III.—*The Same.*

Enter a Porter. *Knocking heard.*

Porter. Here's a knocking indeed! If a man were porter of hell-gate, he should have old[27] turning the key. [*Knocking.*] Knock, knock, knock! Who's there,[28] i' the name of Beelzebub? Here's a farmer,[29] that hanged himself on the expectation of plenty: come in time;[30] have napkins[31] enow about you; here you'll sweat for't.—[*Knocking.*] Knock, knock! Who's there, in the other devil's name? Faith, here's an equivocator,[32] retiring to rest—the dark hours for the commission of the murder—should be supposed to have elapsed ere the now entrance of Macduff to attend upon the king's awakening; and, in the second place, its repulsively coarse humour serves powerfully to contrast, yet harmonise, with the base and gory crime that has been perpetrated. Shakespeare's subtleties of harmony in contrast are among his most marvellous powers; and we venture to think that this Porter scene is one of these subtleties. See Note 43, Act iv., "Romeo and Juliet."

---

21. *Incarnardine.* A magnificently poetic verb; formed from the Italian word *incarnardino*, 'carnation or flesh colour.'

22. *Making the green—one red.* The Folio prints, 'making the green one, red.' The mode of printing the line which is adopted in our text was first suggested by Murphy; and we think it advisable that the disjunction of "green" and "one" should be thus marked, in order to designate unmistakably what we believe Shakespeare intended—that the sense of the line is, 'making the green of the seas one entire red colour.' Milton, in his "Comus," has a somewhat similar form of expression—"Makes *one* blot of all the air;" while Shakespeare himself has, in "Henry VIII.," Act ii., sc. 1—"Make of your prayers *one* sweet sacrifice."

23. *How easy is it, then!* "Easy" is here used in a double sense; that of 'facile of riddance,' and 'slight,' 'inconsiderable,' 'venial.' See Note 23, Act iii., "Second Part Henry VI."

24. *Your constancy hath left you unattended.* 'Your firmness has deserted you.' "Constancy" is here used in the sense it bears as pointed out in Note 91, Act ii., "Julius Cæsar."

25. *To know my deed, 'twere best not know myself.* This, in rejoinder to Lady Macbeth's concluding words, means—'Since my thoughts must be conscious of my deed, it were best that I should be "lost" and not be conscious of my own being.'

26. *I would thou couldst!* This burst of anguished desire that his deed could be undone, thus early after its committal, is of a piece with the lesson read with such terrible force throughout this uniquely drawn scene. The brave soldier—familiar with slaughter and death in their ghastly forms—converted into the trembling dastard who shudders forth, "*I am afraid* to think what I have done; look on't again I *dare not*;" the racked imagination, blinded with gazing upon his blood-dyed hands; the writhing desire to be rid of his own identity; and, finally, this anguished cry of at-once-awakened remorse, all form a matchless picture of present torture foreboding future unending misery.

27. *Old.* Here, and elsewhere, used to express 'abundant,' 'excessive.' See Note 67, Act ii., "Second Part Henry IV." This short scene of the Porter has been strongly denounced; Coleridge going so far as to affirm that it is not Shakespeare's writing. Nevertheless, we cannot help thinking that there are many grounds for believing it to have been not only his composition, but his maturedly considered introduction at this point of the tragedy. In the first place, it serves to lengthen out dramatic time, which requires that the period from the king's

28. *Knock, knock, knock! Who's there, &c.* Here we must suppose the drunken lout to be amusing himself by going through the part, and grotesquely fulfilling the office he has supposed, as "porter of hell-gate." He imagines, in turn, three candidates for admittance there, the "farmer," the "equivocator," and the "tailor."

29. *Here's a farmer, &c.* This seems to have been a proverbially-known accusation; for in Hall's "Satires" we find—

> "Each muckworme will be rich with lawless gaine,
> Altho' he smother up mowes of seven yeares graine,
> And *hang'd himselfe when corne grows cheap againe.*"

30. *Come in time.* We take this to be equivalent to Shakespeare's expression, "Come apace," and to the phrases, 'Be in time, be in time!' or 'Come early, come early!' of the showmen at fairs. See conclusion of chapter xxxii. of "The Old Curiosity Shop," by Charles Dickens.

31. *Napkins.* 'Handkerchiefs.' See Note 69, Act iii., "Julius Cæsar."

32. *An equivocator.* This and the phrase explained in Note 29 above are the two passages upon which Malone grounded his theory as to the date at which Shakespeare's "Macbeth" was written. See our opening Note of this play. We are inclined to doubt, however, that the passages in question denote reference to any special year; because the former seems to have been a traditional joke against the greed of farmers, and the latter contains a term ("equivocator") that appears to have been generally applied to and associated with Jesuits, instead of having been thus associated merely on the occasion of Garnet's trial. For instance, Fuller, in his "Holy and Profane State," on "The Liar," says: "Hence it often comes to pass,

> 'When *Jesuits* unto us answer Nay,
> They do not English speak, 'tis Greek they say.'

Such an *equivocator* we leave, more needing a book than character



Macduff. Oh, horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee! *Act II. Scene III.*

that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: oh, come in, equivocator.—[*Knocking.*] Knock, knock, knock! Who's there? Faith, here's an English tailor come hither, for stealing out of a French hose:[33] come in, tailor; here you may roast your goose.—[*Knocking.*] Knock, knock; never at quiet! What are you?—But this place is too cold for hell. I'll devil-porter it no farther: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire.[34] [*Knocking.*] Anon, anon! I pray you, remember the porter. [*Opens the gate.*

Enter MACDUFF *and* LENNOX.

Macd. Was it so late, friend, ere you went to bed,
That you do lie so late?

to describe him." And Dryden, in "The Hind and the Panther," has the line, "Not only *Jesuits* can *equivocate*." Although both the examples we cite were written subsequently to Garnet's trial, we think it quite as probable that they indicate a previous popular consociation of "Jesuit" and "equivocator," as that they allude to the notorious consociation of them which occurred on that occasion. That the passage in the text implies allusion to Jesuitism by the term "equivocator" wears great show of likelihood.

33. *An English tailor come hither, for stealing out of a French hose.* Meaning, so dexterous a rogue that he could contrive to thieve some surplus stuff even out of a French hose, which was in make so ample as to allow of but very spare cuttings. See passages referred to in Note 48, Act i., "Merchant of Venice," and Note 116, Act iii., "Henry V."

34. *The primrose way to the everlasting bonfire.* Even Coleridge was compelled to admit that this sentence came from Shakespeare's pen, so evidently is it his phraseology. Compare, in "Hamlet," Act i., sc. 3, "the primrose path of dalliance;" and in "All's Well," Act iv., sc. 5, "the flowery way that leads to the broad gate and the great fire."

Port. Faith, sir, we were carousing till the second cock.[35]

Macd. I believe drink gave thee the lie last night.[36]

Port. That it did, sir, i' the very throat on me: but I requited him for his lie; and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him.[37]

Macd. Is thy master stirring?—
Our knocking has awak'd him; here he comes.

Enter MACBETH.

Len. Good morrow, noble sir.

Macb. Good morrow, both.

Macd. Is the king stirring, worthy thane?

Macb. Not yet.

Macd. He did command me to call timely on him:
I have almost slipp'd the hour.

Macb. I'll bring you to him.

Macd. I know this is a joyful trouble to you;
But yet 'tis one.

Macb. The labour we delight in physics pain.
This is the door.[38]

Macd. I'll make so bold to call,
For 'tis my limited service.[39] [*Exit.*

Len. Goes the king hence to-day?

Macb. He does:—he did appoint so.

Len. The night has been unruly: where we lay,
Our chimneys were blown down; and, as they say,
Lamentings heard i' the air; strange screams of death;
And prophesying, with accents terrible,
Of dire combustion and confus'd events
New hatch'd to the woeful time: the obscure bird[40]
Clamour'd the livelong night: some say, the earth
Was feverous and did shake.

Macb. 'Twas a rough night.

Len. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF.

Macd. Oh, horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee![41]

Macb., Len. What's the matter?

Macd. Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building!

Macb. What is 't you say? the life?

Len. Mean you his majesty?

Macd. Approach the chamber, and destroy your sight
With a new Gorgon:[42]—do not bid me speak;
See, and then speak yourselves.

[*Exeunt* MACB. *and* LEN.

Awake, awake!—
Ring the alarum-bell:—murder and treason!—
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! up, up, and see

35. *The second cock.* 'The second cock-crowing.' This seems to have been a familiar expression for an early hour in the morning; and, by the passage referred to in Note 27, Act iv., "Romeo and Juliet," it is defined to be about "three o'clock." Shakespeare also uses the term "the first cock" in "First Part Henry IV.," Act ii., sc. 1; and in "Lear," Act iii., sc. 4; signifying the earliest hour of morning.

36. *Last night.* Malone has a long note here upon the difficulty of ascertaining "precisely the time when Duncan was murdered;" and accuses Shakespeare of being "seldom very exact in his computation of time." The fact is, that the three first scenes of the present Act (divided thus into three scenes in the Folio, and probably by the author's intention, as helping to give effect of prolongation; and therefore should be kept printed as three scenes), which take place on the same spot, and form but one continuous scene of action, afford a signal instance of Shakespeare's artistic system of dramatic time. He marks its progress, as the action proceeds, with carefullest touches. First, he makes Banquo's inquiry and Fleance's reply mark that the then time is something "later" than "twelve;" then Macbeth's words, "Now o'er the one half world," &c., give the impression of the dark and silent hours that immediately succeed upon midnight; Lady Macbeth's "It was the owl that shriek'd," &c., still keep the time to night; the "knocking at the south entry" brings the first token of early stirring and the break of day; the Porter's soliloquy aids to prolong the advent of the morning-comers, so that when they enter and question him as to his drowsy delay in opening the gate, and he answers by telling them of his "carousing till the second cock," dawn is fairly brought on, morning is come, and there seems no violation of probability in their asking him about "last night." There is also ingenuity in the subsequent questions—"Is thy master stirring?" and "Is the king stirring?" marking the likelihood of their not yet being awake; and in Macduff's mention that "he did command me to call *timely* on him," thus drawing attention to the point of its being an extremely early hour, and therefore naturally ensuing upon the previously noted dramatic time. So much for the charge of Shakespeare's "being seldom exact." See Note 38, Act ii., "Julius Cæsar."

37. *To cast him.* Here there is a play upon the word "cast" in its sense of 'reject after swallowing,' and 'throw, as in wrestling. See Note 23, Act ii., "Tempest."

38. *This is the door.* Observe the brief constrained replies of Macbeth, "Good morrow, both," and "Not yet," as though the syllables clove to his parched tongue and "stuck in his throat," then his offer to accompany Macduff to the king's presence, and finally his incapability of entering, marked by the words, 'This is the door."

39. *'Tis my limited service.* "Limited" is here used for 'appointed.' See Note 88, Act iv., "Timon of Athens."

40. *The obscure bird.* 'The owl.' Lady Macbeth has twice during the night adverted to its continuous cry: "It was the *owl* that shriek'd," and "I heard the *owl* scream." The elemental terrors and portentous signs which accompanied a regicidal act similar to Macbeth's midnight murder of Duncan, are recorded by Holinshed; but the adoption and appropriation of the historian's record to suit the purposes of his tragedy were thus judiciously made by the dramatist.

41. *Cannot conceive nor name thee.* Instance of double negative, used to give additional force of denial. See Note 46, Act ii., "Henry VIII."

42. *A new Gorgon.* The Gorgons were three sisters—Stheno, Euryale, and Medusa—so terrific in appearance that they turned to stone all who gazed upon them.

The great doom's image![43] Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror! Ring the bell.
[*Alarum-bell rings.*

Enter Lady MACBETH.

Lady M. What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? speak, speak!
Macd. Oh, gentle lady,
'Tis not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell.—

Enter BANQUO.

O Banquo, Banquo,
Our royal master's murder'd!
Lady M. Woe, alas!
What! in our house?
Ban. Too cruel anywhere.—
Dear Duff, I pr'ythee, contradict thyself,
And say it is not so.

Re-enter MACBETH *and* LENNOX.

Macb. Had I but died an hour before this chance,
I had liv'd a blessèd time; for, from this instant,
There's nothing serious in mortality:
All is but toys: renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM *and* DONALBAIN.

Don. What is amiss?
Macb. You are, and do not know 't:
The spring, the head, the fountain of your blood
Is stopp'd,—the very source of it is stopp'd.
Macd. Your royal father's murder'd.
Mal. Oh, by whom?
Len. Those of his chamber, as it seem'd, had done 't:
Their hands and faces were all badg'd with blood;
So were their daggers, which, unwip'd, we found
Upon their pillows:
They star'd, and were distracted; no man's life
Was to be trusted with them.
Macb. Oh, yet I do repent me of my fury,
That I did kill them.
Macd. Wherefore did you so?
Macb. Who can be wise, amaz'd, temperate, and furious,
Loyal and neutral, in a moment? No man:
The expedition of my violent love
Outrun the pauser reason. Here lay Duncan,
His silver skin lac'd with his golden blood;[44]
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that heart
Courage to make his love known?
Lady M. Help me hence, ho!
Macd. Look to the lady.
Mal. [*Aside to* DON.] Why do we hold our tongues,
That most may claim this argument for ours?
Don. [*Aside to* MAL.] What should be spoken here, where our fate,
Hid in an auger-hole, may rush, and seize us?
Let's away;
Our tears are not yet brew'd.[45]
Mal. [*Aside to* DON.] Nor our strong sorrow
Upon the foot of motion.[46]
Ban. Look to the lady:—
[Lady MACBETH *is carried out.*
And when we have our naked frailties hid,[47]
That suffer in exposure, let us meet,
And question[48] this most bloody piece of work,
To know it further. Fears and scruples shake us:
In the great hand of God I stand; and thence
Against the undivulg'd pretence[49] I fight
Of treasonous malice.
Macd. And so do I.
All. So all.
Macb. Let's briefly put on manly readiness,
And meet i' the hall together.
All. Well contented.
[*Exeunt all except* MALCOLM *and* DONALBAIN.
Mal. What will you do? Let's not consort with them:
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.
Don. To Ireland, I; our separated fortune
Shall keep us both the safer: where we are,

43. *The great doom's image.* 'A foreshadowing of the horrors of doomsday.'

44. *His silver skin lac'd with his golden blood.* See Note 43, Act ii., "King John."

45. *Our tears are not yet brew'd.* In contemptuous allusion to the feigned lamentation of the host and hostess, which the young princes evidently see through.

46. *Nor our strong sorrow, &c.* 'Nor is our deep and real grief able to parade itself.' The "are" in the previous speech gives 'is' to be elliptically understood between "nor" and "our" here.

47. *And when we have, &c.* 'And when we have fully clothed our half-dressed bodies, that risk danger to health by exposure to the open air.' This serves well to denote the hasty summons they have had by the ringing of the alarm-bell, and to indicate the keen northern atmosphere of the castle courtyard, where the scene occurs. The words put into the Porter's mouth have already drawn attention to the same point: "This place is too *cold*," &c. By such indirect touches as these our dramatist constantly manages to keep the spectator in mind of the localities wherein he desires they should imagine themselves to be.

48. *Question.* Here used for 'inquire into,' 'examine into.'

49. *Pretence.* 'Intention,' 'design,' 'purpose.' See Note 8, Act iii., "Winter's Tale."

There's daggers in men's smiles: the near in blood,
The nearer bloody.[50]
Mal. This murderous shaft that's shot
Hath not yet lighted;[51] and our safest way
Is to avoid the aim. Therefore, to horse;
And let us not be dainty of leave-taking,
But shift[52] away: there's warrant in that theft
Which steals itself, when there's no mercy left.
[*Exeunt.*

SCENE IV.—INVERNESS. *Without the Castle.*

Enter ROSSE *and an* old Man.

Old M. Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.
Rosse. Ah! good father,
Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage: by the clock, 'tis day,
And yet dark night strangles the travelling lamp:[53]
Is 't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?
Old M. 'Tis unnatural,
Even like the deed that's done.[54] On Tuesday last,
A falcon, towering in her pride of place,[55]
Was by a mousing owl[56] hawk'd at and kill'd.
Rosse. And Duncan's horses (a thing most strange and certain),
Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.
Old M. 'Tis said they eat each other.
Rosse. They did so,—to the amazement of mine eyes,
That look'd upon 't.—Here comes the good Macduff.

Enter MACDUFF.

How goes the world, sir, now?
Macd. Why, see you not?
Rosse. Is 't known who did this more than bloody deed?
Macd. Those that Macbeth hath slain.
Rosse. Alas! the day;
What good could they pretend?[57]
Macd. They were suborn'd.
Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled; which puts upon them
Suspicion of the deed.
Rosse. 'Gainst nature still.
Thriftless ambition, that wilt ravin up
Thine own life's means!—Then 'tis most like
The sovereignty will fall upon Macbeth.[58]
Macd. He is already nam'd; and gone to Scone
To be invested.
Rosse. Where is Duncan's body?
Macd. Carried to Colme-kill,[59]
The sacred storehouse of his predecessors,
And guardian of their bones.
Rosse. Will you to Scone?[60]
Macd. No, cousin, I'll to Fife.[61]
Rosse. Well, I will thither.[62]
Macd. Well, may you see things well done there,—adieu,—
Lest our old robes sit easier than our new!
Rosse. Farewell, father.
Old M. God's benison[63] go with you; and with those
That would make good of bad, and friends of foes!
[*Exeunt.*

---

50. *The near in blood, the nearer bloody.* Probably "near" is here used for 'nearer.' See Note 13, Act v., "Richard II." Donalbain shows by this that he suspects Macbeth, who was next of kin to Duncan and his two sons. See Note 75, Act i. of the present play.

51. *This murderous shaft that's shot hath not yet lighted.* Meaning that it has not yet fallen upon *all* against whom it is directed.

52. *Shift.* Here used in the same sense of 'act furtively' which it bears in the sentence where Falstaff says ("Merry Wives," Act i., sc. 3), "I must coney-catch, I must *shift*."

53. *The travelling lamp.* 'The sun.' See Notes 90, Act i., and 2, Act ii. of this play.

54. *Unnatural, even like the deed that's done.* Here again Shakespeare derives material from Holinshed and adapts it to his purpose. The historian, recording the prodigies that occurred after the murder of King Duff, mentions: "For the space of six months togither there appeared no sunne by day, nor moone by night, in any part of the realme, but still was the sky covered with continual clouds; and sometimes such outrageous winds arose, with lightenings and tempests, that the people were in great fear of present destruction."

55. *Towering in her pride of place.* A technical phrase in falconry for 'soaring at the highest point of flight.' See Note 27, Act v., "King John."

56. *A mousing owl.* An owl hunting for mice, as its usual prey. Holinshed records the circumstance that "there was a *sparhawk* strangled by an owl;" and also that "*horses of singular beauty and swiftness did eat their own flesh.*"

57. *Pretend.* 'Intend,' design,' 'purpose.' See Note 49 of this Act.

58. *The sovereignty will fall upon Macbeth.* Because he stood next in succession to the crown, after the sons of Duncan. See Note 50 of this Act.

59. *Colme-kill.* The famous Iona, one of the western isles, mentioned by Holinshed as the burial-place of many ancient kings of Scotland. "Colme-kill" means the 'cell' or 'chapel of St. Columb.' See Note 19, Act i. "Kill," in the Erse language, signifies a burying-place.

60. *Scone.* Where it was customary for the coronation of the Scottish kings to take place.

61. *I'll to Fife.* Macduff's castle was at Fife.

62. *I will thither.* Meaning to Scone; Shakespeare sometimes allowing a word to refer back to the antecedent which is not the last-named one.

63. *Benison.* 'Blessing.' Old French, *benizon*, 'benediction.'



Macbeth. Both of you
Know Banquo was your enemy.
Both Murderers. True, my lord.
Macbeth. So is he mine. *Act III. Scene I.*

ACT III.

SCENE I.—FORES. *A Room in the Palace.*

Enter BANQUO.

Ban. Thou hast it now,—king, Cawdor, Glamis, all,
As the weird women promis'd ;[1] and, I fear,
Thou play'dst most foully for 't: yet it was said
It should not stand in thy posterity ;
But that myself should be the root and father
Of many kings. If there come truth from them
(As upon thee, Macbeth, their speeches shine),[2]
Why, by the verities on thee made good,
May they not be my oracles as well,
And set me up in hope ? But, hush ; no more.[3]

Sennet sounded. Enter MACBETH, *as King* ; Lady MACBETH, *as Queen* ; LENNOX, ROSSE, Lords, Ladies, *and* Attendants.

Macb. Here's our chief guest.
Lady M. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing[4] unbecoming.
Macb. To-night we hold a solemn supper,[5] sir,
And I'll request your presence.
Ban. Let your highness
Command upon me ; to the which my duties[6]
Are with a most indissoluble tie
For ever knit.
Macb. Ride you this afternoon ?
Ban. Ay, my good lord.
Macb. We should have else desir'd your good advice
(Which still hath been both grave and prosperous)
In this day's council ; but we'll take to-morrow.[7]
Is 't far you ride ?
Ban. As far, my lord, as will fill up the time
'Twixt this and supper ; go not my horse the better,[8]
I must become a borrower of the night
For a dark hour or twain.
Macb. Fail not our feast.
Ban. My lord, I will not.[9]
Macb. We hear, our bloody cousins are bestow'd
In England and in Ireland ; not confessing
Their cruel parricide, filling their hearers
With strange invention : but of that to-morrow ;
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse : adieu,
Till you return at night. Goes Fleance with you ?
Ban. Ay, my good lord : our time does call upon us.
Macb. I wish your horses swift and sure of foot ;
And so I do commend[10] you to their backs.
Farewell.— [*Exit* BANQUO.
Let every man be master of his time
Till seven at night : to make society
The sweeter welcome, we will keep ourself
Till supper-time alone : while then, God be with you ![11]
[*Exeunt* Lady MACBETH, Lords, Ladies, *&c.*
Sirrah, a word with you : attend those men
Our pleasure ?
Atten. They are, my lord, without the palace-gate.
Macb. Bring them before us. [*Exit* Attendant.
To be thus is nothing ;
But to be safely thus :—our fears in Banquo
Stick deep ; and in his royalty of nature[12]

1. *All, as the weird women promis'd.* The wording of this passage is, like that of the one discussed in Note 49, Act i., subject to a surmise from Malone that the title of "Glamis" (as well as those of "Cawdor" and "king") was given *prophetically* to Macbeth by the witches ; but we think that the present passage, similarly to the other one, rather implies that the accession of augmented dignities, from the thaneship of Glamis by natural inheritance, to the acquisition of the throne by unexpected event, has accrued to Macbeth as announced to him by the weird women. The dignity of "Glamis" is included as having been *stated* by them, not as having been *foretold* by them : while the construction of the sentence gives "king, Cawdor, Glamis, all," an almost parenthetical effect.

2. *Their speeches shine.* 'The brilliant fulfilment of their predictions show obviously.'

3. *But, hush ; no more.* These words are in perfect moral keeping with Banquo's previous resolute fighting against evil suggestions. See Note 6, Act ii.

4. *All-thing.* 'All ways,' 'every way.'

5. *A solemn supper.* This was a phrase used in Shakespeare's time to express a feast or banquet given on a particular occasion, to *solemnise* some special event, such as a birth, marriage, coronation, &c.

6. *To the which my duties, &c.* "Which" here, in Shakespeare's mode of making a relatively-used pronoun refer to an implied particular, refers to 'commands,' as implied in the preceding phrase, "Let your highness command upon me."

7. *We'll take to-morrow.* This is a familiar colloquial idiom ; "take" being used in the sense of 'appropriate,' 'employ,' 'use.'

8. *Go not my horse the better.* 'Should my horse not go well,' or 'if my horse do not go better than slowly.' See Note 63, Act iii., "Timon of Athens."

9. *My lord, I will not.* This reply, made to the hypocritical injunction of the intended destroyer by his unconscious victim, comes with fearfully impressive significance of effect, when we find that the pledge given in the flesh is fulfilled in the spirit ; and that the promise which the living man makes to be present at the feast is kept by his dead apparition. Shakespeare's most trivial-seeming speeches, as he employs them, have often deep and important meaning.

10. *Commend.* 'Commit.' See Note 114, Act i.

11. *While then, God be with you !* "While" is here used in the sense of 'till' or 'until.' See Note 52, Act iv., "Twelfth Night."

12. *Royalty of nature.* 'Exaltedness of nature,' 'elevated quality of nature.'

Reigns that which would be fear'd: 'tis much he dares;
And, to that dauntless temper[13] of his mind,
He hath a wisdom that doth guide his valour
To act in safety.[14] There is none but he
Whose being I do fear: and, under him,
My Genius[15] is rebuk'd; as, it is said,
Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him; then, prophet-like,
They hail'd him father to a line of kings:
Upon my head they plac'd a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I fil'd[16] my mind;
For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel[17]
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to the utterance![18]—Who's there?

Re-enter Attendant, *with two* Murderers.

Now go to the door, and stay there till we call.
[*Exit* Attendant.
Was it not yesterday we spoke together?

First Mur. It was, so please your highness.

Macb. Well then, now
Have you consider'd of my speeches? Know
That it was he, in the times past, which held you
So under fortune; which you thought had been
Our innocent self: this I made good to you
In our last conference, pass'd in probation with you,[19]
How you were borne in hand,[20] how cross'd, the instruments,
Who wrought with them, and all things else that might
To half a soul[21] and to a notion craz'd
Say, "Thus did Banquo."

First Mur. You made it known to us.

Macb. I did so; and went farther, which is now[22]
Our point of second meeting.[23] Do you find
Your patience so predominant in your nature,
That you can let this go? Are you so gospell'd,[24]
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave,
And beggar'd yours for ever?

First Mur. We are men, my liege.

Macb. Ay, in the catalogue ye go for men;
As hounds, and greyhounds, mongrels, spaniels, curs,
Shoughs,[25] water-rugs, and demi-wolves, are clep'd[26]
All by the name of dogs: the valu'd file[27]
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him clos'd; whereby he does receive
Particular addition, from the bill[28]
That writes them all alike: and so of men.

13. *And to that dauntless temper.* Here "to that is elliptically used for 'in addition to that.'

14. *Safety.* Here used for 'moral safety,' 'righteous precaution:' 'virtuous course.' The instinctive perception that Macbeth has of Banquo's superiority in purity and integrity is very pathetic. The recognition of the beauty of truth and goodness by those who allow themselves to be uglied over and soiled by vice, is among the most affecting of humanity's strange inconsistencies; and Shakespeare has wonderfully portrayed it here.

15. *My Genius.* The attendant spirit believed to preside over each human being's actions, guiding and influencing him to good or evil. See Note 14, Act ii., "Julius Cæsar."

16. *Fil'd.* 'Defiled.'

17. *Mine eternal jewel.* 'My immortal soul.'

18. *To the utterance.* A phrase derived from the French expression, *à l'outrance;* which signified that a combat was to be fought out 'to the uttermost,' 'to extremity,' or unto death. The sentence in the text means, 'Rather than this should be so, come, fate, into the list, and fight in support of thy decree against me to the last extremity.'

19. *Pass'd in probation with you.* 'Passed in proving to you.'

20. *Borne in hand.* 'Beguiled by false expectations,' 'lured on by deceitful encouragement.' See Note 35, Act i., "Second Part Henry IV."

21. *That might to half a soul.* 'Even' is elliptically understood between "might" and "to" here. For instances of a similar ellipsis, see Note 52, Act i., "Henry V."

22. *And went farther, which is now, &c.* "Which" refers to the suggestion implied in the words "went farther." Macbeth means, 'I did make it known to you; and I went farther, suggesting to you resentment and revenge for what I made known to you.'

23. *Our point of second meeting.* 'The point (or object) of our second meeting.' For a somewhat similar constructional transposition see Note 23, Act v., "Henry V."

24. *Are you so gospell'd.* 'Are you so schooled in gospel precept?' 'Are you so imbued with the spirit of Christian charity?' "Gospell'd" is one of Shakespeare's expressive participles framed from a substantive. See Note 63, Act ii., "Julius Cæsar."

25. *Shoughs.* Shaggy dogs; more modernly called 'shocks.' Nashe (a contemporary with Shakespeare), in his "Lenten Staffe," uses the form employed at the time he wrote: "A trundle-tail tike or *shough* or two."

26. *Clep'd.* 'Called.' "Clepeth" is used for 'calleth,' or 'calls,' in the speech referred to in Note 14, Act v., "Love's Labour's Lost."

27. *The valu'd file.* Here is one of Shakespeare's elliptically and inclusively used epithets. "The valu'd file" means not only the file or list where dogs valuable for particular qualities are entered; it also means the file in which dogs have their several qualities valued, described, and specially stated. He uses the word "valu'd" here so as to combine its sense of 'esteemed' and 'estimated.'

28. *Particular addition, from the bill.* "Addition" is here used in its sense of 'title or claim to superiority,' 'reputation for a certain quality' (see Note 89, Act ii., "Troilus and Cressida"); and "from" is employed for 'apart from,' 'in contradistinction to.' See Note 30, Act iii., "Julius Cæsar."

Now, if you have a station in the file,[29]
Not i' the worst rank of manhood, say it;
And I will put that business in your bosoms,
Whose execution takes your enemy off;
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

Sec. Mur. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incens'd, that I am reckless what
I do to spite the world.

First Mur. And I another,
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it, or be rid on 't.

Mach. Both of you
Know Banquo was your enemy.

Both Mur. True, my lord.

Mach. So is he mine; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life: and though I could
With barefac'd power sweep him from my sight,
And bid my will avouch it, yet I must not,
For certain friends[30] that are both his and mine,
Whose loves I may not drop, but wail his fall[31]
Whom I myself struck down:[32] and thence it is
That I to your assistance do make love;
Masking the business from the common eye[33]
For sundry weighty reasons.

Sec. Mur. We shall, my lord,
Perform what you command us.

First Mur. Though our lives—

Mach. Your spirits shine through you. Within this hour at most,
I will advise you where to plant yourselves;
Acquaint you with the perfect spy o' the time,[34]
The moment on 't; for 't must be done to-night,
And something from the palace;[35] always thought
That I require a clearness:[36] and with him
(To leave no rubs nor botches in the work)
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart:
I'll come to you anon.

Both Mur. We are resolv'd, my lord.

Mach. I'll call upon you straight: abide within.
[*Exeunt* Murderers.
It is concluded:—Banquo, thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*

SCENE II.—FORES. *Another Room in the Palace.*

Enter Lady MACBETH *and a* Servant.

Lady M. Is Banquo gone from court?

Serv. Ay, madam, but returns again to-night.

Lady M. Say to the king, I would attend his leisure
For a few words.

Serv. Madam, I will. [*Exit.*

Lady M. Naught's had, all's spent,[37]
Where our desire is got without content:
'Tis safer to be that which we destroy,
Than, by destruction, dwell in doubtful joy.

Enter MACBETH.

How now, my lord! why do you keep alone,
Of sorriest[38] fancies your companions making;

29. *The file.* The previous expression, "the valu'd file," is allowed to give 'valu'd' to be here elliptically understood before "file;" and the word bears the same sense as in the preceding sentence, explained in our penultimate Note, thus: 'If you have a station in the file of men which enrols them as valuable and specifies their particular kind of value, and are not in the worst rank of manhood where there are none of value, and none with any special quality to distinguish them.'

30. *I must not, for certain friends.* "For" is here used to express 'on account of,' 'because of.' See Note 29, Act iv., "Romeo and Juliet."

31. *But wail his fall.* In the present sentence the "must" in "yet I must not" gives 'must' to be elliptically understood before "wail" here.

32. *Whom I myself struck down.* The Folio gives 'who' instead of "whom" here (Pope's correction); and though 'who' for "whom" was a grammatical licence allowed in Shakespeare's time, our idea is, that here perhaps he wrote "whom," the Folio misprinting the word. At any rate, so fine a passage as this may, we think, have the benefit of the doubt.

33. *Masking the business from the common eye.* Observe with what skill of significance the general and even commonplace word "business" is put into the royal murderer's mouth here; as well as into his wife's and his own previously in the play, where she says, "You shall put this night's great *business* into my despatch;" and where he says, "We will proceed no farther in this *business.*"

34. *The perfect spy o' the time.* 'The precise time when you may espy him coming;' 'the exact time at which you may expect to see him approach, and may despatch him.' That this sense is included and implied in the phrase, we perceive from the peculiar use of "it" in the expressions, "the moment on 't," and "for 't must be done to-night:" alluding to an unnamed but perfectly understood deed.

35. *And something from the palace.* 'And somewhat away from the palace;' 'and at some little distance from the palace.'

36. *Always thought that I require a clearness.* 'Always bearing in mind that I must be held clear from suspicion, and that I require neatness and completeness in the task you have undertaken.' "Clearness," as here used, includes both these senses.

37. *Naught's had, all's spent.* In this brief soliloquy, of but three lines and a half, there is wonderful condensation of moral painting and dramatic art. It shows us the deep-seated misery of the murderess, discontented with rank gained by loss of peace, absolutely envying her victim sent to peace, and writhing beneath the constant sense of doubt and dread; it allows us to see the inward dejection of her spirit, the profound melancholy and perturbation in which she is secretly steeped; while, on the very instant that she sees her husband approach, she can rally her forces, assume exterior fortitude, and resume accustomed hardness of manner, with which to stimulate him by remonstrance almost amounting to reproach.

38. *Sorriest.* Here used for 'grimmest,' 'dismalest;' as before, in the present play, where Macbeth, looking on his blood-stained hands, says, "This is a sorry sight," "sorry" means 'grim,' 'dismal,' 'ghastly.' See Note 9, Act v., "Comedy of Errors."



Lady Macbeth. What's to be done?
Macbeth Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. *Act III. Scene II.*

Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard: what's done is done.
Mach. We have scotch'd[39] the snake, not kill'd it:
She'll close, and be herself; whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint,
Both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly: better be with the dead,
Whom we, to gain our peace, have sent to peace,[40]
Than on the torture of the mind to lie
In restless ecstacy.[41] Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,

39. *Scotch'd.* The Folio prints 'scorch'd.' This was possibly an old form of the word, as it seems to be derived from the old French *escorcher*, 'to flay,' 'to skin;' and from the Italian, *scorzare*, which Florio explains by 'to flea the skin off.' The word "scotch'd," however, more properly means 'gashed with cuts rather more than skin deep;' and Shakespeare thus uses it here and elsewhere. See passage referred to in Note 53, Act iv., "Coriolanus."

40. *To gain our peace, have sent to peace.* The second Folio changed the first "peace" in this line to 'place;' a change that has been adopted by several editors. Not only, however, is the repeated word completely in Shakespeare's manner but it precisely suits with that which Macbeth has aimed at, in order to appease his restless ambition, and to give fulness of content to all his after days.

41. *Ecstacy.* 'Strong emotional disturbance.' See Note 61, Act ii., "Much Ado."

Malice domestic, foreign levy, nothing,
Can touch him further.
Lady M. Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.
Macb. So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence,[42] both with eye and tongue:
Unsafe the while, that we[43]
Must lave our honours in these flattering streams;
And make our faces visards to our hearts,
Disguising what they are.
Lady M. You must leave this.
Macb. Oh, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.
Lady M. But in them nature's copy's not eterne.[44]
Macb. There's comfort yet; they are assailable;
Then be thou jocund: ere the bat hath flown
His cloister'd flight;[45] ere, to black Hecate's summons,
The shard-borne beetle,[46] with his drowsy hums,
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.
Lady M. What's to be done?
Macb. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.—Come, seeling night,[47]
Scarf up the tender eye of pitiful day;
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond[48]
Which keeps me pale!—Light thickens; and the crow
Makes wing to the rooky wood:[49]
Good things of day begin to droop and drowse;
Whiles night's black agents to their preys[50] do rouse.—
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill:
So pr'ythee, go with me. [*Exeunt.*

SCENE III.—FORES. *A Park, with a path leading to the Palace gate.*

Enter three Murderers.

First Mur. But who did bid thee join with us?
Third Mur. Macbeth.
Sec. Mur. He needs not our mistrust;[51] since he delivers
Our offices, and what we have to do,
To the direction just.
First Mur. Then stand with us.
The west yet glimmers with some streaks of day:
Now spurs the lated traveller apace
To gain the timely inn; and near approaches
The subject of our watch.
Third Mur. Hark! I hear horses.
Ban. [*Within.*] Give us a light there, ho!
Sec. Mur. Then 'tis he: the rest
That are within the note of expectation[52]
Already are i' the court.

---

42. *Present him eminence.* 'Treat him with the highest distinction.'

43. *Unsafe the while, that we, &c.* It seems extremely probable that something has been omitted in the Folio printing of the original passage here. As it stands, we must elliptically understand 'Ah! how' before "unsafe," and 'is ours' before "the while:" since the word "eminence" appears to supply the particular here referred to, and the meaning of the entire sentence to be, 'Treat him with highest dignity and distinction, both by your looks and speech: alas! how unstable is our own royal dignity when it must condescend to use flattery and dissimulation.'

44. *In them nature's copy 's not eterne.* Here "copy," besides meaning 'example' or 'specimen' of humanity, has reference to the technical legal term used for a 'lease' held by *copyhold* tenure; in which the tenant holds an estate *for life* merely, and not in perpetuity. "Eterne" is an abbreviated form of 'eternal,' frequently used by Chaucer.

45. *The bat hath flown his cloister'd flight.* "Cloister'd" is one of Shakespeare's elliptically-framed epithets; the expression meaning 'the flight which is taken round and round through cloisters.' Its propriety of effect to the dramatic story, and propriety of truth to natural fact, are both perfect.

46. *The shard-borne beetle.* 'The beetle borne along the air by its *shards* or scaly wings.'

47. *Come, seeling night.* "Seeling" is here used for 'blinding.' The term is from falconry: it being the custom to *seel* the eyes of a hawk by sewing its upper and under lids together, which was done in order to accustom it to its hood.

48. *That great bond.* Macbeth here alludes to the life of Banquo by a legal expression in conformity with Lady Macbeth's previous phrase explained in Note 44 of this Act; and Shakespeare uses a similar form where he makes Queen Margaret say, in "Richard III.," Act iv., sc. 4, "Cancel his bond of life."

49. *The crow makes wing to the rooky wood.* Strange to say, this most poetical sentence has been misunderstood; whereas it surely gives most vividly the impression of the long flight of crows that troop at close of day to their nests among the high trees of a wood—rooks returning to their rookery. The very epithet "rooky," appears to us to caw with the sound of many bed-ward rooks bustling and croaking to their several roosts.

50. *Preys.* One of the words which were used in Shakespeare's time in the plural that now are employed only in the singular. See Note 2, Act iv., "Richard III."

51. *He needs not our mistrust.* The "he" here seems to refer to "Macbeth;" but it is said of the third murderer by the second murderer to his associate, the first murderer. The meaning of the speech is, 'We need not mistrust him, since he brings us word what we have to do, exactly according to our employer's direction.' That this is the true interpretation is shown by the first murderer's rejoinder addressed to the third murderer, "Then stand with us." As this brief dialogue is managed, however, the effect is included of the two men's sense of Macbeth's mistrust of themselves, by thus sending a third to join them and keep them to their pledged deed.

52. *The rest that are within the note of expectation.* 'The remainder of those who are included in the list of expected guests.' There is evidence that it was the custom to make out a written list of the persons invited to a festive banquet, from the passage referred to in Note 38, Act i., "Romeo and Juliet."

First Mur. His horses go about.
Third Mur. Almost a mile: but he does usually,
So all men do, from hence to the palace-gate
Make it their walk.[53]
Sec. Mur. A light, a light!
Third Mur. 'Tis he.
First Mur. Stand to 't.

Enter BANQUO *and* FLEANCE, *with a torch.*

Ban. It will be rain to-night.
First Mur. Let it come down.
[*Assaults* BANQUO.
Ban. Oh, treachery!—Fly, good Fleance, fly, fly, fly!
Thou mayst revenge.—Oh, slave!
[*Dies.* FLEANCE *escapes.*[54]
Third Mur. Who did strike out the light?
First Mur. Was 't not the way?
Third Mur. There's but one down; the son is fled.
Sec. Mur. We have lost
Best half of our affair.
First Mur. Well, let's away, and say how much is done. [*Exeunt.*

SCENE IV.—FORES. *A Room of State in the Palace.*

A Banquet prepared. Enter MACBETH, Lady MACBETH, ROSSE, LENNOX, Lords, *and* Attendants.

Macb. You know your own degrees, sit down: at first
And last[55] the hearty welcome.
Lords. Thanks to your majesty.
Macb. Ourself will mingle with society,
And play the humble host.
Our hostess keeps her state;[56] but, in best time,
We will require her welcome.
Lady M. Pronounce it for me, sir, to all our friends;
For my heart speaks they are welcome.
Macb. See, they encounter thee with their hearts' thanks.—
Both sides are even: here I'll sit i' the midst:

Enter first Murderer *to the door.*

Be large in mirth; anon we'll drink a measure
The table round.—There's blood upon thy face.
Mur. 'Tis Banquo's, then.
Macb. 'Tis better thee without than he within.[57]
Is he despatch'd?
Mur. My lord, his throat is cut; that I did for him.
Macb. Thou art the best o' the cut-throats: yet he's good[58]
That did the like for Fleance: if thou didst it,
Thou art the nonpareil.[59]
Mur. Most royal sir,
Fleance is scap'd.
Macb. Then comes my fit again: I had else been perfect;
Whole as the marble, founded as the rock;
As broad and general as the casing air:
But now I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears. But Banquo's safe?[60]
Mur. Ay, my good lord: safe in a ditch he bides,
With twenty trenchèd[61] gashes on his head;
The least a death to nature.
Macb. Thanks for that:
There the grown serpent lies; the worm,[62] that's fled,
Hath nature that in time will venom breed,

53. *Make it their walk.* With what perfect vividness does this small speech set the actual place before our imagination, and serve most naturally to account for Banquo and Fleance's being on foot when their attackers lie in wait for them.

54. *Fleance escapes.* He fled into Wales, where, by the daughter of the prince of that country, he had a son named Walter, who afterwards became Lord High Steward of Scotland, and from thence assumed the name of Walter *Steward.* From him in a direct line King James I. was descended; in compliment to whom Shakespeare made Banquo innocent of the murder of Duncan, although, historically, he was a participator in Macbeth's crime. Moreover, this suited the dramatist's purpose, enabling him to give the moral contrast of the two characters—the one man striving against evil temptation to which the other yielded.

55. *At first and last.* Johnson proposed to substitute 'to' for "at" here, explaining the sentence to mean, 'All of whatever degree, from the highest to the lowest, may be assured that their visit is well received.' As it stands, it probably is intended to include not only this meaning, but also 'let those who arrive at first as well as at last feel heartily welcome," while the phrase itself, "at first and last," is very likely an equivalent for the familiar expression, 'once for all.'

56. *Keeps her state.* 'Remains in her seat of state.' See Note 122, Act ii., "First Part Henry IV."

57. *'Tis better thee without than he within.* It has been strangely doubted whether this may not mean, 'It is better that Banquo's blood should be on thy face than he in this room;' but surely the meaning is, 'It is better that Banquo's blood should be outside thee than inside him,' since "he" is sometimes used by Shakespeare, according to a grammatical licence of his time, instead of 'him.' See Note 73, Act iii., "Romeo and Juliet."

58. *Yet he's good.* "He's" is here probably an elision for 'he is as,' not for 'he is.'

59. *Nonpareil.* A French word adopted into the English language, meaning 'not equalled,' 'unequalled,' or 'without equal.'

60. *Safe.* Here used for 'secure from doing harm,' 'securely done for, or despatched,' while immediately after it is used in the sense of 'securely stowed away.' See Note 72, Act i. of this play. There is a kind of grim levity in the equivocally-sounding word here used, that horribly enhances the ghastliness of the colloquy.

61. *Trenched.* French, *tranché*; 'cut,' 'sliced.'

62. *The worm.* Here used for 'the young serpent.' See Note 4, Act iii., "Measure for Measure."

No teeth for the present.[63]—Get thee gone: to-morrow
We'll hear, ourselves, again [*Exit* Murderer.
Lady M. My royal lord,
You do not give the cheer: the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome:[64] to feed were best at home;
From thence the sauce to meat is ceremony;
Meeting were bare without it.
Macb. Sweet remembrancer!—
Now, good digestion wait on appetite,
And health on both!
Len. May 't please your highness sit.
[*The* Ghost *of* BANQUO *appears, and sits in* MACBETH'S *place.*
Macb. Here had we now our country's honour roof'd,
Were the grac'd person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance!
Rosse. His absence, sir,
Lays blame upon his promise. Please it your highness
To grace us with your royal company.
Macb. The table's full.[65]
Len. Here is a place reserv'd, sir.
Macb. Where?
Len. Here, my good lord. What is 't that moves your highness?[66]
Macb. Which of you have done this?[67]
Lords. What, my good lord?
Macb. Thou canst not say I did it;[68] never shake
Thy gory locks at me.
Rosse. Gentlemen, rise; his highness is not well.
Lady M. Sit, worthy friends:—my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought[69]
He will again be well: if much you note him,
You shall offend him, and extend his passion:
Feed, and regard him not.—Are you a man?
Macb. Ay, and a bold one, that dare look on that
Which might appal the devil.
Lady M. Oh, proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. Oh, these flaws[70] and starts
(Impostors to true fear)[71] would well become
A woman's story at a winter's fire,
Authoris'd by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.
Macb. Pr'ythee, see there! behold! look! lo! how say you?—
Why, what care I? If thou canst nod, speak too.—
If charnel-houses and our graves must send
Those that we bury back, our monuments[72]
Shall be the maws of kites. [Ghost *disappears.*
Lady M. What! quite unmann'd in folly?
Macb. If I stand here, I saw him.[73]

63 *No teeth for the present.* 'Hath' before "nature," in the previous line, gives 'but hath' to be elliptically understood before "no teeth."

64 *'Tis given with welcome.* The "that" in the preceding line is elliptically understood as repeated before "'tis given," the meaning of the entire sentence being, 'That feast is more like a vended entertainment at a tavern than a freely bestowed banquet which is not attended by frequent assurances, while it is in progress, that it is given with hearty welcome; if the object be merely to feed, it were best done at home; away from home, the proper accompaniment to a repast is courteous observance.' "From" is here used in its sense of 'away from,' 'at a distance from.' See Note 28 of the present Act.

65. *The table's full.* Very heart-shaking is the effect upon us of these first few unconscious words of Macbeth in the presence of his victim's shade. They show us that he sees the row of guests apparently complete by the some one or some thing that is there in the seat which the rest of the company believe is empty, for he has not yet recognised the figure for what it is.

66. *Here, my good lord. What is 't, &c.* This is the point—between the first sentence and the second of Lennox's speech—where Macbeth first perceives *what* it is that fills the "place reserv'd" for him.

67. *Which of you have done this?* For one single instant he thinks that the actual mangled body of his victim has been placed there before him to convict him of his crime.

68. *Thou canst not say I did it.* His next impulse is to deny that his own hand has done the deed, basely flinging the foul blame upon his hired instruments. Shakespeare not unfrequently lays the emphasis on the usually unaccented syllable in his line, as a musician will sometimes throw expressional stress on the unaccented note in a bar, and here the effect of the emphatic "I" is most striking. These are the rightful despotisms of Art.

69. *Upon a thought.* 'As quick as thought,' 'with the speed of thought.'

70. *Flaws.* 'Sudden gusts.' See Note 74, Act iv., "Second Part Henry IV."

71. *Impostors to true fear.* 'Impostors compared to true fear,' 'impostors in comparison with true fear.' For similar construction, see Note 60, Act iii., "Coriolanus."

72. *Monuments.* Here used for 'tombs,' 'sepulchres;' not, as now, for the mere exterior structures or tombstones. See the concluding line of the speech referred to in Note 10, Act ii., "Henry VIII."

73. *If I stand here, I saw him.* Observe, again, the impressive use of the indefinite word "him" here. See Notes 115 and 121 of Act i. Macbeth absolutely cannot name his victim at this awful moment. We may here take occasion to notice that the question has been mooted as to whether the ghost which appears and re-appears in this scene may not have been meant for two separate ghosts—those of Duncan and Banquo. In the Folio, the first stage direction is, "*Enter the Ghost of Banquo, and sits in Macbeth's place;*" and the second is "*Enter Ghost.*" To say nothing of the likelihood that had a different ghost been intended, there would doubtless have been some indication of it in the original stage-direction (as in Act iv., sc. 1, the Folio indicates the three several apparitions by "1. *Apparition, an Armed Head;*" "2 *Apparition, a Bloody Child;*" and "3. *Apparition, a Childe Crowned, with a Tree in his hand*"), we think that the intrinsic evidence of the text itself clearly shows that but one single ghost is here intended; the one terrible spectre that solely haunts Macbeth's



Macbeth. Which of you have done this?
Lords. What, my good lord?
Macbeth. Thou canst not say I did it.

Act III. Scene IV.

F.W.FENTON.

Lady M. Fie, for shame!

Macb. Blood hath been shed ere now, i' the olden time,[74]
Ere human statute purg'd the gentle weal;[75]
Ay, and since too, murders have been perform'd
Too terrible for the ear: the times have been,[76]
That, when the brains were out, the man would die,
And there an end; but now they rise again,[77]
With twenty mortal murders on their crowns,
And push us from our stools: this is more strange
Than such a murder is.

Lady M. My worthy lord,
Your noble friends do lack you.

Macb. I do forget:—
Do not muse[78] at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;
Then I'll sit down.—Give me some wine, fill full.—
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! to all, and him, we thirst,
And all to all.[79]

Lords. Our duties, and the pledge.

Ghost *re-appears.*

Macb. Avaunt![80] and quit my sight! let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation[81] in those eyes
Which thou dost glare with!

Lady M. Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.

Macb. What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger:[82]
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then,[83] protest me
The baby of a girl.[84] Hence, horrible shadow!
Unreal mockery, hence! [Ghost *disappears.*
Why, so;—being gone,
I am a man again.—Pray you, sit still.

Lady M. You have displac'd the mirth, broke the good meeting,
With most admir'd disorder.[85]

Macb. Can such things be,
And overcome us like a summer's cloud,[86]
Without our special wonder? You make me strange
Even to the disposition that I owe,[87]
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine are blanch'd with fear.[88]

---

imagination at present, the gashed corpse of him whom he dares to desire might be "present," of him whom he even a second time dares to "drink to," and wish that "he were here!' The mere effort thus twice made by Macbeth in bold defiance of his tortured fancy, excites it into its diseased excess, and brings its horrible creation visibly before him.

74. *I' the olden time.* 'Even' is elliptically understood before "i' the" (see Note 21 of this Act); and "olden" is an antique form of 'old.'

75. *Ere human statute purg'd the gentle weal.* 'Before human laws were instituted to restrain the pristine inuocence of men in that era when restraint was unneeded.' The allusion is to the golden age of mankind. See Note 18, Act i., "As You Like It." "Weal" is here used for 'wealth' (as that word is employed in its combination form, 'common-wealth'); signifying 'national state,' 'collective popular condition.'

76. *The times have been.* The first Folio prints here, 'The times has bene;' and the Cambridge Editors read, 'The time has been.' But we think that the reading of the second Folio, adopted in our text and by the majority of editors, is more probably the original sentence, inasmuch as Macbeth is referring to *two* former periods,—before human laws existed, and since then.

77. *The man would die . . . . but now they rise again.* Here the plural pronoun "they," used in reference to the noun singular "man," accords with an occasional practice of Shakespeare's. See Note 73, Act iii., "Timon of Athens."

78. *Muse.* 'Wonder,' 'marvel.' See Note 46, Act iii., "Coriolanus."

79. *To all, and him, we thirst, and all to all.* To all and to him we desire to drink, and desire all good wishes to all.' See Note 90, Act i., "Timon of Athens."

80. *Avaunt!* 'Away!' 'Hence!' 'Begone!' See Note 21, Act iii., "Henry V." This exclamation is derived from the Italian word *avanti*, 'onward;' the exclamation 'Avanti!' being briefly used either to express 'go onward' or 'come forward,' though in strictness they should be *andate avanti* and *venite avanti.*

81. *Speculation.* 'Power of sight,' 'faculty of sight.' See Note 43, Act iii., "Troilus and Cressida."

82. *The Hyrcan tiger.* "Hyrcan" is an abbreviated form of "Hyrcanian," used by other writers besides Shakespeare.

83. *If trembling I inhabit then.* This phrase has been changed by various emendators; but it appears to us to be perfectly in Shakespeare's style, forming direct antithesis with "dare me to the desert." He uses "inhabit" several times as an intransitive verb, signifying 'remain,' 'dwell;' and here the sense is 'remain within doors,' 'stay in any habitation or in any inhabited place when thou challengest me forth.' That daring an opponent to some wild and lonely spot was a form of defiance in use when Shakespeare wrote, we find from several passages in his works. See Note 9, Act iv., "Richard II.

84. *The baby of a girl.* A "baby" was sometimes used for what is now called a 'doll.'

85. *With most admir'd disorder.* "Admir'd" is here used for 'wondered at.' The challenge, in "Twelfth Night," Act iii., sc. 4, has the expression, "Wonder not, nor *admire* not in thy mind, why I," &c. The word "admir'd" here, as put into Lady Macbeth's mouth, also includes the effect of being used ironically in the sense of 'admirable.'

86. *And overcome us like a summer's cloud, &c.* 'And pass over us as a summer's cloud passes over us without exciting any particular wonder.' The use of the word "overcome" here is especially ingenious; as it not only expresses casually come or pass over us, but it also involves the effect of subdue our spirits, impress our senses, as a sudden dark cloud overspreading the summer sky would do. Shakespeare's skill in his selection of words, so as to combine various and even contrasted images, is perfectly marvellous, and worthy of closest study.

87. *You make me strange even to the disposition that I owe.* 'You make me feel strangely even with regard to my own disposition,' 'You make me feel doubtful and unacquainted even with my own disposition.'

88. *When mine are blanch'd with fear.* The Folio prints 'is' for "are" here. Malone's correction.

Rosse. What sights, my lord?
Lady M. I pray you, speak not; he grows worse and worse;
Question enrages him: at once, good night:—
Stand not upon the order of your going,
But go at once.
Len. Good night; and better health
Attend his majesty!
Lady M. A kind good night to all!
[*Exeunt all except* MACBETH *and* Lady M.
Macb. It will have blood; they say, blood will have blood:
Stones have been known to move, and trees to speak;
Augurs, and understood relations,[89] have
By magot-pies,[90] and choughs,[91] and rooks, brought forth
The secret'st man of blood.[92]—What is the night?
Lady M. Almost at odds with morning, which is which.
Macb. How say'st thou,[93] that Macduff denies his person
At our great bidding?
Lady M. Did you send to him, sir?[94]
Macb. I hear it by the way;[95] but I will send;
There's not a one of them but in his house
I keep a servant fee'd. I will to-morrow
(And betimes I will) to the weird sisters:
More shall they speak; for now I am bent to know,
By the worst means, the worst. For mine own good,
All causes shall give way: I am in blood
Stepp'd in so far, that, should I wade no more,
Returning were as tedious as go o'er:
Strange things I have in head, that will to hand;
Which must be acted ere they may be scann'd.
Lady M. You lack the season[96] of all natures, sleep.
Macb. Come, we'll to sleep. My strange and self-abuse
Is the initiate fear,[97] that wants hard use:—
We are yet but young in deed. [*Exeunt.*

SCENE V.—*The Heath.*

Thunder. Enter the three Witches, *meeting* HECATE.[98]

First Witch. Why, how now, Hecate! you look angerly.
Hec. Have I not reason, beldams as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,

---

89. *Augurs, and understood relations.* "Augurs," spelt in the Folio 'Augures,' probably here means 'auguries' (see Note 78, Act ii., "Julius Cæsar"); for in Florio's "Dictionary," 1598, the Italian word *Augurio* is rendered into English by "an *augure*, a soothsaying, a prediction, a signe, a coniecture, a diuination, a bad or ill hap, a wishing of good hap, a foreboding." "Understood relations" means 'comprehended affinities,' 'perceived links of evidence.'

90. *Magot-pies.* An old form of 'magpies.'

91. *Choughs.* See Note 32, Act iii., "Midsummer Night's Dream."

92. *Brought forth the secret'st man of blood.* 'Brought to light the most concealed murderer.' Stories of discovered crime, such as Shakespeare here alludes to, are recorded in Lupton's "Thousand Notable Things," and in Goulart's "Admirable Histories."

93. *How say'st thou.* Here used to express 'How say you to this?' or 'What think you of this circumstance?'

94. *Did you send to him, sir?* The quietness, the almost meekness of Lady Macbeth's tone here, as contrasted with the previous stern and contemptuous roughness of her manner to her husband, in such speeches as the one commencing, "Oh, proper stuff!" has always struck us as thoroughly characteristic and very significant. As long as he required stimulus, urging him to control and suppress his tell-tale agitation, she roused herself to supply it with all requisite strength and energy; but the moment they are alone, the moment there is no longer need for this false vigour, she drops from exertion into apathy, lapsing into her now habitual depression. The fact is, Lady Macbeth, who is always considered a naturally hard, bold, bad woman, is, in truth, a woman who nerves herself to hardness and boldness for the sake of gaining a point upon which she has set her ambitious heart, and for the sake of her husband whom she loves. She is a thoroughly unscrupulous woman; but she is anything but a vicious woman, or a woman without native feeling. Her feelings are strong: even certain of her feelings are fond, but they are made to merge their fondness in the potencies of those of her feelings which take the form of ambition. Witness her knowing "how tender 'tis to love" the babe she has nourished at her breast, but merging that tender experience in the vow that, should swear to destroy the babe for fulfilment of an ambition. Witness her being withheld from murdering the old king by a remembrance of her own "father as he slept," yet letting not that remembrance deter her from abetting her husband in destroying Duncan. Witness her crushing resolutely down all her own sufferings from remorse to soothe those of Macbeth; and bearing her own nightly horrors of burdened conscience with so brave a silence that they kill her before she utters one syllable of complaint to him. Her generous and even affectionate courage in this wifely conduct contrasts, with most subtly characteristic effect, against Macbeth's marital confiding to her his affliction of soul, his torture of mind, and those "terrible dreams that shake" him "nightly." The man, the valorous soldier, reposes his griefs in his wife's bosom; the woman, the faithful wife, hardened into fortitude for his sake, keeps her "scorpions" of misery within her own heart, until they sting her to death.

95. *I hear it by the way.* "By the way" is here used idiomatically, to express 'by indirect means,' 'by a surreptitious course.'

96. *The season.* Here used for 'the preservative.' See Note 8, Act i., "All's Well."

97. *The initiate fear.* 'The fear that attends the initiative steps in guilt' or 'the first entrance into a course of crime.'

98. *Hecate.* Reginald Scot, in his "Discoverie of Witchcraft," mentions it as the common opinion of all writers, that witches were supposed to have nightly "meetings with Herodias and the Pagan gods," and "that in the night-times they side abroad with *Diana*, the goddess of the Pagans," &c. In Middleton's "Witch" *Hecate* is the name of one of his witches; and in Ben Jonson's "Sad Shepherd" Maudlin the witch calls *Hecate* the mistress of witches, "our dame Hecate." See Note 43, Act v., "Midsummer Night's Dream."

Was never call'd to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful; who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron[99]
Meet me i' the morning: thither he
Will come to know his destiny:
Your vessels and your spells provide,
Your charms, and everything beside.
I am for the air; this night I'll spend
Unto a dismal and a fatal end:
Great business must be wrought ere noon:
Upon the corner of the moon
There hangs a vaporous drop profound;[100]
I'll catch it ere it come to ground:
And that, distill'd by magic sleights,
Shall raise such artificial sprites,
As, by the strength of their illusion,
Shall draw him on to his confusion:
He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace, and fear:
And you all know security[101]
Is mortals' chiefest enemy.

[*Music and song within*, "Come away, come away," &c.[102]

Hark! I am call'd; my little spirit, see,
Sits in a foggy cloud, and stays for me. [*Exit.*

First Witch. Come, let's make haste; she'll soon be back again. [*Exeunt.*

SCENE VI.—FORES. *A Room in the Palace.*

Enter LENNOX *and another* Lord

Len. My former speeches have but hit your thoughts,
Which can interpret farther: only, I say,
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth:—marry, he was dead:—
And the right-valiant Banquo walk'd too late;
Whom, you may say, if 't please you, Fleance kill'd,
For Fleance fled: men must not walk too late.
Who cannot want the thought,[103] how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? cursèd fact!
How it did grieve Macbeth! did he not straight,
In pious rage, the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 't would have angered any heart alive
To hear the men deny 't. So that, I say,
He has borne all things well: and I do think,
That, had he Duncan's sons under his key
(As, an 't please Heaven, he shall not), they should find
What 't were to kill a father; so should Fleance.
But, peace!—for from broad words, and 'cause he fail'd
His presence at the tyrant's feast, I hear,
Macduff lives in disgrace: sir, can you tell
Where he bestows himself?

Lord. The son of Duncan,[104]
From whom this tyrant holds the due of birth,
Lives in the English court; and is receiv'd
Of the most pious Edward with such grace,
That the malevolence of fortune nothing
Takes from his high respect: thither Macduff
Is gone to pray the holy king, upon his aid
To wake Northumberland and warlike Siward:
That, by the help of these (with Him above
To ratify the work), we may again
Give to our tables meat, sleep to our nights;
Free from our feasts and banquets bloody knives;[105]
Do faithful homage, and receive free honours;[106]—

---

99. *At the pit of Acheron.* The witches are poetically made to give this name of one of the rivers in the infernal regions (see Note 69, Act iii., "Midsummer Night's Dream") to some foul tarn or gloomy pool in the neighbourhood of Macbeth's castle, where they habitually assemble.

100. *A vaporous drop profound.* "Profound" is here used to express 'possessed of occult properties,' 'containing deeply hidden virtues;' and "the vaporous drop profound" appears to have been intended for the same as the *virus lunare* of the ancients, which was a foam supposed to be shed by the moon upon particular herbs or other objects, when strongly solicited by enchantment.

101. *Security.* Here used in the sense of 'over confidence,' 'rash assurance,' 'presumptuous trust,' 'too great self-reliance.' See Note 48, Act ii., "Henry V."

102. "*Come away, come away,*" *&c.* The entire song, of which this forms the commencing line, is to be found both in Middleton's "Witch" and in Davenant's version of "Macbeth;" therefore it was probably Shakespeare's composition, adopted by Middleton and Davenant from some stage copy of the song, as preserved either by itself or in a more complete transcript of the tragedy than the one from which the Folio was printed.

103. *Who cannot want the thought, &c.* The superficial effect of this sentence is tantamount to 'Who can fail to have the thought how monstrously wicked it was,' &c.; but, in reality, it means, 'Who cannot be without the thought that Malcolm and Donalbain could be so monstrously wicked as to kill,' &c. We have before shown (see Notes 62, Act ii., and 22, Act v., "Henry VIII.") that in the construction of questions Shakespeare is sometimes purposedly peculiar, for the sake of producing double effect; and in the present instance, the ambiguity of the mode of expression harmonises completely with the strain of irony and mocking question throughout this speech. "Want" is here used in the sense of 'be without,' 'be unpossessed of.' See Note 14, Act iii., "Timon of Athens."

104. *The son of Duncan.* The Folio misprints 'sonnes' here for "son." Theobald's correction.

105. *Free from our feasts and banquets bloody knives.* 'Free our feasts and banquets from bloody knives.' Instance of transposed construction. See Note 43, Act v., "Timon of Athens."

106. *Receive free honours.* "Free" is here used to express 'free from pollution in the hand that confers them,' 'free from taint of servility in us that accept them' (see Note 36, Act ii., "Winter's Tale"), and 'free from fear and constraint in their



Macbeth. How now, you secret, black, and midnight hags!
What is 't you do?
All. A deed without a name. *Act IV. Scene I.*

FWENTWORTH

All which we pine for now: and this report
Hath so exasperate the king,[107] that he
Prepares for some attempt of war.
Len. Sent he to Macduff?
Lord. He did: and with an absolute, "Sir, not I,"
The cloudy messenger turns me his back,
And hums, as who should say, "You'll rue the time
That clogs me with this answer."
Len. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England, and unfold
His message ere he come; that a swift blessing
May soon return to this our suffering country
Under a hand accurs'd![103]
Lord. I'll send my prayers with him.
[Exeunt.

ACT IV.

SCENE I.—*A dark Cave. In the middle, a cauldron boiling.*

Thunder. Enter the three Witches.

First Witch. Thrice the brinded cat hath mew'd.[1]
Sec. Witch. Thrice; and once the hedge-pig whin'd.
Third Witch. Harper[2] cries:—'tis time, 'tis time.
First Witch. Round about the cauldron go;
In the poison'd entrails throw.—
Toad, that under cold stone[3]
Days and nights has thirty-one
Swelter'd venom[4] sleeping got,
Boil thou first i' the charmèd pot.
All. Double, double toil and trouble;
Fire, burn; and, cauldron, bubble.
Sec. Witch. Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,[5]
Lizard's leg, and owlet's wing,—
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
All. Double double toil and trouble;
Fire, burn; and, cauldron, bubble.
Third Witch. Scale of dragon; tooth of wolf;
Witches' mummy; maw and gulf[6]
Of the ravin'd[7] salt-sea shark;
Root of hemlock digg'd i' the dark;
Liver of blaspheming Jew;
Gall of goat; and slips of yew
Sliver'd[8] in the moon's eclipse;
Nose of Turk, and Tartar's lips;
Finger of birth-strangled babe
Ditch-deliver'd by a drab—
Make the gruel thick and slab:
Add thereto a tiger's chaudron,[9]
For the ingredients of our cauldron.

possession.' See Note 33, Act iii., "Second Part Henry VI." "Free," as used in the present passage, affords an example of Shakespeare's elliptically used epithets, and of his words which include various combined meanings.

107. *Hath so exasperate the king.* "Exasperate" is here used for 'exasperated;' and Shakespeare has employed the same abbreviated form of the word in "Troilus and Cressida," Act v., sc. 1, where Thersites asks, "Why art thou, then, *exasperate*, thou," &c. See Note 45, Act ii., "Henry V." The Folio prints 'their' for "the." Hanmer's correction.

103. *Our suffering country under a hand accurs'd!* 'Our country suffering under an accursed hand!'

1. *Thrice the brinded cat hath mew'd.* It has been detailedly pointed out by Johnson with how much judgment Shakespeare has selected all the circumstances of his witchcraft ceremonies, and how exactly he has conformed to common opinions and traditions therein. Douce also observes that "Dr. Warburton has adduced classical authority for the connection between Hecate and this animal [the cat], with a view to trace the reason why it was the agent and favourite of modern witches. It may be added, that among the Egyptians the cat was sacred to Isis, or the moon—their Hecate or Diana—and accordingly worshipped with great honour. Many cat-idols are still preserved in the cabinets of the curious, and the sistrum or rattle used by the priests of Isis is generally ornamented with a figure of a cat with a crescent on its head."

2. *Harper.* The Folio prints 'Harpier;' which some suppose to be a mistake for 'harpie,' or 'harpy.' Pope gave "Harper;" and in Marlowe's "Tamburlaine," 1590, "Harper" is printed for 'harpie,' or 'harpy.' The word, however, may be the name of some familiar or spirit known in the demonology of that period.

3 *Toad, that under cold stone.* This line has been variously altered by various emendators; but we leave it as given in the Folio, for the reason stated in Note 27, Act i.

4. *Swelter'd venom.* In the Philosophical Transactions for 1826 Dr. Davy has shown that the toad is poisonous, the poison lying diffused over the body immediately under the skin.

5. *Adder's fork, and blind-worm's sting.* See Note 4, Act iii., "Measure for Measure," and Note 59, Act ii., "Midsummer Night's Dream."

6. *Gulf.* 'Throat,' 'gullet.'

7. *Ravin'd.* Here used for 'ravining' or 'ravenous.' See Note 17, Act iv., "Romeo and Juliet."

8. *Sliver'd.* 'Sliced.'

9. *Chaudron.* An old name for 'entrails.' Spelt also 'chawdron' and 'chauldron.'

All. Double, double toil and trouble;
Fire, burn; and, cauldron, bubble.
Sec. Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE.[10]

Hec. Oh, well done! I commend your pains;
And every one shall share i' the gains:
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.
[*Music and Song,* "Black spirits," &c.[11]
[*Exit* HECATE.

Sec. Witch. By the pricking of my thumbs,
Something wicked this way comes:—
Open, locks,
Whoever knocks!

Enter MACBETH.

Mach. How now, you secret, black, and midnight hags!
What is't you do?
All. A deed without a name.
Mach. I cónjure you, by that which you profess
(Howe'er you come to know it), answer me:
Though you untie the winds, and let them fight
Against the churches; though the yesty[12] waves
Confound and swallow navigation up;
Though bladed corn be lodg'd,[13] and trees blown down;
Though castles topple on their warders' heads,
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of Nature's germins[14] tumble all together,
Even till destruction sicken,—answer me
To what I ask you.
First Witch. Speak.
Sec. Witch. Demand.
Third Witch. We'll answer.
First Witch. Say, if thou'dst rather hear it from our mouths,
Or from our masters'?
Mach. Call them, let me see them.
First Witch. Pour in sow's blood, that hath eaten
Her nine farrow;[15] grease, that's sweaten
From the murderer's gibbet, throw
Into the flame.
All. Come, high or low;
Thyself and office deftly[16] show!

Thunder. *An* Apparition *of an armed Head rises.*[17]

Mach. Tell me, thou unknown power,—
First Witch. He knows thy thought:
Hear his speech, but say thou naught.[18]
App. Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the thane of Fife.—Dismiss me:—enough.[19]
[*Descends.*
Mach. Whate'er thou art, for thy good caution, thanks;
Thou hast harp'd my fear aright:[20]—but one word more,—
First Witch. He will not be commanded: here's another,
More potent than the first.

Thunder. *An* Apparition *of a bloody Child rises.*

App. Macbeth! Macbeth! Macbeth!—
Mach. Had I three ears, I'd hear thee.[21]
App. Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth. [*Descends.*
Mach. Then live, Macduff: what need I fear of thee?

10. *Enter Hecate.* In the Folio this stage-direction runs thus: "*Enter Hecat, and the other three Witches;*" but it appears improbable that Shakespeare intended more than the three weird sisters already known to Macbeth to be upon the stage in his present interview with them. Moreover, it was frequently the custom in old plays to accompany the stage-direction, marking the entrance of a fresh personage upon the scene by a recapitulation of those already present.

11. "*Black spirits,*" *&c.* This song is also found entire in both Middleton's "Witch" and Davenant's version of "Macbeth." See Note 102, Act iii.

12. *Yesty.* 'Frothy,' 'foaming,' as yeast foams and works, forming a froth on its surface.

13. *Though bladed corn be lodg'd.* See Note 80, Act iii., "Second Part Henry VI." In Scot's "Discoverie of Witchcraft" it is said of witches that "they can transferre *corn in the blade* from one place to another;" and, in the article on Husbandry in Comenius, "Janua Linguarum," 1673, it is mentioned that "as soon as standing corn shoots up to *a blade*, it is in danger of scathe by a tempest."

14. *Germins.* 'Principles of germination,' 'seeds.' Shakespeare uses the same word in Act iii., sc. 2, "King Lear."

15. *Her nine farrow.* In Holinshed's "History of Scotland," 1577, among the laws of Kenneth II., it is stated that "if *a sow eate her pigges*, let hyr be stoned to deathe and buried, that no man eate of hyr flesh."

16. *Deftly.* 'Dexterously,' 'skilfully.'

17. *An apparition of an armed head rises.* Upton pointed out that these three apparitions are symbolical: the first representing Macbeth's head cut off and brought to Malcolm by Macduff; the second, Macduff "untimely ripped" at the period of his birth; and the third, Malcolm's soldiers approaching Dunsinane Castle under the screen of boughs borne before them.

18. *Say thou naught.* Silence was imposed during an incantation. See Note 10, Act iv., "Tempest."

19. *Dismiss me:—enough.* It was believed that spirits summoned to appear were intolerant of questioning, and were impatient to be gone. See Note 56, Act i., "Second Part Henry VI."

20. *Thou hast harp'd my fear aright.* 'Thou hast struck the right key-note of my fear.'

21. *Had I three ears, I'd hear thee.* Macbeth's eager reply to the *triple* adjuration, "Macbeth! Macbeth! Macbeth!"

But yet I'll make assurance double sure,
And take a bond of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.—What is this,

Thunder. An Apparition *of a Child crowned, with a tree in his hand, rises.*

That rises like the issue of a king,
And wears upon his baby brow the round
And top of sovereignty?[22]

All. Listen, but speak not to 't.

App. Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be, until
Great Birnam wood to high Dunsinane hill[23]
Shall come against him. [*Descends.*

Macb. That will never be:
Who can impress[24] the forest; bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellious head,[25] rise never, till the wood
Of Birnam rise, and our high-plac'd Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom.—Yet my heart
Throbs to know one thing: tell me (if your art
Can tell so much), shall Banquo's issue ever
Reign in this kingdom?

All. Seek to know no more.

Macb. I will be satisfied: deny me this,
And an eternal curse fall on you! Let me know:—
Why sinks that cauldron? [*hautboys*] and what noise[26] is this?

First Witch. Show!

Sec. Witch. Show!

Third Witch. Show!

All. Show his eyes, and grieve his heart;
Come like shadows, so depart!

Eight Kings *appear, and pass over in order, the last with a glass in his hand;* BANQUO *following.*

Macb. Thou art too like the spirit of Banquo; down!
Thy crown does sear mine eye-balls:—and thy hair,[27]
Thou other gold-bound brow, is like the first:[28]—
A third is like the former.—Filthy hags!
Why do you show me this?—A fourth?—Start, eyes!—
What! will the line stretch out to the crack of doom?[29]—
Another yet?—A seventh?—I'll see no more:—
And yet the eighth appears, who bears a glass[30]
Which shows me many more; and some I see
That two-fold balls and treble sceptres carry:[31]
Horrible sight!—Now, I see, 'tis true;
For the blood-bolter'd[32] Banquo smiles upon me,
And points at them for his.—What! is this so?

First Witch. Ay, sir, all this is so:—but why
Stands Macbeth thus amazedly?—
Come, sisters, cheer we up his sprites,[33]

22. *The round and top of sovereignty.* Meaning the portion of a crown that encircles the head and the ornament that rises above it.

23. *To high Dunsinane hill.* In the present passage Shakespeare accents the word "Dunsinane" as it is usually pronounced (Dunsinnan); but in the six other passages of the play where he uses the word, he accents it as if it were pronounced Dunsinăne.

24. *Impress.* Here used in the sense of 'press into his service.'

25. *Rebellious head.* The Folio prints 'rebellious dead;' which was altered by Hanmer to 'rebellion's head,' and by Theobald to the reading which we adopt. Our reason for so doing is that it departs less from the original; and not only expresses 'rebellious body of men,' 'insurgent force' (see Note 92, Act i., "First Part Henry IV."), but allows the inclusive effect of reference to the apparition of the "armed head" that Macbeth has lately beheld. This first apparition, be it remembered, unlike the second and third, speaks warningly, and as if foretelling danger, while the other two seem to inspire encouragement and security; therefore Macbeth may well imagine it to typify the armed force which is likely to rise against him.

26. *Noise.* Sometimes used by ancient writers to express 'musical sound.' Spenser, in his "Faerie Queene," book i., canto xii., st. 39, says, "During the which there was a heavenly *noise*." And in the 47th Psalm of the Liturgy we find, "God is gone up with a merry *noise*, and the Lord with the sound of the trump."

27. *Thy hair.* It has been proposed to change "hair" to 'air' or to 'heir;' but the original word draws the spectator's attention to the head of hair surmounted by the symbol of royalty which so disturbs Macbeth in those whom he recognises as but "too like the spirit of Banquo," and therefore as his progeny who are to become kings.

28. *Is like the first.* 'Is like that of the first.' A similar form of ellipsis to those pointed out in Note 75, Act i., "Coriolanus."

29. *The crack of doom.* 'The disruption of universal Nature at doomsday.' See Note 13, Act i.

30. *A glass.* One of the magic mirrors used by sorcerers. See Note 38, Act ii., "Measure for Measure." Among the penal laws against witches there is a passage which states that "they do answer either by the voice, or else set before their eyes in *glasses*, chrystal stones, &c., the pictures or images of the persons or things sought for." There is a description of one of these wondrous mirrors in Spenser's "Faerie Queene," book iii., canto ii.; and in "The Squire's Tale," by Chaucer, there is "a brod mirrour of glas," sent by "the King of Arabie and of Inde" to King Cambuscan, which possesses many marvellous qualities. Boisteau's "Theatrum Mundi," translated by John Alday, mentions that "a certaine philosopher did the like to Pompey, the which *shewed him in a glasse* the order of his enemies' march."

31. *Two-fold balls and treble sceptres carry.* The complimentary allusion to James I., referred to in Note 1, Act i.

32. *Blood-bolter'd.* 'Blood-smeared,' 'blood-clotted.' Malone states that "in Warwickshire, when a horse, sheep, or other animal perspires much, and any of the hair or wool, in consequence of such perspiration, or any redundant humour, becomes matted into tufts with grime and sweat, he is said to be *boltered*; and whenever the blood issues out and coagulates, forming the locks into hard clotted bunches, the beast is said to be *blood-boltered*. When a boy has a broken head, so that his hair is matted together with blood, his head is said to be *boltered*." The term is therefore appropriately applied to Banquo, who had "twenty trenched gashes on his head."

33. *Sprites.* In Shakespeare's time 'spirits' was often thus written and pronounced.



Son of Macduff. He has kill'd me, mother:
Run away, I pray you *Act IV. Scene II.*

And show the best of our delights:
I'll charm the air to give a sound,
While you perform your antic round;
That this great king may kindly say,
Our duties did his welcome pay.

[*Music. The* Witches *dance, and then vanish.*

Macb. Where are they? Gone?—Let this pernicious hour
Stand aye accursèd in the calendar!—
Come in, without there!

Enter LENNOX.

Len. What's your grace's will?

Macb. Saw you the weird sisters?

Len. No, my lord.

Macb. Came they not by you?

Len. No, indeed, my lord.

Macb. Infected be the air whereon they ride;
And damn'd all those that trust them!—I did hear
The galloping of horse:[34] who was 't came by?

Len. 'Tis two or three, my lord, that bring you word
Macduff is fled to England.

Macb. Fled to England!

Len. Ay, my good lord.

Macb. Time, thou anticipat'st[35] my dread exploits:
The flighty purpose never is o'ertook
Unless the deed go with it: from this moment
The very firstlings of my heart shall be
The firstlings[36] of my hand. And even now,

34. *Horse.* Here used for horses. See Note 3, Act ii., "First Part Henry IV."

35. *Anticipat'st.* 'Preventest,' by taking away the opportunity.

36. *Firstlings.* Here used to express 'first imagined deeds' and 'first enacted deeds;' while in the passage referred to in Note 7, Prologue, "Troilus and Cressida," the word is employed for 'earliest deeds,' 'first acts.'

To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace[37] him in his line. No boasting like a fool;
This deed I'll do before this purpose cool:
But no more sights![38]—Where are these gentlemen?
Come, bring me where they are. [*Exeunt.*

SCENE II.—FIFE. *A Room in* MACDUFF'S *Castle.*

Enter Lady MACDUFF, *her* Son, *and* ROSSE.

L. Macd. What had he done, to make him fly the land?

Rosse. You must have patience, madam.

L. Macd. He had none:
His flight was madness; when our actions do not,
Our fears do make us traitors.[39]

Rosse. You know not
Whether it was his wisdom or his fear.

L. Macd. Wisdom! to leave his wife, to leave his babes,
His mansion, and his titles, in a place
From whence himself does fly? He loves us not;
He wants the natural touch;[40] for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

Rosse. My dearest coz,
I pray you, school yourself: but, for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season.[41] I dare not speak much farther:
But cruel are the times, when we are traitors,
And do not know ourselves;[42] when we hold rumour
From what we fear, yet know not what we fear,[43]
But float upon a wild and violent sea
Each way and move.—I take my leave of you:
Shall not be long but I'll be here again:[44]
Things at the worst will cease, or else climb upward
To what they were before.—My pretty cousin,
Blessing upon you!

L. Macd. Father'd he is, and yet he's fatherless.

Rosse. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort:
I take my leave at once. [*Exit.*

L. Macd. Sirrah,[45] your father's dead:
And what will you do now? How will you live?

Son. As birds do, mother.

L. Macd. What! with worms and flies?

Son. With what I get, I mean; and so do they.

L. Macd. Poor bird! thou'dst never fear the net nor lime,
The pitfall nor the gin.

Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

L. Macd. Yes, he is dead: how wilt thou do for a father?

Son. Nay, how will you do for a husband?

L. Macd. Why, I can buy me twenty at any market.

Son. Then you'll buy 'em to sell again.

L. Macd. Thou speak'st with all thy wit; and yet, i' faith,
With wit enough for thee.

Son. Was my father a traitor, mother?

L. Macd. Ay, that he was.

Son. What is a traitor?

L. Macd. Why, one that swears and lies.

---

37. *Trace.* 'Follow,' 'succeed.' See Note 38, Act iii., "Henry VIII."

38. *But no more sights!* The word "sights" has been changed to 'flights' and to 'sprites' here; but we think that "sights" clearly refer to the apparitions and vision shown to Macbeth by the witches; he having actually called the latter "horrible *sight!*" as it passes before him.

39. *When our actions do not, our fears do make us traitors.* 'When our actions do not show us to be traitors, by our cowardly flight we make ourselves seem to be traitors.' Shakespeare occasionally uses "make" in phrases so constructed as to give the word 'seem' or 'appear' to be elliptically understood. See Note 34, Act ii., "Julius Cæsar."

40. *He wants the natural touch.* 'He is without the divine spark of natural affection.' "Wants" is here used in its sense of 'is wanting in,' 'is without,' 'is unpossessed of' (see Note 103, Act iii.); and "touch" affords another instance of Shakespeare's employment of the simplest and briefest words with most impressive effect in this grandly poetic drama. See Note 13, Act i.

41. *The fits o' the season.* 'The crises of the times.' Shakespeare elsewhere uses the word "fit" to express 'perilous crisis,' 'critical period:' as when a disorder is at its height. See passage referred to in Note 54, Act iii., "Coriolanus."

42. *When we are traitors, and do not know ourselves.* 'When we are believed to be traitors, yet do not know ourselves to be traitors,' or 'yet know ourselves to be none.'

43. *When we hold rumour from what we fear, yet, &c.* 'When we accept rumour according to what we fear may be in store for us, yet not knowing in ourselves a cause for fear,' or 'yet knowing ourselves to be free from that which should inspire us with fear.'

44. *Shall not be long but I'll be here again.* Here 'it' or ''t' is elliptically understood before "shall;" as in the passages referred to in Note 68, Act iii., "Merchant of Venice."

45. *Sirrah.* Sometimes used as a term of affection, or of familiarity. See Note 90, Act i., "Romeo and Juliet."

Son. And be all traitors that do so?

L. Macd. Every one that does so is a traitor, and must be hanged.

Son. And must they all be hanged that swear and lie?

L. Macd. Every one.

Son. Who must hang them?

L. Macd. Why, the honest men.

Son. Then the liars and swearers are fools; for there are liars and swearers enough to beat the honest men, and hang up them.

L. Macd. Now, God help thee, poor monkey! But how wilt thou do for a father?

Son. If he were dead, you'd weep for him: if you would not, it were a good sign that I should quickly have a new father.

L. Macd. Poor prattler, how thou talk'st!

Enter a Messenger.

Mess. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.[46]
I doubt some danger does approach you nearly:
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks, I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. [*Exit.*

L. Macd. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world; where to do harm
Is often laudable; to do good, sometime
Accounted dangerous folly: why, then, alas!
Do I put up that womanly defence,
To say I have done no harm?—What are these faces?[47]

Enter Murderers.

First Mur. Where is your husband?

L. Macd. I hope, in no place so unsanctified
Where such as thou mayst find him.

First Mur. He's a traitor.

Son. Thou liest, thou shag-hair'd[48] villain!

First Mur. What, you egg! [*Stabbing him.*
Young fry of treachery!

Son. He has kill'd me, mother:
Run away, I pray you![49] [*Dies.*

[*Exit* Lady MACDUFF, *crying* "Murder!" *and pursued by the* Murderers.

SCENE III.—ENGLAND. *Before the* King's *Palace.*

Enter MALCOLM *and* MACDUFF.

Mal. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macd. Let us rather
Hold fast the mortal[50] sword; and, like good men,
Bestride our down-fall'n birthdom:[51] each new morn
New widows howl; new orphans cry; new sorrows
Strike heaven on the face, that it resounds[52]
As if it felt with Scotland, and yell'd out
Like syllable of dolour.

Mal. What I believe, I'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend,[53] I will.

46. *In your state of honour I am perfect.* "State of honour" is here generally explained to mean 'high rank;' but we think it includes the sense of distinguished condition as a lady of honourable nature, no less than as a lady of honourable station. The man sees her in her own castle, and knows her to be its lady mistress; but he also seems to know that she is a virtuous, a kind, a good lady as well as a noble lady, and therefore comes to warn her of approaching danger. The word "perfect" is here used in its sense of 'perfectly acquainted,' 'perfectly informed.' See Note 39, Act iii., "Winter's Tale."

47. *What are these faces?* Only a true poet would have thought of the impressive simplicity of this expression; containing horrible significance as to the effect produced upon the speaker by the grim visages of the cut-throats as they enter her presence, and causing us to behold them through her words in their full menace of a-pect.

48. *Shag-hair'd.* The Folio prints this 'shagge-ear'd'; which seems to be a corruption of shag hear'd, as "hair" was sometimes formerly written 'heare.' See Note 23, Act v., "King John." "Shag-hair'd" is an abusive epithet frequently used by the early writers; and in Alleyn's "Reports" it is stated that the words, "Where is that long-lock'd, *shag-hair'd*, murdering rogue?" were actionable. In Lodge's "Incarnate Devils of this Age," 1596, the old form of the word is given, thus: "shag-heard slave." Steevens suggested the correction.

49. *Run away, I pray you.* The loving unselfishness of these words, showing the boy's thought for his mother even in the moment of his own assassination, is exactly one of Shakespeare's beautiful touches of humanity; and the whole of this brief but charmingly written scene forms another of his exquisite delineations of child nature. Witness his portraiture of little York in "Richard III.," and Prince Arthur in "King John." See also Note 1, Act ii., "Winter's Tale," and Note 18, Act iv., "Richard III."

50. *Mortal.* Here used for 'deadly,' or 'death-dealing.' See Note 68, Act ii., "Coriolanus."

51. *Bestride our down-fall'n birthdom.* The Folio prints 'downfall' for "down-fall'n;" which correction was suggested by Johnson. The passage contains the same figurative allusion that is to be found explained in Note 25, Act i., "Second Part Henry IV."

52. *New sorrows strike heaven on the face, that it resounds, &c.* It is worth while to observe how differently Shakespeare's sublimely familiar expressions affect different judgments and different natures. Mr. Steevens says, "This presents a ridiculous image" (!!!); while Professor Wilson exclaims rapturously, "That is true Shakespeare. No poet, before or since, has in few words presented such a picture. No poet, before or since, has used *such* words. He writes like a man inspired."

53. *To friend.* Here used for 'befriend me,' 'be favourable or propitious to me.' See Note 27, Act iii., "Julius Cæsar."

What you have spoke, it may be so perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest: you have lov'd him well;
He hath not touch'd you yet. I am young; but something
You may discern of him through me;[54] and wisdom
To offer up a weak, poor, innocent lamb
To appease an angry god.

Macd. I am not treacherous.

Mal. But Macbeth is.
A good and virtuous nature may recoil
In an imperial charge.[55] But I shall crave your pardon;
That which you are, my thoughts cannot transpose:
Angels are bright still, though the brightest fell:
Though all things foul would wear the brows of grace,
Yet grace must still look so.[56]

Macd. I have lost my hopes.

Mal. Perchance even there where I did find my doubts.
Why in that rawness left you wife and child[57]
(Those precious motives, those strong knots of love)
Without leave-taking?—I pray you,
Let not my jealousies be your dishonours,
But mine own safeties:—you may be rightly just,
Whatever I shall think.

Macd. Bleed, bleed, poor country!
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee! wear thou thy wrongs,
The title is affeer'd![58]—Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp,
And the rich East to boot.

Mal. Be not offended:
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds; and each new day a gash
Is added to her wounds: I think, withal,
There would be hands uplifted in my right;
And here, from gracious England, have I offer
Of goodly thousands: but, for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before;
More suffer, and more sundry ways than ever,
By him that shall succeed.

Macd. What should he be?

Mal. It is myself I mean: in whom I know
All the particulars of vice so grafted,
That, when they shall be open'd, black Macbeth
Will seem as pure as snow; and the poor state
Esteem him as a lamb, being compar'd
With my confineless harms.[59]

Macd. Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

Mal. I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden,[60] malicious, smacking of every sin
That has a name: but there's no bottom, none,
In my voluptuousness: and my desire
All continent impediments would o'erbear,
That did oppose my will: better Macbeth,
Than such a one to reign.

Macd. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey[61] your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink.
We have willing dames enough; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclin'd.

---

54. *Something you may discern of him through me.* The Folio word 'discerne' was changed by Theobald to 'deserve;' and since his time the alteration has been adopted by every modern editor save ourselves. After banishing the original word from the passage, they complain that 'the construction is difficult, as there is no verb to which "wisdom" can refer,' and assert that 'something is omitted, either through the negligence of the printer or the inadvertence of the author,' since 'something is wanted to complete the sense.' Now, if the original word "discern" be retained, we have the sense of the passage unimpaired, thus: 'I am young, but something you may perceive of Macbeth in me [Malcolm has stated that Macbeth "was once thought honest," and afterwards taxes himself with vices], and also you may perceive the wisdom of offering up,' &c., thus gaining the verb before "wisdom" that the commentators miss. Shakespeare occasionally makes one verb do double duty in a sentence. See Note 23, Act iv., "Timon of Athens." It may be advisable to mention that we made this restoration in the text when preparing our edition of Shakespeare for America in 1860.

55. *A good and virtuous nature may recoil in an imperial charge.* 'Even a virtuous disposition may forsake its principles when urged by a royal command.'

56. *Yet grace must still look so.* 'Yet grace must still look itself,' or 'like itself,' or 'as it does look.' For a similar use of the word "so," see Note 94, Act ii., "All's Well."

57. *Why in that rawness left you wife and child.* "Rawness" here includes the combined senses of 'rashness,' 'absence of mature consideration and due preparation,' as well as 'helplessness,' 'unprovidedness.' See Note 25, Act iv., "Henry V."

58. *The title is affeer'd!* Affeer'd is a legal term for 'confirmed,' 'assessed,' or 'reduced to certainty;' therefore the meaning of the entire passage seems to be, 'Great tyranny, be securely seated now, for goodness dare not oppose thee! wear thou thy wrongfully gained honours, since the title to them is confirmed!'

59. *Confineless harms.* 'Unlimited evils.'

60. *Sudden.* 'Rash,' 'hasty,' 'violent-tempered,' 'passionate.' See Note 86, Act ii., "As You Like It;" and Note 74, Act iv., "Second Part Henry IV."

61. *Convey.* Here used for 'conduct stealthily,' 'carry on clandestinely or furtively.'

Mal. With this, there grows,
In my most ill-compos'd affection, such
A stanchless avarice, that, were I king,
I should cut off the nobles for their lands;
Desire his jewels, and this other's house:
And my more-having would be as a sauce
To make me hunger more; that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.
Macd. This avarice
Sticks deeper; grows with more pernicious root
Than summer-seeming[62] lust; and it hath been
The sword of our slain kings: yet do not fear;
Scotland hath foisons[63] to fill up your will,
Of your mere own:[64] all these are portable,[65]
With other graces weigh'd.
Mal. But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perséverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them; but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.
Macd. O Scotland, Scotland!
Mal. If such a one be fit to govern, speak:
I am as I have spoken.
Macd. Fit to govern!
No, not to live.—Oh, nation miserable,
With an untitled tyrant bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accurs'd,
And does blaspheme his breed?—Thy royal father
Was a most sainted king: the queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she liv'd.[66] Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland.—Oh, my breast,
Thy hope ends here!
Mal. Macduff, this noble passion,
Child of integrity, hath from my soul
Wip'd the black scruples, reconcil'd my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power; and modest wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman; never was forsworn;
Scarcely have coveted what was mine own;
At no time broke my faith; would not betray
The devil to his fellow; and delight
No less in truth than life: my first false speaking
Was this upon myself:—what I am truly,
Is thine, and my poor country's, to command:
Whither, indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point,[67] was setting forth:
Now we'll together; and the chance of goodness
Be like our warranted quarrel![68] Why are you silent?
Macd. Such welcome and unwelcome things at once
'Tis hard to reconcile.

Enter a Doctor.

Mal. Well; more anon.—Comes the king forth, I pray you?
Doct. Ay, sir; there are a crew of wretched souls
That stay his cure: their malady convinces[69]
The great assay of art; but, at his touch,
Such sanctity hath Heaven given his hand,
They presently amend.
Mal. I thank you, doctor. [*Exit* Doctor.
Macd. What's the disease he means?
Mal. 'Tis call'd the evil:

62. *Summer-seeming.* "Seeming" in this compound word has been variously changed to 'teeming,' 'seeding,' 'seaming,' and 'sinning;' but we take it that the original "seeming" here means 'beseeming,' 'not unseemly in,' 'not unbecoming to,' 'belonging to,' 'pertaining to' the season of youth. This, in a man who is smoothing matters for a young king, would not be inappropriate. Shakespeare uses "seeming" for 'beseemingly,' 'befittingly,' 'becomingly,' in the passage explained in Note 34, Act v., "As You Like It."

63. *Foisons.* 'Plenty,' 'abundance.' See Note 17, Act ii., "Tempest."

64. *Of your mere own.* 'Absolutely your own.' See Note 73, Act iii., "Henry VIII."

65. *Portable.* 'Bearable,' 'endurable.

66. *Died every day she liv'd.* An expression derived from Scripture: "I protest by your rejoicing which I have in Christ Jesus our Lord, *I die daily*," 1 Cor. xv. 31.

67. *Already at a point.* 'Already come to a decision,' 'already determined.' "At a point" is an idiomatic phrase, signifying 'arrived at the decisive point.'

68. *And the chance of goodness be like our warranted quarrel.* 'And may the chance of our good success be equal to the goodness of our cause!' In phrases like this Shakespeare sometimes allows the word 'may' to be elliptically understood (see Note 22, Act v., "Julius Cæsar"). He occasionally employs "goodness" to express 'propitiousness,' 'favour' (see passage referred to in Note 24, Act iv., "Henry VIII."), and here it gives the sense of 'favourable,' 'propitious,' or 'successful issue;' and as he also uses "goodness" in some cases for 'justice' (see Notes 25, Act ii., and 66, Act iii., "Henry VIII."), the present passage, moreover, includes the meaning of 'And may our chance of justice be great as the justice of our cause!'

69. *Convinces.* 'Overcomes,' 'conquers,' 'defeats,' 'baffles.' See Note 128, Act i.

A most miraculous work in this good king;[70]
Which often, since my here remain in England,
I have seen him do. How he solicits Heaven,
Himself best knows: but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures;
Hanging a golden stamp[71] about their necks,
Put on with holy prayers: and 'tis spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy;
And sundry blessings hang about his throne,
That speak him full of grace.

Macd. See, who comes here?

Mal. My countryman; but yet I know him not.[72]

Enter ROSSE.

Macd. My ever-gentle cousin, welcome hither.

Mal. I know him now:—good God, betimes remove
The means that makes us strangers![73]

Rosse. Sir, Amen.

Macd. Stands Scotland where it did?

Rosse. Alas! poor country,—
Almost afraid to know itself! It cannot
Be call'd our mother, but our grave: where nothing,
But who knows nothing, is once seen to smile;
Where sighs, and groans, and shrieks that rent[74] the air,
Are made, not mark'd: where violent sorrow seems
A modern ecstacy:[75] the dead man's knell
Is there scarce ask'd for who;[76] and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.[77]

Macd. Oh, relation
Too nice, and yet too true!

Mal. What's the newest grief?

Rosse. That of an hour's age doth hiss the speaker;
Each minute teems a new one.

Macd. How does my wife?

Rosse. Why, well.

Macd. And all my children?

Rosse. Well too.[78]

Macd. The tyrant has not batter'd at their peace?

Rosse. No; they were well at peace when I did leave them.

Macd. Be not a niggard of your speech: how goes it?

Rosse. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;[79]
Which was to my belief witness'd the rather,
For that I saw the tyrant's power a-foot:
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff[80] their dire distresses.

Mal. Be it their comfort
We are coming thither: gracious England hath
Lent us good Siward and ten thousand men;
An older and a better soldier[81] none
That Christendom gives out.

Rosse. Would I could answer
This comfort with the like! But I have words
That would be howl'd out in the desert air,
Where hearing should not latch[82] them.

Macd. What concern they?

---

70. *This good king.* Edward the Confessor; of whom Holinshed records, 'As hath been thought, he was inspired with the gift of prophecie, and also to have the gift of healing infirmities and diseases. He used to helpe those that were vexed with the disease commonlie called the king's evil, and left that virtue as it were a portion of inheritance unto his successors, the kings of this realme." The allusion to the custom of royal touching for the king's evil is a compliment to King James; for it continued to be practised until as late as the reign of Queen Anne, who touched Dr. Johnson when a child for this disease.

71. *A golden stamp.* The coin called an angel. See Note 45, Act i., "Merry Wives."

72. *My countryman; but yet I know him not.* The Scottish tartan dress worn by Rosse shows Malcolm that it is one of his own countrymen who approaches; but until quite near, and addressed by Macduff as his kinsman, the prince does not recognise him individually. When he does perceive who it is, he adds an aspiration that the cause may speedily be removed which prevents him from being thoroughly acquainted with the persons of all his native nobles.

73. *The means that makes us strangers.* This sentence has been variously altered; but Shakespeare elsewhere treats "means" as a substantive singular. See Note 27, Act v., "Timon of Athens."

74. *Rent.* An old form of 'rend.' See Note 55, Act iii., "Midsummer Night's Dream."

75. *A modern ecstacy.* 'An ordinary emotion,' 'a usual disturbance of the mind.' See Note 67, Act iii., "King John," and Note 41, Act iii. of the present play.

76. *The dead man's knell is there scarce ask'd for who.* 'There it is scarcely asked for whom the dead man's knell is tolling.' "Who" is here used for 'whom' by a grammatical licence. See Note 1, Act ii., "Coriolanus."

77. *Dying or ere they sicken.* 'Dying before they are attacked by disease;' 'dying a premature and unnatural death.' For an explanation of "or ere" see Note 52, Act iv., "King John."

78. *Well too.* One among several passages in Shakespeare which show that it was usual to say of the dead they were "well." See Note 17, Act v., "Second Part Henry IV."

79. *Many worthy fellows that were out.* "Out" is here used idiomatically, meaning 'out fighting against tyranny,' 'out in rebellion;' as it was a common phrase at a later period, "He was *out* in the '45;" meaning he was engaged in the Scotch Rebellion of 1745.

80. *Doff.* 'Throw off,' 'cast off;' 'do off' or 'put off.' See Note 3, Act v., "First Part Henry IV."

81. *An older and a better soldier.* Here "older" is used in the sense of 'more experienced,' 'more practised,' 'more proficient.' See Note 81, Act ii., "Julius Cæsar."

82. *Latch.* Used in North country dialect for 'catch;' and here employed for 'catch the sound of.'

The general cause? or is it a fee-grief[83]
Due to some single breast?
Rosse. No mind that's honest
But in it shares some woe; though the main part
Pertains to you alone.
Macd. If it be mine,
Keep it not from me, quickly let me have it.
Rosse. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.
Macd. H'm! I guess at it.
Rosse. Your castle is surpris'd; your wife and babes
Savagely slaughter'd: to relate the manner,
Were, on the quarry[84] of these murder'd deer,
To add the death of you.
Mal. Merciful Heaven!—
What, man! ne'er pull your hat upon your brows;[85]
Give sorrow words: the grief that does not speak
Whispers the o'er-fraught heart, and bids it break.
Macd. My children too?
Rosse. Wife, children, servants, all
That could be found.
Macd. And I must be from thence!—
My wife kill'd too?
Rosse. I have said.
Mal. Be comforted:
Let's make us medicines of our great revenge,
To cure this deadly grief.
Macd. He has no children.—All my pretty ones?
Did you say all?—Oh, hell-kite!—All?
What! all my pretty chickens and their dam
At one fell swoop?[86]
Mal. Dispute it like a man,[87]
Macd. I shall do so;
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me.—Did Heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls: Heaven rest them now!
Mal. Be this the whetstone of your sword: let grief
Convert to anger; blunt not the heart, enrage it.
Macd. Oh, I could play the woman with mine eyes,
And braggart with my tongue!—But, gentle heavens,
Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!
Mal. This tune goes manly.[88]
Come, go we to the king; our power is ready;
Our lack is nothing but our leave;[89] Macbeth
Is ripe for shaking, and the powers above
Put on[90] their instruments. Receive what cheer you may;
The night is long that never finds the day.

[*Exeunt.*

83. *A fee-grief.* 'An individual grief,' 'a peculiar sorrow;' 'a grief belonging to one sole possessor.' It has reference to the legal term significative of special and perpetual possession. See Note 22, Act iii., "Troilus and Cressida."

84. *Quarry.* The sporting technicality for a heap of slaughtered game. See Note 8, Act i.

85. *Ne'er pull your hat upon your brows.* By these few significant words, and by making Malcolm, and not Macduff, utter the exclamation of horror at Rosse's tidings, how expressively does Shakespeare depict the silent anguish that overwhelms the husband and father on their first shock!

86. *Swoop.* The expression used for the sweeping flight with which a bird of prey descends upon the object of its pursuit.

87. *Dispute it like a man.* 'Contend manfully with your sorrow,' 'wrestle with your grief like a man.' We should not have thought it needful to explain this, but that the word "dispute" has been suspected of error, and was changed by Pope to 'endure.'

88. *This tune goes manly.* The Folio gives 'time' for "tune" here, and it is true that the one word was sometimes used for the other when Shakespeare wrote (see Note 24, Act v., "As You Like It"); but we think it more probable that here 'time' was a misprint, and that the author's word was "tune," because of the idiomatic sense it bears in the present passage; a sense which he has given to it more than once elsewhere. See, for instance, the passage referred to in Note 22, Act v., "Twelfth Night;" and "King Lear," Act iv., sc. 3, where Kent says of the distressed king, "Who sometime, in his better *tune*, remembers," &c. Rowe made the correction.

89. *Our lack is nothing but our leave.* 'Nothing is needed now but for us to take our leave of the king.'

90. *Put on.* 'Urge,' 'incite,' 'press forward.' See Note 24, Act ii., "Winter's Tale." The phrase means, 'The powers above urge us, the instruments of their righteous vengeance, to fulfil their purpose.'

ACT V.

SCENE I.—DUNSINANE. *A Room in the Castle.*

Enter a Doctor of Physic *and a* Waiting-Gentlewoman.

Doct. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gent. Since his majesty went into the field,[1] I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon it, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.[2]

Doct. A great perturbation in nature,—to receive at once the benefit of sleep, and do the effects of watching!—In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gent. That, sir, which I will not report after her.

Doct. You may to me; and 'tis most meet you should.

Gent. Neither to you nor any one; having no witness to confirm my speech.—Lo you, here she comes!

Enter Lady MACBETH, *with a lighted taper.*

This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doct. How came she by that light?

Gent. Why, it stood by her: she has light by her continually; 'tis her command.

Doct. You see, her eyes are open.

Gent. Ay, but their sense is shut.

Doct. What is it she does now? Look, how she rubs her hands.

Gent. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

Lady M. Yet here's a spot.

Doct. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damned spot! out, I say!—One, two; why, then 'tis time to do't.—Hell is murky![3]—Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him?

Doct. Do you mark that?

Lady M. The thane of Fife had a wife; where is she now?—What! will these hands ne'er be clean? No more o' that, my lord, no more o' that: you mar all with this starting.

Doct. Go to, go to; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that: Heaven knows what she has known.

Lady M. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doct. What a sigh is there! The heart is sorely charged.

Gent. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well,—

Gent. Pray God it be, sir.

Doct. This disease is beyond my practice: yet I have known[4] those which have walked in their sleep who have died holily in their beds.

1. *Since his majesty went into the field.* Mr. Steevens brings one of his usual charges against Shakespeare here, declaring that "this is one of his oversights He forgot that he had shut up Macbeth in Dunsinane, and surrounded him with besiegers;" adding afterwards, "Our poet, in the haste of finishing his play, forgot his plan." The oversight and forgetfulness are the commentator's, not the author's; for Mr. Steevens overlooked the circumstance that it has been before mentioned how Macbeth "prepares for some attempt of war," and that Rosse says, "I saw the tyrant's power a-foot," and forgot that the warlike usurper would be sure to superintend these military preparations ere he enclosed himself in his strong-hold to await the expected assailants

2. *Yet all this while in a most fast sleep.* We have here a marked instance of Shakespeare's allowing a nominative to be elliptically understood. Either the previous words, "I have seen her," are understood as repeated before "in" here, or we must understand 'she was' after "while."

3. *Hell is murky!* "Murky" means 'dark,' 'gloomily dark.' See Note 44, Act ii., "All's Well." The sentence, "Hell is murky!"—that grand revealment of the murderess's soul-dread—has been interpreted by some commentators to be a contemptuous reiteration of an exclamation she is supposed to dream she hears her husband make. But those who have heard the great tragic actress Ristori (the writer of the present Note, alas! never heard Mrs. Siddons) drop out the equivalent words in the Italian version of the play, from her perturbed yet slumberous breathing, as though her lips could scarce form the shuddering words, will understand how they ought to be interpreted and delivered. The very incoherence and want of sequence in Lady Macbeth's sentences throughout this speech serve to show her disjointed thoughts and broken mind. She first is haunted by the impression of her blood-spotted hands; then she recurs in imagination to the night of the murder, and hears the hour strike when the deed should be done; next her inward soul shivers at the thought of that eternal gloom which shall enshroud it evermore; then she suddenly rouses herself to sustain and inspirit her husband; and finally she lapses into a trembling horror at the image of aged blood streaming from those pitiless wounds

4. *This disease is beyond my practice: yet I have known, &c.* We have the evidence of Dr. Kellogg, in his book upon



Lady Macbeth. Yet here's a spot.
Doctor. Hark! she speaks.

Act V. Scene I.

Lady M. Wash your hands, put on your night-gown; look not so pale:—I tell you yet again, Banquo 's buried; he cannot come out on 's grave.

Doct. Even so?

Lady M. To bed, to bed; there's knocking at the gate: come, come, come, come, give me your hand: what's done cannot be undone: to bed, to bed, to bed. [*Exit.*

Doct. Will she go now to bed?

Gent. Directly.

Doct. Foul whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets:
More needs she the divine than the physician:—
God, God forgive us all![5]—Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her:—so, good night:
My mind she has mated, and amaz'd my sight:[6]
I think, but dare not speak.

Gent. Good night, good doctor. [*Exeunt.*

SCENE II.—*The Country near* DUNSINANE.

Enter, with drum and colours, MENTEITH, CAITHNESS, ANGUS, LENNOX, *and* Soldiers.

Ment. The English power is near, led on by Malcolm,
His uncle Siward,[7] and the good Macduff:
Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.[8]

Ang. Near Birnam wood
Shall we well meet them; that way are they coming.

Caith. Who knows if Donalbain be with his brother?

Len. For certain, sir, he is not: I have a file
Of all the gentry: there is Siward's son,
And many unrough[9] youths, that even now
Protest their first of manhood.

Ment. What does the tyrant?

Caith. Great Dunsinane he strongly fortifies:
Some say he's mad; others, that lesser hate him,
Do call it valiant fury: but, for certain,
He cannot buckle his distemper'd cause[10]
Within the belt of rule.

Ang. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
Those he commands move only in command,
Nothing in love: now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Ment. Who, then, shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn
Itself for being there?

Caith. Well, march we on,
To give obedience, where 'tis truly ow'd:
Meet we the medicine[11] of the sickly weal;
And with him pour we, in our country's purge,
Each drop of us.

Len. Or so much as it needs,
To dew the sovereign flower, and drown the weeds.
Make we our march towards Birnam.

[*Exeunt, marching.*

SCENE III.—DUNSINANE. *A Room in the Castle.*

Enter MACBETH, Doctor, *and* Attendants.

Macb. Bring me no more reports; let them fly all:[12]
Till Birnam wood remove to Dunsinane,
I cannot taint with fear. What's the boy Malcolm?

"Shakespeare's Delineations of Insanity, Imbecility, and Suicide" (1866), that Lady Macbeth's "mental disquietude" in her "state of imperfect sleep" is thoroughly "true to nature." He being Assistant-Physician to the State Lunatic Asylum, Utica, N.Y., his opinion has grave weight on the subject; and it is interesting to note these reiterated tributes of scientific men to the poet's unerring accuracy in psychological detail. See Note 10, Act ii.

5. *God, God forgive us all!* It has been conjectured that "God, God" is a misprint for "Good God;" but to our minds the emphatic and solemn repetition of the Divine name is precisely in Shakespeare's impressive style. Witness, for instance, the exclamation at the commencement of the speech referred to in Note 40, Act iii., "Richard II.;" and also the fervent iteration pointed out in Note 42, Act iv., "Henry V."

6. *My mind she has mated, and amaz'd my sight.* 'She has-dismayed my mind, and bewildered my sight.' See Note 25, Act v., "Comedy of Errors," and Note 67, Act iv., "King John."

7. *His uncle Siward.* Holinshed mentions that Duncan had two sons by his wife, who was the daughter of *Siward*, Earl of Northumberland.

8. *The mortified man.* 'The ascetic;' 'the man who has mortified his passions,' 'the man who is dead to the world and its desires.' See the first line of the speech referred to in Note 5, Act i., "Love's Labour's Lost." The word 'even' is elliptically understood before "the mortified man." See Note 55, Act iv., for an instance of similar ellipsis.

9. *Unrough.* 'Unbearded.' See Note 23, Act v., "King John." See also the passage referred to in Note 22, Act ii., "Tempest."

10. *His distemper'd cause.* It has been proposed to substitute 'course' for "cause" here; but we think that the present passage affords one of those instances we have pointed out where Shakespeare uses the word "cause" peculiarly, to signify 'course of conduct,' 'motived action,' 'impelled procedure,' 'career.' See Note 85, Act iii., "Coriolanus."

11. *The medicine.* 'The healer,' 'the physician.' Here used figuratively, in reference to Malcolm. See Note 22, Act ii., "All's Well."

12. *Bring me no more reports; let them fly all.* 'Bring me word of no more desertions; let all my nobles fly from me.' He twice afterwards mentions the "thanes" as those who "fly."

Was he not born of woman? The spirits that know
All mortal consequences have pronounc'd me thus,—
"Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee."—Then fly, false thanes,
And mingle with the English epicures;[13]
The mind I sway by, and the heart I bear,
Shall never sag[14] with doubt nor shake with fear.

Enter a Servant.

The devil dye thee black, thou cream-fac'd loon![15]
Where gott'st thou that goose look?
Serv. There is ten thousand—
Macb. Geese, villain?
Serv. Soldiers, sir.
Macb. Go prick thy face, and over-red thy fear,
Thou lily-liver'd[16] boy. What soldiers, patch?[17]
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?
Serv. The English force, so please you.
Macb. Take thy face hence.[18] [*Exit* Servant.

Seyton!—I am sick at heart,
When I behold—Seyton, I say!—This push
Will cheer me ever, or disseat me now.[19]
I have liv'd long enough: my way of life[20]
Is fall'n into the sear,[21] the yellow leaf;
And that which should accompany old age,[22]
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.—
Seyton!

Enter SEYTON.

Sey. What is your gracious pleasure?
Macb. What news more?
Sey. All is confirm'd, my lord, which was reported.
Macb. I'll fight, till from my bones my flesh be hack'd.
Give me my armour.
Sey. 'Tis not needed yet.
Macb. I'll put it on.—
Send out more horses, skirr[23] the country round;
Hang those that talk of fear.—Give me mine armour.—
How does your patient, doctor?
Doct. Not so sick, my lord,

13. *The English epicures.* An epithet put naturally into the mouth of Macbeth, one of an abstemious nation, against those who were more luxurious. Holinshed mentions the spare diet of the Scottish people as contrasted with the richer fare of the English; and speaks of "those superfluities which came into the realm of Scotland with the Englishman."

14. *Sag.* 'Sink by its own weight;' 'sway;' 'pend heavily,' as if overladen.

15. *Loon.* A term signifying a 'base, abject fellow,' now used only in Scotland; it was formerly common in England, but spelt 'lown;' and is considered by Horne Tooke as the past participle of to 'low' or 'abase.' 'Lowt,' or 'lout,' has the same origin.

16. *Lily-liver'd.* See Note 21, Act iii., "Merchant of Venice."

17. *Patch.* 'Fool.' See Note 72, Act ii., "Merchant of Venice," for farther explanation of the word.

18. *Take thy face hence.* Shakespeare's imaginative ingenuity in devising an expression that shall rivet attention upon the chief point that agitates a speaker in that which he beholds, and so make the reader or hearer mentally see it also, is among his most skilful arts. See Notes 27 and 47, Act iv.

19. *Will cheer me ever, or disseat me now.* "Cheer" has been changed by Dr. Percy and others to 'chair;' but we think that the original word, inasmuch as it follows up the expression, "sick at heart," accords far better than the proposed substitution with the general sense of the passage. Uneasiness of mind and body are the theme throughout Macbeth's ruminations here. We may point out, in corroboration, that the words "cheer" and "sick" are similarly brought into antithetical juxtaposition where the Player Queen, in "Hamlet," Act iii., sc. 2, says, "You are so *sick* of late, so far from *cheer*," &c.

20. *Way of life.* 'Course of life,' 'course of existence,' Shakespeare uses the expression in "Pericles," Act i., sc. 1, "Thus ready for the *way of life* or death, I wait the sharpest blow." The 'way of youth,' the 'way of justice,' were expressions used by writers in Shakespeare's time to express 'youth,' 'justice;' and here "my way of life" is equivalent to 'my life.' The proposal, therefore, made by Dr. Johnson to read 'May of life,' instead of "way of life," is clearly inadmisible.

21. *Sear.* Here used for 'dryness,' 'witheredness.' The word is sometimes spelt 'sere.' See Note 17, Act iv., "Comedy of Errors;" and also Note 58, Act ii., "Measure for Measure." In Todd's edition of Johnson's Dictionary, it is asserted that "the sear" is used still, in some parts of the North, for 'the autumn.'

22. *Old age.* Macbeth's mention of himself as being now in the autumn of life, and his anticipation of the period when he shall be old, is one of those touches of long time systematically thrown in at intervals, to convey the effect of a sufficiently elapsed period for the reign of the usurper since his murder of the preceding king, Duncan. It is interesting to trace in how artistic (according to his own system of art) a mode Shakespeare has achieved this indication of dramatic time from the epoch when it is stated that Macbeth is "gone to Scone to be invested" with royalty. There is mention of "our bloody cousins [meaning Malcolm and Donalbain] are bestow'd in England, and in Ireland;" there is the dread of "Banquo's issue" succeeding to the throne; there is his assassination; there is Macduff's flight to the English court, that he may obtain succour to rescue his "suffering country" from the oppressor's cruel sway; there is the scene in England, with the eloquent description of Scotland's miseries, as of a long-standing course of wrong and suffering: there are the words, "She has light by her *continually*," and "It is an *accustomed* action with her to seem thus washing her hands," thrown in during the sleep-walking scene, so as to produce the impression of a protracted period in Lady Macbeth's condition of nightly disquiet; and now there is introduced this allusion to Macbeth's having advanced in years. Be it observed also, that concomitantly with these notifications of long time, there are likewise given touches of short time, such as, "*To-night* we hold a solemn supper," "I will *to-morrow* (and betimes I will) to the weird sisters," in order to show passing and existent points of action and actual period; thus bringing all within appearance of natural progression.

23. *Skirr.* 'Scour.' See Note 111, Act iv., "Henry V."



Macbeth. Cure her of that:
Canst thou not minister to a mind diseas'd? *Act V. Scene III.*

As she is troubled with thick-coming[24] fancies,
That keep her from her rest.

Macb. Cure her of that:
Canst thou not minister to a mind diseas'd;
Pluck from the memory a rooted sorrow;
Raze out the written troubles of the brain;
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff[25]
Which weighs upon the heart?

Doct. Therein the patient
Must minister to himself.

Macb. Throw physic to the dogs,—I'll none of it.—
Come, put mine armour on; give me my staff:—
Seyton, send out.—Doctor, the thanes fly from me.—
Come, sir, despatch.—If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.—Pull 't off, I say.—

24 *Thick-coming.* 'Thickly-coming,' 'coming in rapid succession,' 'quickly-thronging.' See Note 43, Act i. of the present play.

25. *Cleanse the stuff'd bosom of that perilous stuff.* Mr. Steevens obligingly observes, "For the sake of the ear, which must be shocked by the recurrence of so harsh a word, I am willing to read 'foul;'" but no one who remembers how Shakespeare purposely uses recurring words in a line for the sake of emphatic effect, and dignifies familiar words by his judicious employment, will, we imagine, feel inclined to avail himself of this polite offer, by exchanging the poet's diction for the commentator's substitution. The nearness of "stuff'd" and "stuff" here is perfectly in Shakespeare's style (see, for instance, passages referred to in Notes 25, Act ii., and 105, Act iii. of the present play); and as for the harshness or ordinariness of the expression, see how Shakespeare has sublimated such words as "crack," "touch," "lamp," "candles," "blanket," "knife," "clutch," and "business," in this nobly poetical drama.



Macbeth. Yet I will try the last:—Before my body
I throw my warlike shield: lay on, Macduff. *Act V. Scene VII.*

What rhubarb, senna,[26] or what purgative drug,
Would scour these English hence? Hear'st thou of them?

Doct. Ay, my good lord; your royal preparation
Makes us hear something.

Macb. Bring it after me.—
I will not be afraid of death and bane,[27]
Till Birnam forest come to Dunsinane.

[*Exeunt all except* Doctor.

Doct. Were I from Dunsinane away and clear,
Profit again should hardly draw me here. [*Exit.*

SCENE IV.—*Country near* DUNSINANE: *a Wood in view.*

Enter, with drum and colours, MALCOLM, *Old* SIWARD *and his* Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSSE, *and* Soldiers, *marching.*

Mal. Cousins, I hope the days are near at hand
That chambers will be safe.

Ment. We doubt it nothing.

Siw. What wood is this before us?

Ment. The wood of Birnam.

Mal. Let every soldier hew him down a bough,

26. *Senna.* The first Folio prints 'cyme;' the second and third Folios 'caeny;' while the fourth Folio gives "senna." It seems to us probable that the earlier Folio readings are misprints for some old form of the word which has since been known as "senna;" such as 'cyna,' or 'cynna,' perhaps. It is stated that the leaves of a plant called *Cynanchum* Arghuel constitute two parts in ten of the senna of Alexandria; and it may be that there was some word, derived from the same origin, by which "senna" was known among our ancestors.

27. *Bane.* 'Destruction.'

And bear 't before him: thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.

Soldiers. It shall be done.

Siw. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.

Mal. 'Tis his main hope:
For where there is advantage to be given,[28]
Both more and less[29] have given him the revolt;
And none serve with him but constrained things,
Whose hearts are absent too.

Macd. Let our just censures
Attend the true event,[30] and put we on
Industrious soldiership.

Siw. The time approaches,
That will with due decision make us know
What we shall say we have, and what we owe.[31]
Thoughts speculative their unsure hopes relate;
But certain issue strokes must arbitrate:
Towards which advance the war.

[*Exeunt, marching.*

SCENE V.—DUNSINANE. *Within the Castle.*

Enter, with drum and colours, MACBETH, SEYTON, *and* Soldiers.

Macb. Hang out our banners on the outward walls;
The cry is still, "They come:" our castle's strength
Will laugh a siege to scorn: here let them lie
Till famine and the ague eat them up:
Were they not forc'd[32] with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.

[*A cry of women within.*

What is that noise?

Sey. It is the cry of women, my good lord.

[*Exit.*

Macb. I have almost forgot the taste of fears:
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell[33] of hair
Would at a dismal treatise rouse and stir
As life were in 't; I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

Re-enter SEYTON.

Wherefore was that cry?

Sey. The queen, my lord, is dead.

Macb. She should have died hereafter;
There would have been a time for such a word.[34]—
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life 's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Enter a Messenger.

Thou com'st to use thy tongue; thy story quickly.

Mess. Gracious my lord,
I should report that which I say I saw,
But know not how to do it.

Macb. Well, say, sir.

Mess. As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.

Macb. Liar and slave!

Mess. Let me endure your wrath, if 't be not so:
Within this three mile[35] may you see it coming;
I say, a moving grove.

Macb. If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling[36] thee: if thy speech be sooth,[37]

---

28. *Where there is advantage to be given.* On account of the word "given" in the next line, the "given" in this line has been variously changed to 'gone,' 'gain'd,' 'got,' 'ta'en,' &c.: but we think the near repetition of the word hardly makes against its being the one used by Shakespeare; and as a sense is to be obtained from the passage as it originally stands, we leave it untouched in our text.

29. *Both more and less.* 'Both those of higher and those of lower rank.' See Note 53, Act iv., "First Part Henry IV."

30. *Let our just censures attend the true event.* 'Let us defer giving our opinion upon these things until the event we are expecting has actually taken place.'

31. *What we shall say we have, and what we owe.* 'What we shall be able to say we have gained, and what we really shall then possess.' "Owe" is almost always used by Shakespeare for 'own,' 'possess.'

32. *Forc'd.* 'Reinforced;' 'provided with forces.' One of those vigorous words framed by Shakespeare, of which his emendators would deprive us by proposing various substitutions.

33. *Fell.* The portion of the skin which produces hair. A dealer in hides is called a *fell*-monger.

34. *A word.* Here used for 'a sentence.' See Note 64, Act i., "Richard II." Nothing could have served more fully to show the utter prostration and despairing apathy of Macbeth's mind, after all his miserably fulfilled ambition, than the manner in which he receives the tidings of his wife's death. His first few words have almost the dulness of insensibility upon them; and he follows them up with a gloomy acquiescence in the universal poorness and nothingness of all things that belongs to the utterly disappointed man. No more pregnant lesson upon the worthlessness of fruition in unholy desires was ever penned than Shakespeare's "Macbeth."

35. *Within this three mile.* A familiar colloquial idiom, something similar to the one pointed out in Note 77, Act iii., "Henry VIII." It is an ellipsis for 'within this space of three miles,' 'within this distance of three miles.'

36. *Cling.* A north country word, signifying 'shrivel,' 'shrink,' 'wither,' 'dry up.'

37. *Sooth.* 'Truth.' See Note 12, Act i.

I care not if thou dost for me as much.—
I pull in[38] resolution; and begin
To doubt the equivocation of the fiend,
That lies like truth: "Fear not, till Birnam wood
Do come to Dunsinane;"—and now a wood
Comes toward Dunsinane.—Arm, arm, and out!
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I 'gin to be a-weary of the sun,
And wish th' estate o' the world were now undone.—
Ring the alarum-bell!—Blow, wind! come, wrack!
At least we'll die with harness[39] on our back.
[*Exeunt.*

SCENE VI.—DUNSINANE. *A Plain before the Castle.*

Enter, with drum and colours, MALCOLM, *old* SIWARD, MACDUFF, *&c., and their* Army *with boughs.*

Mal. Now near enough; your leafy screens throw down,
And show like those you are.—You, worthy uncle,
Shall, with my cousin, your right-noble son,
Lead our first battle: worthy Macduff and we
Shall take upon us what else remains to do,
According to our order.
Siw. Fare you well.—
Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.
Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.
[*Exeunt.*

SCENE VII.—DUNSINANE. *Another part of the Plain.*

Alarums. Enter MACBETH.

Macb. They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course.[40]—What's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young SIWARD.

Yo. Siw. What is thy name?
Macb. Thou 'lt be afraid to hear it.
Yo. Siw. No; though thou call'st thyself a hotter name
Than any is in hell.
Macb. My name's Macbeth.
Yo. Siw. The devil himself could not pronounce a title
More hateful to mine ear.
Macb. No, nor more fearful.
Yo. Siw. Thou liest, abhorrèd tyrant; with my sword
I'll prove the lie thou speak'st.
[*They fight, and young* SIWARD *is slain.*
Macb. Thou wast born of woman:—
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that's of a woman born. [*Exit.*

Alarums. Enter MACDUFF.

Macd. That way the noise is.—Tyrant, show thy face!
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns,[41] whose arms
Are hir'd to bear their staves: either thou, Macbeth,
Or else my sword, with an unbatter'd edge,
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited:[42]—let me find him, fortune!
And more I beg not. [*Exit. Alarums.*

Enter MALCOLM *and old* SIWARD.

Siw. This way, my lord;—the castle's gently render'd:
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.
Mal. We have met with foes
That strike beside us.
Siw. Enter, sir, the castle.
[*Exeunt. Alarums.*

Re-enter MACBETH.

Macb. Why should I play the Roman fool, and die
On mine own sword?[43] whiles I see lives,[44] the gashes
Do better upon them.

Re-enter MACDUFF.

Macd. Turn, hell-hound, turn!
Macb. Of all men else I have avoided thee:
But get thee back; my soul is too much charg'd
With blood of thine already.
Macd. I have no words,—
My voice is in my sword; thou bloodier villain
Than terms can give thee out! [*They fight.*

38. *Pull in.* Here used in the sense of 'draw back,' 'rein in,' 'check.'

39. *Harness.* 'Armour.' See Note 68, Act i., "Timon of Athens."

40. *The course.* A phrase used at bear-baiting.

41. *Kerns.* See Note 7, Act i.

42. *Bruited.* 'Noised;' 'proclaimed with clamour.' See Note 11, Act i., "Second Part Henry IV."

43. *Why should I play the Roman fool, and die on mine own sword?* In allusion to the antique Roman idea of the dignity of self-destruction. See Note 25, Act v., "Julius Cæsar."

44. *Lives.* Here poetically used for 'living men.'

Macb. Thou losest labour:
As easy mayst thou the intrenchant[45] air
With thy keen sword impress, as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmèd life, which must not yield
To one of woman born.
Macd. Despair thy charm;
And let the angel whom thou still hast serv'd
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.
Macb. Accursèd be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believ'd,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope.—I'll not fight with thee.
Macd. Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
"Here may you see the tyrant."
Macb. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou oppos'd, being of no woman born,
Yet I will try the last:—Before my body
I throw my warlike shield: lay on, Macduff;
And damn'd be him that first cries,[46] "Hold, enough!"[47] [*Exeunt, fighting.*

Retreat. Flourish. Enter, with drum and colours, MALCOLM, *old* SIWARD, ROSSE, LENNOX, ANGUS, CAITHNESS, MENTEITH, *and* Soldiers.

Mal. I would the friends we miss were safe arriv'd.
Siw. Some must go off: and yet, by these I see,
So great a day as this is cheaply bought.
Mal. Macduff is missing, and your noble son.
Rosse. Your son, my lord, has paid a soldier's debt:
He only liv'd but till he was a man;
To which no sooner had his prowess confirm'd
In the unshrinking station where he fought,
But like a man he died.
Siw. Then he is dead?
Rosse. Ay, and brought off the field: your cause of sorrow
Must not be measur'd by his worth, for then
It hath no end.
Siw. Had he his hurts before?
Rosse. Ay, on the front.
Siw. Why then, God's soldier be he![48]
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so, his knell is knoll'd.
Mal. He's worth more sorrow,
And that I'll spend for him.
Siw. He's worth no more:
They say he parted well, and paid his score:
And so, God be with him!—Here comes newer comfort.

Re-enter MACDUFF, *with* MACBETH'S *head.*

Macd. Hail, king! for so thou art: behold, where stands
The usurper's cursèd head:[49] the time is free:
I see thee compass'd with thy kingdom's pearl,[50]
That speak my salutation in their minds;
Whose voices I desire aloud with mine,—
Hail, King of Scotland!
All. Hail, King of Scotland! [*Flourish.*
Mal. We shall not spend a large expense of time[51]
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls,—the first that ever Scotland
In such an honour nam'd.[52] What's more to do,
Which would be planted newly with the time,—
As calling home our exil'd friends abroad,
That fled the snares of watchful tyranny;
Producing forth the cruel ministers
Of this dead butcher, and his fiend-like queen,—
Who, as 'tis thought, by self and violent hands
Took off her life;—this, and what needful else
That calls upon us, by the grace of Grace,
We will perform in measure, time, and place:
So, thanks to all at once[53] and to each one,
Whom we invite to see us crown'd at Scone.
[*Flourish. Exeunt.*

45. *Intrenchant.* Here used to express 'incapable of being cut.' See Note 61, Act iii.

46. *Be him that first cries.* "Him" is used here instead of 'he,' by a grammatical licence permitted in Shakespeare's time.

47. "*Hold, enough!*" See Note 91, Act i.

48. *Why then, God's soldier be he!* Siward's speech and conduct upon the occasion of his son's death have historical authority.

49. *Behold, where stands the usurper's cursed head.* This expression is explained by the record in the chronicle:—"Then cutting his head from his shoulders, *he set it upon a pole*, and brought it unto Malcolm."

50. *Thy kingdom's pearl.* 'Thy kingdom's chief ornament,' the nobles of Scotland.

51. *We shall not spend a large expense of time.* It has been suggested that 'extent' or 'expanse' may have been the word intended by Shakespeare, instead of the Folio word "expense" here. Locke has used 'expanse,' and Charles Cotton has used 'extent,' both in the sense of 'space;' and although we leave in the text the word given in the Folio, we think it by no means improbable that it was a misprint for either of the suggested words.

52. *Earls,—the first that ever Scotland in such an honour nam'd.* This circumstance is recorded by Holinshed in his history of Scotland. 'Thane' was the title previously in use there.

53. *All at once.* An idiomatic phrase, signifying 'all inclusively,' 'all collectively.' See Note 14, Act i., "Henry V."


HAMLET.
F. WENTWORTH. Fe

DRAMATIS PERSONÆ.

CLAUDIUS, King of Denmark.
HAMLET, Son to the former and Nephew to the present King.
POLONIUS, Lord Chamberlain.
HORATIO, Friend to Hamlet.
LAERTES, Son to Polonius.

VOLTIMAND,
CORNELIUS,
ROSENCRANTZ,
GUILDENSTERN,
OSRIC,
A Gentleman,
A Priest.
} Courtiers.

MARCELLUS,
BERNARDO,
} Officers.

FRANCISCO, a Soldier.
REYNALDO, Servant to Polonius.
Players.
Two Clowns, Grave-diggers.
FORTINBRAS, Prince of Norway.
A Captain.
English Embassadors.

GERTRUDE, Queen of Denmark, and Mother to Hamlet.
OPHELIA, Daughter to Polonius.

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and Attendants.
Ghost of Hamlet's Father.

SCENE—ELSINORE.

HAMLET, PRINCE OF DENMARK.[1]

ACT I.

SCENE I.—Elsinore. *A Platform before the Castle.*

Francisco *at his post. Enter to him* Bernardo.

Ber. Who's there?

Fran. Nay, answer me:[2] stand, and unfold yourself.

Ber. Long live the king!

Fran. Bernardo?

Ber. He.

Fran. You come most carefully upon your hour.

Ber. 'Tis now struck twelve;[3] get thee to bed, Francisco.

Fran. For this relief much thanks: 'tis bitter cold,
And I am sick at heart.

Ber. Have you had quiet guard?

Fran. Not a mouse stirring.

Ber. Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch,[4] bid them make haste.[5]

Fran. I think I hear them.—Stand, ho! Who's there?

---

1. There were no fewer than five quarto editions of Hamlet printed before the copy of the play which appeared in the 1623 Folio; in 1603, 1604, 1605, 1611, and an undated one, believed to have been published in 1607, as it was entered at Stationers' Hall on November 19 of that year. There also exists an entry in the Register of the Stationers' Company, which seems to mark the period when this tragedy was first performed:—"26 July, 1602. James Roberts.] A booke, The Revenge of Hamlett prince of Denmarke, as *yt was latelie acted* by the Lord Chamberlayne his servantes." The title-page of the 1604 Quarto describes the work as being "newly imprinted and *enlarged to almost as much againe as it was*;" showing that the play was originally written by its author in a very different form from the improved and augmented one in which he ultimately brought it forth. That he bestowed extreme pains upon the re-touching, polishing, and perfectioning of this wonderful drama is evident, and seems to prove that it was a favourite composition of his own. When he first imagined and sketched his "Hamlet" is untraceable, but it is believed that his perfected version was completed somewhere about the year 1600. The story of the plot is to be found in the "Chronicles of Saxo Drammaticus," the Danish historian; from whence it was taken by Belleforest, and given as one of his collection of novels; and from Belleforest it was translated into English, appearing in black letter prose as "The Hystorie of Hamblet." Of this latter work, the earliest edition that has yet been discovered is dated 1608; but it is probable that there were earlier impressions, one of which in all likelihood furnished Shakespeare with the materials for his plot. From the bare outline of original story—rude and gross to an excessive degree—our poet has compiled one of the noblest, if not the noblest, drama that human brain has ever produced. None has had such admiring readers, none has had such multiform criticism and analysis, none has had such scrutiny of competent judges, none has had such study of loving disciples. Men return again and again to the perusal of "Hamlet," not so much because of its poetical beauty, its dramatic excellence, its consummate portraiture of character; but they come to it again and again, because in it they find ever-new reflection of man's myriad varieties of nature, ever-new mirroring of life's mysteries and perplexities. Hamlet is not so much an exquisitely limned image of an individual human being, as he is a transcript of the thousand qualities, emotions, thoughts, and experiences that go to compound humanity generally. In him we all find ourselves depicted; our highest aspirations, our dearest hopes, our deepest griefs, our bitterest disappointments, our secret conflicts, our daily toil through the labyrinth of existence, all, in him, are set forth with a vividness and truth that supply us with endless interest and food for simultaneous introspection and speculation. Hamlet, in his brief career of a five-act play, goes through the cycle of trials—actual mental, and moral—that beset mankind; and mankind watch his career with the sympathy of brotherhood.

2. *Nay, answer me.* There is an emphasis on "me;" Francisco meaning, 'Nay, it is for you to answer *me*, who am on guard here, and have the right to demand the watchword.' Bernardo's rejoinder shows that "Long live the king!" is the watchword for the night.

3. *'Tis now struck twelve.* It has been proposed to substitute 'new' for "now" here; but "now" has the elliptical force of 'just now,' 'but now,' 'this moment since.'

4. *The rivals of my watch.* "Rivals" is here used for 'sharers,' 'partners,' 'associates.'

5. *Bid them make haste.* The effect of these few words, coming upon the inquiry, "Have you had quiet guard?" serves admirably to indicate the speaker's state of mind (Bernardo having before seen the apparition), and to prepare the audience for what is coming.

Enter HORATIO *and* MARCELLUS.

Hor. Friends to this ground.
Mar. And liegemen to the Dane.
Fran. Give you good night.
Mar. O, farewell, honest soldier:
Who hath reliev'd you?
Fran. Bernardo has my place.
Give you good night. [*Exit.*
Mar. Holla! Bernardo!
Ber. Say.
What! is Horatio there?
Hor. A piece of him.[6]
Ber. Welcome, Horatio:—welcome, good Marcellus.
Mar. What! has this thing appear'd again to-night?[7]
Ber. I have seen nothing.
Mar. Horatio says 'tis but our fantasy,
And will not let belief take hold of him
Touching this dreaded sight, twice seen of us:
Therefore I have entreated him along
With us to watch the minutes of this night;
That, if again this apparition come,
He may approve our eyes,[8] and speak to it.
Hor. Tush, tush, 'twill not appear.[9]
Ber. Sit down awhile;
And let us once again assail your ears,
That are so fortified against our story,
What we two nights have seen.[10]
Hor. Well, sit we down,
And let us hear Bernardo speak of this.
Ber. Last night of all,
When yond' same star[11] that's westward from the pole
Had made his course to illume that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one,—
Mar. Peace, break thee off; look, where it comes again!

Enter Ghost.

Ber. In the same figure, like the king that's dead.
Mar. Thou art a scholar; speak to it, Horatio.[12]
Ber. Looks it not like the king? mark it, Horatio.
Hor. Most like:—it harrows[13] me with fear and wonder.
Ber. It would be spoke to.
Mar. Question it, Horatio.
Hor. What art thou, that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? by heaven I charge thee, speak!
Mar. It is offended.
Ber. See, it stalks away!
Hor. Stay! speak, speak! I charge thee, speak! [*Exit Ghost.*
Mar. 'Tis gone, and will not answer.
Ber. How now, Horatio! you tremble, and look pale:
Is not this something more than fantasy?
What think you on't?
Hor. Before my God, I might not this believe
Without the sensible[14] and true avouch
Of mine own eyes.
Mar. Is it not like the king?
Hor. As thou art to thyself:

6. *A piece of him.* Warburton explains this by observing, "He says this as he gives his hand." We think that Horatio rather says this as if implying 'the mortal part of him,' 'the substantial or material portion of him,' in all but sportive allusion to his having been summoned by Marcellus and Bernardo to behold a spiritual appearance which they believe to have seen, but in which he does not believe.

7. *What! has this thing appear'd again to-night?* The latter Quartos assign this speech to Horatio; but the first Quarto and the Folio give it to Marcellus. We think there is more probability that these are right, because the word "again" has (as Coleridge justly remarks) its *credibilising* effect; and as Horatio is sceptical on the subject of the apparition, he would hardly use the word "again," even in irony.

8. *He may approve our eyes.* Here "approve" is used in the sense of 'confirm the witness of,' 'add proof to the testimony of,' the sentence meaning 'he may add the testimony of his eyes to that of ours.'

9. *Tush, tush, 'twill not appear.* Ineffably fine as the opening of this supreme drama is, with its chill midnight terrors clinging to every line that is uttered, there is nothing more artistically conceived in the whole conduct of the first scene than the incredulity of Horatio as to the dead king's spirit having appeared. It forestalls the want of belief that exists among us who read the play or witness its performance, and by the effect produced upon Horatio's mind when the spectre actually comes is created the due impression that the author intends to make upon our senses. Horatio's previous light treatment of the men's assertion that they have seen the dread apparition, makes his subsequent words of acknowledged awe, his solemn admission of the truth of what he beholds, together with his trembling and turning pale (noticed by his companions), affect us as if they were the involuntary expression of our own awe-stricken imaginations.

10. *Assail your ears . . . . what we two nights have seen.* 'With' is elliptically understood before "what."

11. *When yond' same star.* How poetically, and with what dramatic fitness, has Shakespeare introduced this touch to mark time and place! Nothing more natural than for a sentinel to watch the course of a particular star while on his lonely midnight watch; and what a radiance of poetry is shed upon the passage by the casual allusion! See Note 52, Act iii., "Midsummer Night's Dream."

12. *Thou art a scholar; speak to it, Horatio.* The popular belief that spirits and supernatural beings are most fitly addressed by persons of erudition probably arose from exorcisms having been usually spoken in Latin.

13. *Harrows.* 'Harasses,' 'tears,' 'rends,' as a harrow breaks up the clods.

14. *Sensible.* Here used for that which pertains to the senses, not (as usually) for that which pertains to common sense or good sense.



Horatio. But, soft, behold! lo, where it comes again!
I'll cross it, though it blast me.—Stay, illusion! *Act I. Scene I.*

Such was the very armour he had on
When he the ambitious Norway combated;
So frown'd he once, when, in an angry parle,[15]
He smote the sledded Polack[16] on the ice.
'Tis strange.
Mar. Thus, twice before, and just at this dead hour,
With martial stalk hath he gone by our watch.
Hor. In what particular thought to work I know not;
But, in the gross and scope of my opinion,
This bodes some strange eruption to our state.
Mar. Good now, sit down, and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils the subject of the land;
And why such daily cast of brazen cannon,
And foreign mart for implements of war;
Why such impress[17] of shipwrights, whose sore task
Does not divide the Sunday from the week;

15. *Parle.* An abbreviated form of 'parley.'

16. *The sledded Polack.* "Sledded" is used to express 'borne in a sled,' or sledge; and "Polack" means 'Polander,' 'native of Poland.' The old copies spell the word 'Pollax,' which has led some to suppose that the author intended to give the word 'Polacks.' Inasmuch, however, as twice elsewhere in the play Shakespeare employs "Polack," in the singular, to express the Polish people collectively, we think he probably wrote "Polack" here (see Note 34, Act ii.), even if he meant to designate a body of Polanders; but the word "parle" seems to imply that the Polish leader only was intended.

17. *Impress.* This does not signify enlistment against the will, but engagement by money given to hold those retained ready for service; from the old French word *prest*, ready. In Chapman's second book of Homer's "Odyssey" we find:—

"I from the people straight will *press* for you
Free voluntaries."

What might be toward, that this sweaty haste
Doth make the night joint labourer with the day:
Who is 't that can inform me?
Hor. That can I;
At least, the whisper goes so. Our last king,
Whose image even but now appear'd to us,
Was, as you know, by Fortinbras of Norway,
Thereto prick'd on by a most emulate pride,
Dar'd to the combat; in which our valiant Hamlet
(For so this side of our known world esteem'd him)
Did slay this Fortinbras; who, by a seal'd compact,
Well ratified by law and heraldry,
Did forfeit, with his life, all those his lands
Which he stood seiz'd of,[18] to the conqueror:
Against the which, a moiety competent
Was gagèd by our king; which had return'd
To the inheritance of Fortinbras,
Had he been vanquisher; as, by the same co-mart,[19]
And carriage[20] of the article design'd,[21]
His fell to Hamlet. Now, sir, young Fortinbras,
Of unimprovèd[22] mettle hot and full,
Hath in the skirts of Norway, here and there,
Shark'd up[23] a list of landless resolutes,
For food and diet, to some enterprise
That hath a stomach[24] in 't: which is no other
(As it doth well appear unto our state)
But to recover of us, by strong hand
And terms compulsative, those 'foresaid lands
So by his father lost: and this, I take it,
Is the main motive of our preparations,
The source of this our watch, and the chief head
Of this post-haste and romage[25] in the land.
Ber. I think it be no other, but e'en so:
Well may it sort,[26] that this portentous figure
Comes armèd through our watch; so like the king
That was, and is, the question of these wars.

Hor. A mote it is to trouble the mind's eye.
In the most high and palmy[27] state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets:
As, stars with trains of fire,[28] and dews of blood,
Disasters in the sun; and the moist star,[29]
Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse:
And even the like precurse of fierce events,—
As harbingers preceding still the fates,
And prologue to the omen[30] coming on,—
Have heaven and earth together demonstrated
Unto our climatures and countrymen,[31]—
But, soft, behold! lo, where it comes again!

Re-enter Ghost.

I'll cross it, though it blast me.[32]—Stay, illusion!
If thou hast any sound, or use of voice,
Speak to me:
If there be any good thing to be done,
That may to thee do ease, and grace to me,
Speak to me:
If thou art privy to thy country's fate,
Which, happily, foreknowing may avoid,[33]
Oh, speak!
Or if thou hast uphoarded in thy life
Extorted treasure[34] in the womb of earth,
For which, they say, you spirits oft walk in death,
[*Cock crows.*
Speak of it:—stay, and speak!—Stop it, Marcellus.
Mar. Shall I strike at it with my partisan?
Hor. Do, if it will not stand.
Ber. 'Tis here!
Hor. 'Tis here!
Mar. 'Tis gone! [*Exit* Ghost.
We do it wrong, being so majestical,

18. *Seiz'd of.* A legal term, signifying 'lawfully possessed of,' 'rightfully owner of.'

19. *Co-mart.* A word formed by Shakespeare to express 'joint bargain,' 'mutual compact.' We have the words 'co-heiress,' 'co-partner,' &c.

20. *Carriage.* 'Import,' 'purport,' 'bearing.'

21. *Design'd.* 'Designated,' 'indicated,' 'marked out.'

22. *Unimprovèd.* Here used for 'untested by trial;' 'unpractised,' 'inexperienced.'

23. *Shark'd up.* 'Snapped up,' 'taken up;' 'scraped together.'

24. *Stomach.* 'Courage,' 'resoluteness.' See Note 32, Act i., "Tempest."

25. *Romage.* Now spelt 'rummage;' 'ransacking,' 'thorough search,' 'commotion.'

26. *Sort.* Here used for 'fit,' 'suit,' 'agree,' 'cohere.'

27. *Palmy.* 'Victorious;' the palm being the emblem of victory.

28. *As, stars with trains of fire.* It has been supposed that a line was omitted here by the early printers of the play; in which case "as" is probably elliptically used to express 'as, for instance.' See Note 52, Act iv., "As You Like It." But, bearing in mind that Shakespeare uses the word "as" many times with markedly elliptical force, and in passages of very peculiar construction, we do not feel so sure that the present one has suffered from omission. See, for example, Note 50, Act v., "Winter's Tale," and Note 85, Act iv., "Timon of Athens." It may be that here the sentence gives to be understood, 'As there were stars with trains of fire, and dews of blood, so there were disasters in the sun.'

29. *The moist star.* 'The moon.' See Note 10, Act i., "Winter's Tale."

30. *Omen.* Here used for 'ominous event.'

31. *Our climatures and countrymen.* "Climatures" is here used for 'regions.' See Note 70, Act i., "Julius Cæsar." The Folio omits Bernardo's preceding speech and Horatio's present speech as far as this line; but they are found in all the Quartos, excepting that of 1603.

32. *I'll cross it, though it blast me.* There was a superstition that a person crossing the path of a spectre became subject to its malignant influence.

33. *Which, happily, foreknowing may avoid.* Here "happily" is used for 'haply,' with the same felicitous blending of the senses of the two words as in the passage referred to in Note 32, Act iv., "Measure for Measure."

34. *Treasure.* It was popularly believed that the spirits of persons who had secreted treasure returned to earth for the purpose of disclosing where it was hidden. There is great propriety in making Horatio, the scholar and the unbeliever in ghosts, use the words "they say" and "I have heard," when citing the various superstitious beliefs regarding apparitions.

To offer it the show of violence;
For it is, as the air, invulnerable,
And our vain blows malicious mockery.

Ber. It was about to speak when the cock crew.

Hor. And then it started, like a guilty thing
Upon a fearful summons. I have heard,
The cock, that is the trumpet to the morn,
Doth with his lofty and shrill-sounding throat
Awake the god of day; and, at his warning,
Whether in sea or fire, in earth or air,
The extravagant and erring spirit[35] hies
To his confine:[36] and of the truth herein
This present object made probation.

Mar. It faded on the crowing of the cock.
Some say, that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long:
And then, they say, no spirit can walk abroad;
The nights are wholesome; then no planets strike,
No fairy takes,[37] nor witch hath power to charm;
So hallow'd and so gracious is the time.

Hor. So have I heard, and do in part believe it.[38]
But, look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.—
Break we our watch up: and, by my advice,
Let us impart what we have seen to-night
Unto young Hamlet; for, upon my life,
This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it,
As needful in our loves, fitting our duty?

Mar. Let's do 't, I pray; and I this morning know
Where we shall find him most conveniently.

[*Exeunt.*

SCENE II.—ELSINORE. *A Room of State in the Castle.*

Enter the KING, QUEEN, HAMLET, POLONIUS, LAERTES, VOLTIMAND, CORNELIUS, Lords, *and* Attendants.

King. Though yet of Hamlet our dear brother's death
The memory be green; and that it us befitted
To bear our hearts in grief, and our whole kingdom
To be contracted in one brow of woe;
Yet so far hath discretion fought with nature,
That we with wisest sorrow think on him,
Together with remembrance of ourselves.
Therefore, our sometime sister, now our queen,
The imperial jointress of this warlike state,
Have we, as 'twere with a defeated joy,—
With one auspicious, and one dropping eye,
With mirth in funeral, and with dirge in marriage,
In equal scale weighing delight and dole,—
Taken to wife: nor have we herein barr'd
Your better wisdoms, which have freely gone
With this affair along:—for all, our thanks.
Now follows, that you know, young Fortinbras,
Holding a weak supposal of our worth,
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Colleagued with the dream of his advantage,—
He hath not fail'd to pester us with message,
Importing the surrender of those lands
Lost by his father, with all bonds of law,
To our most valiant brother. So much for him.—
Now for ourself, and for this time of meeting:
Thus much the business is:—we have here writ
To Norway, uncle of young Fortinbras,—
Who, impotent and bed-rid, scarcely hears
Of this his nephew's purpose,—to suppress
His farther gait[39] herein; in that the levies,
The lists, and full proportions, are all made
Out of his subject:[40]—and we here despatch
You, good Cornelius, and you, Voltimand,
For bearers of this greeting to old Norway;
Giving to you no farther personal power
To business[41] with the king, more than the scope
Of these dilated articles allow.[42]
Farewell; and let your haste commend your duty.

Cor. and Vol. In that and all things will we show our duty.

King. We doubt it nothing: heartily farewell.

[*Exeunt* VOLTIMAND *and* CORNELIUS.

And now, Laertes, what's the news with you?
You told us of some suit; what is 't, Laertes?
You cannot speak of reason to the Dane,
And lose your voice: what wouldst thou beg, Laertes,

---

35. *The extravagant and erring spirit.* Shakespeare uses both these epithets in their classically derived senses: "extravagant" from the Latin *extravagans*, 'wandering out of;' and "erring" from the Latin *errando*, 'straying,' 'roving.'

36. *Hies to his confine.* See Note 72, Act iii., "Midsummer Night's Dream."

37. *No fairy takes.* "Takes" is here used in the sense it bore of 'blasts,' 'bewitches.' See Note 22, Act iv., "Merry Wives."

38. *And do in part believe it.* This assent of Horatio's to so lovely and imaginative a creed is peculiarly appropriate, coming, as it does, immediately upon the supernatural appearance he has seen; when his mind is softened into impressionableness by supernatural influences, and it is prepared to admit the possibility of any spiritual wonders that may exist in the system of the universe.

39. *Gait.* 'Progress,' 'course,' 'proceeding.'

40. *Subject.* Here used for 'subjects;' 'those subject to him.'

41. *To business.* 'To transact business.' One of Shakespeare's forcible verbs framed from a noun.

42. *The scope of these dilated articles allow.* Instance of the false grammatical concord which was allowable in Shakespeare's time. See Note 29, Act ii., "Romeo and Juliet."

That shall not be my offer, not thy asking?
The head is not more native to the heart,[43]
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
What wouldst thou have, Laertes?

Laer. Dread my lord,[44]
Your leave and favour to return to France;
From whence though willingly I came to Denmark,
To show my duty in your coronation;
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France,
And bow them to your gracious leave and pardon.

King. Have you your father's leave? What says Polonius?

Pol. He hath, my lord, wrung from me my slow leave
By laboursome petition; and, at last,
Upon his will I seal'd my hard consent:
I do beseech you, give him leave to go.

King. Take thy fair hour, Laertes;[45] time be thine,
And thy best graces spend it at thy will!—
But now, my cousin Hamlet, and my son,—

Ham. [*Aside.*] A little more than kin, and less than kind.[46]

King. How is it that the clouds still hang on you?

Ham. Not so, my lord; I am too much i' the sun.[47]

Queen. Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy vailèd lids[48]
Seek for thy noble father in the dust:
Thou know'st 'tis common,—all that live must die,
Passing through nature to eternity.

Ham. Ay, madam, it is common.

Queen. If it be,
Why seems it so particular with thee?

Ham. Seems, madam! nay, it is; I know not seems.
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, modes,[49] shows of grief,
That can denote me truly: these, indeed, seem,
For they are actions that a man might play:
But I have that within which passeth show;
These but the trappings and the suits of woe.

King. 'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father:
But, you must know, your father lost a father;
That father lost, lost his; and the survivor bound,
In filial obligation, for some term
To do obsequious[50] sorrow: but to perséver[51]
In obstinate condolement, is a course
Of impious stubbornness; 'tis unmanly grief:
It shows a will most incorrect to heaven;
A heart unfortified, a mind impatient;
An understanding simple and unschool'd:
For what we know must be, and is as common
As any the most vulgar thing to sense,
Why should we, in our peevish opposition,
Take it to heart? Fie! 'tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd; whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he that died to-day,
"This must be so." We pray you, throw to earth
This unprevailing[52] woe; and think of us
As of a father: for let the world take note,
You are the most immediate to our throne;
And with no less nobility of love[53]

---

43. *The head is not more native to, &c.* 'The head is not more naturally co-operative with the heart, or the hand more actively useful to the mouth, than the throne of Denmark is willing to be serviceable to thy father.'

44. *Dread my lord.* This is the reading of the Folio, while the Quartos give 'my dread lord.' The transposal of the more usual succession in pronoun and adjective was occasionally adopted at the time when Shakespeare wrote. See Note 15, Act ii., "Winter's Tale."

45. *Take thy fair hour, &c.* 'Take an auspicious hour, Laertes. Use your own time, and may thy best qualities teach thee to spend it according to thy will!'

46. *A little more than kin, and less than kind.* Hamlet implies that his uncle has made himself doubly a kinsman by his marriage with his brother's wife; and yet is less than naturally and affectionately attached. The original analogy between the word "kind" and 'kindred' is ably shown in Trench's "Study of Words" (1852), p. 42.

47. *I am too much i' the sun.* There is triple allusion in this sentence. Hamlet means that he is too much in the glare of his uncle's nuptial festivities so soon after his father's death; he makes figurative reference to the old proverb, "Out of God's blessing into the warm sun," which signifies exchanging a righteous condition for a corrupt one; and he deplores (by a play upon the word) that he has become *son* as well as nephew to the usurping king, by the hateful marriage of the latter.

48. *Vailéd lids.* 'Drooped lids,' 'downcast eyes.' See Note 9, Act i., "Merchant of Venice."

49. *Modes.* The Folio gives 'moods,' the Quartos 'moodes:' but in all probability these are only different spellings of the word "modes;" since Hamlet is here dwelling wholly on *externals*.

50. *Obsequious.* Here used not only in its usual sense of 'deferential,' but in the sense of 'belonging to obsequies or funereal observances.' See Note 64, Act ii., "Third Part Henry VI."

51. *Perséver.* An accentuation of 'persevere' formerly in use. See Note 90, Act iii., "All's Well."

52. *Unprevailing.* Formerly sometimes used in the sense of 'unavailing.'

53. *Nobility of love.* 'Exaltedness of affection,' 'elevated quality of affection.'



King. How is it that the clouds still hang on you?
Hamlet. Not so, my lord; I am too much i' the sun.

Act I. Scene II.

Than that which dearest father bears his son,
Do I impart[54] toward you. For your intent
In going back to school in Wittenberg,[55]
It is most retrograde to our desire:
And we beseech you, bend you to remain
Here, in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

Queen. Let not thy mother lose her prayers, Hamlet:
I pray thee, stay with us; go not to Wittenberg.

Ham. I shall in all my best obey you, madam.

King. Why, 'tis a loving and a fair reply:
Be as ourself in Denmark.—Madam, come;
This gentle and unforc'd accord of Hamlet
Sits smiling to my heart: in grace whereof,
No jocund health that Denmark drinks to-day,
But the great cannon to the clouds shall tell;
And the king's rouse[56] the heavens shall bruit again,
Re-speaking earthly thunder. Come away.

[*Exeunt all except* HAMLET.

Ham. Oh, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! O God!
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!
Fie on 't! oh, fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead!—nay, not so much, not two:
So excellent a king; that was, to this,
Hyperion to a satyr:[57] so loving to my mother,
That he might not beteem[58] the winds of heaven
Visit her face too roughly. Heaven and earth!
Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it fed on: and yet, within a month,—
Let me not think on 't,—Frailty, thy name is woman!—
A little month; or ere those shoes were old
With which she follow'd my poor father's body,
Like Niobe,[59] all tears;—why she, even she,—
O God! a beast, that wants discourse of reason,[60]
Would have mourn'd longer,—married with mine uncle,
My father's brother; but no more like my father
Than I to Hercules: within a month;
Ere yet the salt of most unrighteous tears
Had left the flushing in her gallèd eyes,
She married:—Oh, most wicked speed, to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to, good:
But break, my heart,—for I must hold my tongue!

Enter HORATIO, MARCELLUS, *and* BERNARDO.

Hor. Hail to your lordship!

Ham. I am glad to see you well:
Horatio,—or I do forget myself.

Hor. The same, my lord, and your poor servant ever.

Ham. Sir, my good friend; I'll change that name with you:[61]
And what make you from Wittenberg,[62] Horatio?—Marcellus?

Mar. My good lord,—

Ham. I am very glad to see you.—Good even, sir.[63]—
But what, in faith, make you from Wittenberg?

Hor. A truant disposition, good my lord.

Ham. I would not hear your enemy say so;
Nor shall you do mine ear that violence,
To make it truster of your own report

54. *Impart.* Here used for 'confer,' 'bestow,' 'dispense.' The monarchy of Denmark being elective, King Claudius implies that he will promote Hamlet's being chosen as his successor to the throne, no less than if he were his own son.

55. *Wittenberg.* There was a university at Wittenberg in Shakespeare's time, and he has therefore, for dramatic purpose, assumed it to be in existence at the period of this play's story. "Going to school" was a term formerly used for being at college or other place of academical study and instruction. In the opening scene of "As You Like It," Orlando speaks of his brother, Jaques de Bois, as being "at school," although he is then a young man grown, and older than the speaker.

56. *Rouse.* An abbreviated form of 'carouse;' sometimes, as here, used to express a deep draught, in drinking which it was customary to empty the glass or vessel.

57. *That was, to this, Hyperion to a satyr.* In this passage "to" has the elliptical force of 'compared to.' "Hyperion," one of the names for Apollo, was a model of beauty.

58. *Beteem.* 'Allow,' 'permit,' 'suffer;' from the Saxon *geteman*, to 'warrantise.' See Note 18, Act i., "Midsummer Night's Dream."

59. *Niobe.* The mother of several sons and daughters, of whom she was so proud that she vaunted herself to be better worthy of immortal honours than Latona, who was the mother of Apollo and Diana. This so incensed Latona that she urged her children to avenge her; and the sons of Niobe were all slain by the darts of Apollo, while the daughters perished by those of Diana. Overwhelmed by her loss, Niobe wept till she became transformed to stone.

60. *Discourse of reason.* 'Ratiocination,' 'the power of arguing rationally,' 'the faculty of reasoning.' See Note 42, Act ii., "Troilus and Cressida."

61. *I'll change that name with you.* Hamlet means that he will exchange the name of "friend" between Horatio and himself; but not suffer him to address him as "my lord," or call himself "your poor servant."

62. *What make you from Wittenberg?* 'What do you do away from Wittenberg?' 'What causes you to have left Wittenberg?' "Make" is here used as in the passage referred to in Note 96, Act iv., "Love's Labour's Lost."

63. *Good even, sir.* This is said by Hamlet as a courteous greeting to Bernardo, whom he does not seem to know so well as he knows the others; but whom he salutes in his own gracious manner. Hanmer and Warburton changed "even" to 'morning' here; because, in the previous scene, Marcellus has said, "I this *morning* know where we shall find him." But "good even" was used for any time subsequent to noonday.

Against yourself: I know you are no truant.
But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.
Hor. My lord, I came to see your father's funeral.
Ham. I pray thee, do not mock me, fellow-student;
I think it was to see my mother's wedding.
Hor. Indeed, my lord, it follow'd hard upon.
Ham. Thrift, thrift, Horatio! the funeral bak'd meats[64]
Did coldly furnish forth the marriage tables.
Would I had met my dearest[65] foe in heaven
Ere I had ever seen that day, Horatio!—
My father,—methinks I see my father.
Hor. Oh, where, my lord?
Ham. 'In my mind's eye,[66] Horatio.
Hor. I saw him once; he was a goodly king.
Ham. He was a man, take him for all in all,
I shall not look upon his like again.
Hor. My lord, I think I saw him yesternight.
Ham. Saw who?
Hor. My lord, the king your father.
Ham. The king my father!
Hor. Season your admiration for a while
With an attent[67] ear; till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.
Ham. For God's love, let me hear.
Hor. Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead vast and middle of the night,[68]
Been thus encounter'd. A figure like your father,
Arm'd at all points exactly, cap-à-pé,[69]
Appears before them,[70] and with solemn march
Goes slow and stately by them: thrice he walk'd
By their oppress'd and fear-surprisèd eyes,
Within his truncheon's length; whilst they, distill'd[71]
Almost to jelly with the act of fear,
Stand dumb, and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them the third night kept the watch:
Where, as they had deliver'd, both in time,
Form of the thing, each word made true and good,
The apparition comes: I knew your father;
These hands are not more like.
Ham. But where was this?
Mar. My lord, upon the platform where we watch'd.
Ham. Did you not speak to it?[72]
Hor. My lord, I did;
But answer made it none: yet once methought
It lifted up its head,[73] and did address
Itself to motion, like as it would speak:
But, even then, the morning cock crew loud;
And at the sound it shrunk in haste away,[74]
And vanish'd from our sight.
Ham. 'Tis very strange.
Hor. As I do live, my honour'd lord, 'tis true;
And we did think it writ down in our duty
To let you know of it.
Ham. Indeed, indeed, sirs, but this troubles me.
Hold you the watch to-night?
Mar., Ber. We do, my lord.
Ham. Arm'd, say you?
Mar., Ber. Arm'd, my lord.
Ham. From top to toe?
Mar., Ber. My lord, from head to foot.
Ham. Then saw you not his face?
Hor. Oh, yes, my lord; he wore his beaver[75] up.
Ham. What! look'd he frowningly?
Hor. A countenance more in sorrow than in anger.
Ham. Pale or red?
Hor. Nay, very pale.
Ham. And fix'd his eyes upon you?
Hor. Most constantly.
Ham. I would I had been there.
Hor. It would have much amaz'd you.
Ham. Very like, very like. Stay'd it long?

64. *The funeral bak'd meats.* It was anciently the custom to give an entertainment at a funeral. The usage was derived from the Roman *cœna funeralis*, or 'funeral supper;' and it continued to be observed in Scotland and the north of England under the name of an 'arvel supper.'

65. *Dearest.* Here used with the sense of *intensity* which we have before pointed out as included in this word by Shakespeare's employment of it. See Note 28, Act v., "Timon of Athens;" and Note 38, Act iii., "Julius Cæsar."

66. *Mind's eye.* 'Eye of imagination.' Chaucer uses the expression "eyen of his minde," in "The Man of Lawe's Tale."

67. *Attent.* An abbreviated form of 'attentive.'

68. *The dead vast and middle of the night.* The Folio misprints 'wast' for "vast," which is the word given in the 1603 Quarto, and which is shown to be right by the passage referred to in Note 53, Act i., "Tempest."

69. *Cap-à-pé.* 'From head to foot.' See Note 199, Act iv., "Winter's Tale."

70. *Appears before them.* The present speech affords a signal instance of Shakespeare's mode of alternately using past time and present time in the tenses of verbs while narrating an event. See Note 73, Act ii., "Julius Cæsar."

71. *Distill'd.* This is the reading of the Quartos; while the Folio gives 'bestill'd.' "Distill'd" is here used by Shakespeare, as it has been by other writers, to express 'melted,' 'dissolved.'

72. *Did you not speak to it?* The belief was that spirits must be spoken to ere they would speak and unfold what they came to reveal.

73. *It lifted up its head.* One of the rare instances where "its" occurs in Shakespeare's writings. See Note 57, Act ii., "Winter's Tale." The Folio prints the form of 'it' in the present passage. The use of the impersonal pronoun here, instead of the then more usual 'his,' aids greatly to impart spiritual effect to this passage.

74. *At the sound it shrunk in haste away.* That the crowing of the cock was a signal for the disappearance of ghosts is a superstition of very ancient date.

75. *Beaver.* The portion of the helmet that could be lifted up or lowered over the face. See Note 25, Act iv., "First Part Henry IV."

Hor. While one with moderate haste might tell
a hundred.
Mar., Ber. Longer, longer.
Hor. Not when I saw 't.
Ham. His beard was grizzled,—no?
Hor. It was, as I have seen it in his life,
A sable silver'd.
Ham. I will watch to-night;
Perchance 'twill walk again.
Hor. I warrant it will.
Ham. If it assume my noble father's person,
I'll speak to it, though hell itself should gape,[76]
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this sight,
Let it be tenable[77] in your silence still;
And whatsoever else shall hap to-night,
Give it an understanding, but no tongue:
I will requite your loves. So, fare ye well:
Upon the platform, 'twixt eleven and twelve,
I'll visit you.
All. Our duty to your honour.
Ham. Your loves, as mine to you: farewell.
[*Exeunt* HORATIO, MARCELLUS, *and* BERNARDO.
My father's spirit in arms! all is not well;
I doubt some foul play: would the night were come!
Till then sit still, my soul: foul deeds will rise,
Though all the earth o'erwhelm them, to men's
eyes. [*Exit.*

SCENE III.—*A Room in* POLONIUS' *House.*

Enter LAERTES *and* OPHELIA.

Laer. My necessaries are embark'd: farewell:
And, sister, as the winds give benefit,
And convoy is assistant, do not sleep,
But let me hear from you.
Oph. Do you doubt that?
Laer. For Hamlet, and the trifling of his favour,
Hold it a fashion, and a toy in blood;
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance[78] of a minute;
No more.
Oph. No more but so?
Laer. Think it no more:
For nature, crescent, does not grow alone
In thews[79] and bulk; but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now;
And now no soil nor cautel[80] doth besmirch[81]
The virtue of his will: [82] but you must fear,
His greatness weigh'd, his will is not his own;
For he himself is subject to his birth:
He may not, as unvalu'd persons do,
Carve for himself;[83] for on his choice depends
The safety and the health of the whole state;
And therefore must his choice be circumscrib'd
Unto the voice and yielding of that body,
Whereof he is the head. Then, if he says he loves
you,
It fits your wisdom so far to believe it,
As he in his particular act and place
May give his saying deed; which is no farther
Than the main voice of Denmark goes withal.
Then weigh what loss your honour may sustain,
If with too credent ear you list his songs;
Or lose your heart; or your chaste treasure open
To his unmaster'd importunity.
Fear it, Ophelia, fear it, my dear sister;
And keep you in the rear of your affection,[84]
Out of the shot and danger of desire.
The chariest[85] maid is prodigal enough,
If she unmask her beauty to the moon:
Virtue itself scapes not calumnious strokes:
The canker galls the infants of the spring,
Too oft before their buttons[86] be disclos'd;
And in the morn and liquid dew of youth
Contagious blastments are most imminent.
Be wary, then; best safety lies in fear:
Youth to itself rebels, though none else near.
Oph. I shall the effect of this good lesson keep,
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven;
Whilst, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own read.[87]
Laer. Oh, fear me not.[88]
I stay too long:—but here my father comes.

---

76. *Gape.* Here used in its double sense of 'yawn,' 'open wide,' and of 'roar,' 'yell,' 'howl.' See Note 7, Act iii., "Henry V."

77. *Tenable.* The Folio misprints 'treble' for "tenable," which is the reading of the Quartos. "Tenable" is here used for 'held,' or 'kept;' according to Shakespeare's occasional practice when employing words ending in 'ble.' See Note 50, Act iv., "Twelfth Night;" and Note 4, Act iv., "Julius Cæsar."

78. *Suppliance.* A word framed by Shakespeare to express succinctly that which is supplied.

79. *Thews.* 'Muscular power,' 'physical strength,' 'sinewy vigour.' See Note 80, Act i., "Julius Cæsar."

80. *Cautel.* 'Craft,' 'deceit,' 'fraud.' See Note 9, Act iv., "Coriolanus."

81. *Besmirch.* 'Sully.'

82. *The virtue of his will.* 'The rectitude of his intention.'

83. *Carve for himself.* 'Selfishly select.' See Note 84, Act ii., "Richard II."

84. *Keep you in the rear of your affection.* 'Be more reserved in manner than your affection might lead you to be.'

85. *Chariest.* 'Most regardful of her honour,' 'holding her honour most dear.' See Note 10, Act ii., "Merry Wives."

86. *Buttons.* 'Buds;' French, *boutons.*

87. *Recks not his own read.* 'Heeds not his own monition.' "Read," as a substantive, was sometimes spelt 'rede' or 'reed.' It means the lesson or precept.

88. *Fear me not.* 'Fear not that I shall do thus.' See Note 4, Act i., "Romeo and Juliet."



Polonius. What is 't, Ophelia, he hath said to you?
Ophelia. So please you, something touching the Lord Hamlet.
Act I. Scene III.

A double blessing is a double grace;
Occasion smiles upon a second leave.

Enter POLONIUS.

Pol. Yet here, Laertes! aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stay'd for. There,—my blessing with you! [*Laying his hand on* LAERTES' *head.*
And these few precepts in thy memory
Look thou charácter.[89] Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hooks[90] of steel;
But do not dull thy palm with entertainment[91]
Of each new-hatch'd, unfledg'd comrade. Beware
Of entrance to a quarrel; but being in,
Bear 't, that the opposèd may beware of thee.
Give every man thine ear, but few thy voice:
Take each man's censure,[92] but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy:
For the apparel oft proclaims the man;
And they in France of the best rank and station
Are most select and generous, chief in that.[93]

89. *Look thou charácter.* 'Be attentive to mark, imprint, or write down.'

90. *Hooks.* The old copies print 'hoops' for "hooks." Pope's correction: which seems warranted by the word "grapple."

91. *Do not dull thy palm with, &c.* 'Do not render callous thy sense of attachment by giving thy hand and intimacy to every new-made acquaintance.'

92. *Censure.* 'Opinion.' See Note 18, Act ii., "Richard III."

93. *Are most select and generous, chief in that.* This line is printed in the Folio, 'Are of a most select and generous cheff in

Neither a borrower nor a lender be:
For loan oft loses both itself and friend;
And borrowing dulls the edge of husbandry.[94]
This above all,—to thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell: my blessing season[95] this in thee!

Laer. Most humbly do I take my leave, my lord.

Pol. The time invites you; go, your servants tend.[96]

Laer. Farewell, Ophelia; and remember well
What I have said to you.

Oph. 'Tis in my memory lock'd,
And you yourself shall keep the key of it.

Laer. Farewell. [*Exit.*

Pol. What is 't, Ophelia, he hath said to you?

Oph. So please you, something touching the Lord Hamlet.

Pol. Marry, well bethought:
'Tis told me, he hath very oft of late
Given private time to you; and you yourself
Have of your audience been most free and bounteous:
If it be so (as so 'tis put on me,
And that in way of caution), I must tell you,
You do not understand yourself so clearly
As it behoves my daughter and your honour.
What is between you? give me up the truth.

Oph. He hath, my lord, of late made many tenders
Of his affection to me.

Pol. Affection! pooh! you speak like a green girl,
Unsifted[97] in such perilous circumstance.
Do you believe his tenders, as you call them?

Oph. I do not know, my lord, what I should think.

Pol. Marry, I'll teach you: think yourself a baby;
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly;
Or,—not to crack the wind of the poor phrase,
Wronging it thus,[98]—you'll tender me a fool.

Oph. My lord, he hath importun'd me with love
In honourable fashion.

Pol. Ay, fashion you may call it; go to, go to.

Oph. And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.

Pol. Ay, springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Lends the tongue vows: these blazes, daughter,
Giving more light than heat,—extinct in both,
Even in their promise, as it is a-making,—
You must not take for fire. From this time
Be somewhat scanter of your maiden presence;
Set your entreatments[99] at a higher rate
Than a command to parley. For Lord Hamlet,
Believe so much in him, that he is young;
And with a larger tether may he walk[100]
Than may be given you: [101] in few, Ophelia,
Do not believe his vows; for they are brokers,[102]—
Not of that dye which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bonds,[103]
The better to beguile. This is for all,—
I would not, in plain terms, from this time forth,
Have you so slander[104] any moment's leisure,
As to give words or talk with the Lord Hamlet.
Look to 't, I charge you: come your ways.

Oph. I shall obey, my lord. [*Exeunt.*

SCENE IV.—*The Platform.*

Enter HAMLET, HORATIO, *and* MARCELLUS.

Ham. The air bites shrewdly; it is very cold.

Hor. It is a nipping and an eager[105] air.

Ham. What hour now?

Hor. I think it lacks of twelve.

Mar. No, it is struck.

---

that;' while the Quartos give it in various somewhat similar forms. The reading we adopt is Rowe's, accepting Ritson's interpretation of its meaning: 'The nobility of France are select and generous above all other nations, and chiefly in the point of apparel.'

94. *Husbandry.* 'Good economy.' See Note 35, Act ii., "Timon of Athens."

95. *Season.* This word here bears the meaning which is given to it by Baret, who explains, "To season: to temper wisely, to make more pleasant and acceptable."

96. *Tend.* Abbreviated form of 'attend;' used in the sense of 'wait.' See Note 107, Act i., "Coriolanus."

97. *Unsifted.* Here used for 'untried,' 'untested,' 'inexperienced.' See Note 32, Act ii.

98. *Wronging it thus.* The Folio prints 'roaming' for "wronging" here; but, as the Quartos give 'wrong,' we think it probable that "wronging" (Pope's correction) is the word originally intended.

99. *Your entreatments.* 'The entreaties you receive for granting an interview.'

100. *With a larger tether may he walk.* Figuratively used to express 'with greater latitude may he behave.'

101. *Than may be given you.* 'Than may be allowed in you,' or 'than may be granted to you.' See Note 15, Act iii., "Coriolanus."

102. *Brokers.* 'Infamous pleaders, agents, or go-betweens.' See Note 84, Act ii., "King John."

103. *Bonds.* This word has been suspected of error by several of the editors and commentators; but all the old copies give it thus in the present passage, and we cannot help believing it to be right, because Shakespeare uses "bonds" in several other instances to express that which agrees with the sense here required. See, for instance, how he employs "bonds" in the passage referred to in Note 73, Act ii., "Merchant of Venice," and Note 30, Act v., "Troilus and Cressida," to signify 'pledged vows,' 'plighted assurances of faith and troth.'

104. *Slander.* Here used for 'injure,' 'disgrace,' 'abuse.'

105. *Eager.* Here employed in its sense as derived from the French, *aigre*, 'sharp,' 'keen.'

Hor. Indeed? I heard it not: then it draws near the season
Wherein the spirit held his wont to walk.
[*A flourish of trumpets, and ordnance shot off, within.*
What does this mean, my lord?
Ham. The king doth wake[106] to-night, and takes his rouse,
Keeps wassail, and the swaggering up-spring reels;[107]
And, as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph of his pledge.
Hor. Is it a custom?
Ham. Ay, marry, is 't:
But to my mind,—though I am native here,
And to the manner born,—it is a custom
More honour'd in the breach than the observance.
This heavy-headed revel east and west
Makes us traduc'd and tax'd of other nations:
They clepe[108] us drunkards, and with swinish phrase
Soil our addition;[109] and, indeed, it takes
From our achievements, though perform'd at height,
The pith and marrow of our attribute.
So, oft it chances in particular men,
That, for some vicious mole of nature in them,
As, in their birth (wherein they are not guilty,
Since nature cannot choose his origin),
By the o'ergrowth of some complexion,[110]
Oft breaking down the pales and forts of reason
Or by some habit, that too much o'er-leavens
The form of plausive manners;—that these men,—
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's star,[111]—
Their virtues else (be they as pure as grace,
As infinite as man may undergo)
Shall in the general censure take corruption
From that particular fault: the dram of base[112]
Doth all the noble substance often dout,
To his own scandal.[113]
Hor. Look, my lord, it comes!

Enter Ghost.

Ham. Angels and ministers of grace defend us!—
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou com'st in such a questionable shape,[114]
That I will speak to thee: I'll call thee Hamlet,
King, father, royal Dane: oh, answer me!
Let me not burst in ignorance; but tell
Why thy canonis'd bones, hearsèd in death,
Have burst their cerements;[115] why the sepulchre,
Wherein we saw thee quietly in-urn'd,
Hath op'd his ponderous and marble jaws,
To cast thee up again! What may this mean,
That thou, dead corse, again, in cómplete steel,[116]
Re-visit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature,[117]
So horridly to shake our disposition,
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?
[*The* Ghost *beckons* HAMLET.
Hor. It beckons you to go away with it,
As if it some impartment did desire
To you alone.
Mar. Look, with what courteous action
It waves you to a more removèd ground:
But do not go with it.
Hor. No, by no means.
Ham. It will not speak; then will I follow it.
Hor. Do not, my lord.
Ham. Why, what should be the fear?

106. *Wake.* 'Hold a late revel.' A "wake" originally meant a church night-festival, and came to signify any kind of night revelling. See Note 88, Act v., "Love's Labour's Lost," for this, and for the expression "keeps wassail." For "rouse," see Note 56 of the present Act.

107. *The swaggering up spring reels.* 'Reels through the swaggering dance called an up-spring.' That "up-spring" was the name of a Northern national dance is testified by two lines from Chapman's "Alphonsus, Emperor of Germany:"—

> "We Germans have no changes in our dances;
> An *almain* and an *up-spring*, that is all."

108. *Clepe.* 'Call.' See Note 26, Act iii., "Macbeth."

109. *With swinish phrase soil our addition.* 'Disgrace our title by a swinish epithet.' See Note 28, Act iii., "Macbeth." The intemperance of the Danes in their drink was matter of special notoriety at the time when Shakespeare wrote; and marvellous anecdotes are extant of enormous measures drained at a draught by them.

110. *Complexion.* Here used for 'natural propensity,' 'constitutional tendency.' See Note 43, Act iii., "As You Like It."

111. *Fortune's star.* The influence of the planet supposed to govern the birth of each human individual.

112. *The dram of base, &c.* This passage is omitted altogether in the Folio; while some of the Quartos give 'ease,' others 'eale,' for "base." In the next line the Quartos print 'of a doubt' instead of "often dout." Of the many various readings of these two lines we adopt Steevens's correction, as being the one which seems to us to afford the sense and words most likely intended by the author. "Dout" signifies 'do out,' 'put out,' 'extinguish,' 'obliterate.' See Note 49, Act iv., "Henry V." That 'doubt' and "dout" were often printed the one for the other, and that the two words afforded scope for quibbling play upon them, is testified by the opening jest in "A C. Merry Talys," 1567 (reprinted in 1864), where we find:—"I never harde tell of more *doutes* but twayn, that is to say, *dout* the candell and *dout* the fyre."

113. *To his own scandal.* "His" used for 'its.'

114. *A questionable shape.* 'A shape inviting question or inquiry.' The word "questionable" is here used to express 'conversable,' and not, as more usually, signifying 'doubtful.' See Notes 68 and 100, Act iii., "As You Like It."

115. *Cerements.* See Note 87, Act ii., "Merchant of Venice."

116. *In cómplete steel.* It is recorded by Olaus Wormius that it was the custom to bury the Danish kings in their armour. Shakespeare seems to have been aware of this fact, and has used it with excellent dramatic purpose in this play; making Hamlet (Act i., sc. 2) emphatically advert to the circumstance, and draw ominous inferences therefrom:—"*Arm'd*, say you?" and "My father's spirit *in arms!* all is not well."

117. *We fools of nature.* 'We ignoramuses in the numerous secrets and mysteries of nature.'



Horatio. Look, my lord, it comes!
Hamlet. Angels and ministers of grace defend us!
Act I. Scene IV.

I do not set my life at a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again;—I'll follow it.
Hor. What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive your sovereignty of reason,[118]
And draw you into madness? think of it:
The very place puts toys of desperation,[119]
Without more motive, into every brain,
That looks so many fathoms to the sea,
And hears it roar beneath.
Ham. It waves me still.—
Go on; I'll follow thee.
Mar. You shall not go, my lord.
Ham. Hold off your hands.
Hor. Be rul'd; you shall not go.
Ham. My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.[120]—
[Ghost *beckons.*
Still am I call'd:—unhand me, gentlemen;—
[*Breaking from them.*
By heaven, I'll make a ghost of him that lets[121] me:—
I say, away!—Go on; I'll follow thee.
[*Exeunt* Ghost *and* HAMLET.
Hor. He waxes[122] desperate with imagination.
Mar. Let's follow; 'tis not fit thus to obey him.
Hor. Have after.[123]—To what issue will this come?
Mar. Something is rotten in the state of Denmark.
Hor. Heaven will direct it.[124]
Mar. Nay, let's follow him. [*Exeunt.*

SCENE V.—*A more remote part of the Platform.*

Enter Ghost *and* HAMLET.

Ham. Where wilt thou lead me? speak; I'll go no farther.
Ghost. Mark me.
Ham. I will.
Ghost. My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.
Ham. Alas! poor ghost!
Ghost. Pity me not, but lend thy serious hearing
To what I shall unfold.
Ham. Speak; I am bound to hear.
Ghost. So art thou to revenge, when thou shalt hear.
Ham. What?
Ghost. I am thy father's spirit;
Doom'd for a certain term to walk the night,
And for the day confin'd to fast in fires,[125]
Till the foul crimes done in my days of nature
Are burnt and purg'd away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold, whose lightest word
Would harrow up thy soul; freeze thy young blood;
Make thy two eyes, like stars, start from their spheres;
Thy knotted and combined locks to part,
And each particular hair to stand on end,
Like quills upon the fretful porcupine:
But this eternal blazon must not be
To ears of flesh and blood.—List, list, oh, list!—
If thou didst ever thy dear father love,—
Ham. O God!
Ghost. Revenge his foul and most unnatural murder.
Ham. Murder!
Ghost. Murder most foul, as in the best it is;
But this most foul, strange, and unnatural.
Ham. Haste me to know 't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.
Ghost. I find thee apt;
And duller shouldst thou be than the fat weed
That rots itself in ease on Lethe wharf,[126]
Wouldst thou not stir in this. Now, Hamlet, hear:

---

118. *Deprive your sovereignty of reason.* "Deprive" is here used elliptically (as Shakespeare uses some verbs) to express 'deprive you of;' and "sovereignty of reason" signifies 'pre-eminence of reason,' 'exaltedness of reason,' 'elevated quality of reason.'

119. *Toys of desperation.* Here used for 'desperate tricks of fancy,' 'desperate freaks of the imagination.' See Note 12, Act i., "Richard III."

120. *Each petty artery . . . hardy as the Nemean lion's nerve.* Here Shakespeare distinctly consociates the *arteries* with the *nerves.* See Note 109, Act iv., "Love's Labour's Lost."

121. *Lets.* 'Hinders,' 'prevents.' See Note 11, Act iii., "Two Gent'lemen of Verona."

122. *Waxes.* 'Grows.'

123. *Have after.* An idiomatic expression, signifying willingness to go. See Note 112, Act iv., "Taming of the Shrew."

124. *Heaven will direct it.* This is a following up of Horatio's own question ("To what will this come?"), and forms a kind of response to it after Marcellus' reply.

125. *Confin'd to fast in fires.* Heath proposed to change "fast in" to 'lasting;' but it was supposed that departed spirits felt the same desires and appetites as when existing in the flesh; therefore deprivation of food was among the penalties they were believed to endure.

126. *That rots itself in ease on Lethe wharf* The Quartos read 'roots' instead of "rots," which is the Folio word, and which we think by far the more fit expression here. For an explanation of "Lethe" see Note 12, Act iv., "Twelfth Night."

'Tis given out that, sleeping in mine orchard,[127]
A serpent stung me; so the whole ear of Denmark
Is by a forgèd process of my death
Rankly abus'd: but know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.

Ham. Oh, my prophetic soul!
My uncle!

Ghost. Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with traitorous gifts,
(Oh, wicked wit, and gifts, that have the power
So to seduce!) won to his shameful lust
The will of my most seeming-virtuous queen:
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity,
That it went hand in hand even with the vow
I made to her in marriage; and to decline
Upon a wretch, whose natural gifts were poor
To those of mine!
But virtue, as it never will be mov'd,
Though lewdness court it in a shape of heaven;
So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed,
And prey on garbage.
But, soft! methinks I scent the morning air;
Brief let me be.—Sleeping within mine orchard,
My custom always in the afternoon,
Upon my secure hour[128] thy uncle stole,
With juice of cursèd hebenon[129] in a vial,
And in the porches of mine ears did pour
The leperous distilment;[130] whose effect
Holds such an enmity with blood of man,
That, swift as quicksilver, it courses through
The natural gates and alleys of the body;
And, with a sudden vigour, it doth posset
And curd, like eager[131] droppings into milk,
The thin and wholesome blood: so did it mine;
And a most instant tetter bark'd about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once despatch'd:[132]
Cut off even in the blossoms of my sin,
Unhousel'd,[133] disappointed,[134] unanel'd;[135]
No reckoning made, but sent to my account
With all my imperfections on my head:
Oh, horrible! oh, horrible! most horrible![136]
If thou hast nature in thee, bear it not;
Let not the royal bed of Denmark be
A couch for luxury and damnèd incest.
But, howsoever thou pursu'st this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught: leave her to heaven,
And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well at once:
The glow-worm shows the matin to be near,
And 'gins to pale his uneffectual[137] fire:
Adieu, adieu! Hamlet, remember me.[138] [*Exit.*

Ham. Oh, all you host of heaven! oh, earth! what else?
And shall I couple hell?—Oh, fie!—Hold, my heart;
And you, my sinews, grow not instant old,
But bear me stiffly up.—Remember thee!
Ay, thou poor ghost, while memory holds a seat
In this distracted globe.[139] Remember thee!
Yea, from the table[140] of my memory
I'll wipe away all trivial fond records,
All saws[141] of books, all forms, all pressures[142] past,
That youth and observation copied there;
And thy commandment all alone shall live
Within the book and volume of my brain,

127. *Orchard.* 'Garden.' See Note 53, Act ii., "Much Ado."

128. *My secure hour.* 'My hour of fancied security,' 'my hour of supposed safety.' See Note 31, Act v., "Richard II."

129. *Hebenon.* By this word some suppose Shakespeare to have meant 'henbane;' the oil of which, according to Pliny, dropped into the ear, disturbs the brain. In Shakespeare's time it was held to be poisonous. Others surmise that the word is used to signify 'ebony;' which was believed to possess soporific and poisonous qualities. The 1603 Quarto gives the word 'hebona.'

130. *The leperous distilment.* Meaning the liquid distilled from "hebenon," which caused the leprosy subsequently described as producing a "vile and loathsome crust."

131. *Eager.* 'Sharp,' 'acid,' 'sour;' French, *aigre.* See Note 105 of this Act.

132. *Despatch'd.* To 'rid' and to 'despatch' were formerly used the one word for the other. See Note 47, Act v., "Richard II." Here "despatch'd" signifies 'summarily sent from and bereft of.'

133. *Unhousel'd.* 'Without having received the sacrament:' from the Latin *hostiola*, which is rendered by Ainsworth, in his Dictionary, 'a little consecrated host, a *housel*."

134. *Disappointed.* 'Unappointed,' 'unprepared;' 'spiritually unprovided.' See Note 13, Act iii., "Measure for Measure."

135. *Unanel'd.* 'Without extreme unction.'

136 *Oh, horrible! oh, horrible! most horrible!* Notwithstanding that all the old copies concur in assigning these words to the ghost, some editors have given them to Hamlet. We think they markedly belong to the ghost, if it were only on account of their emphatic triple iteration, which is so completely consistent with the previous three-fold "List, list, oh, list!" and the subsequent solemn repetition of "Swear!"

137. *Uneffectual.* There is double signification included in this word; it means the glow-worm's light, which shines without giving heat, and which no longer shows when morning appears.

138. *Adieu, adieu! Hamlet, remember me!* This is the Folio reading; but the Quartos give 'Adieu, adieu, adieu! remember me:' which confirms our view of the *triple iteration* with which the ghost's diction was marked in the author's conception of it, although he may have seen fit to modify it on revisal. See our last Note but one.

139. *This distracted globe.* 'This head of mine disturbed with perplexing ideas.'

140. *Table.* In figurative reference to the tablets or table-books used for keeping memorandums in, which were temporarily inscribed, and could be readily effaced. See Note 39, Act iv., "Second Part Henry IV."

141. *Saws.* 'Axioms,' 'adages.'. See Note 101, Act iii., "Twelfth Night."

142. *Pressures.* Here used as an abbreviated form of 'impressures,' meaning 'impressions.' Shakespeare elsewhere uses "impressure" for 'impression.' See Note 109, Act iii., "As You Like It."

Unmix'd with baser matter: yes, by heaven.—
Oh, most pernicious woman!
Oh, villain, villain, smiling, damnèd villain!
My tables,[143]—meet it is I set it down,
That one may smile, and smile, and be a villain;
At least I'm sure it may be so in Denmark:
[Writing.
So, uncle, there you are. Now to my word;[144]
It is, "Adieu, adieu! remember me:"
I have sworn 't.

Hor. [*Within.*] My lord! my lord!—

Mar. [*Within.*] Lord Hamlet,—

Hor. [*Within.*] Heaven secure him![145]

Mar. [*Within.*] So be it!

Hor. [*Within.*] Illo, ho, ho, my lord!

Ham. Hillo, ho, ho, boy! come, bird, come.[146]

Enter HORATIO *and* MARCELLUS.

Mar. How is 't, my noble lord?

Hor. What news, my lord?

Ham. Oh, wonderful!

Hor. Good my lord, tell it.

Ham. No; you'll reveal it.

Hor. Not I, my lord, by heaven.

Mar. Nor I, my lord.

Ham. How say you, then; would heart of man once think it?—
But you'll be secret?

Hor., Mar. Ay, by heaven, my lord.

Ham. There's ne'er a villain dwelling in all Denmark
But he's an arrant knave.

Hor. There needs no ghost, my lord, come from the grave
To tell us this.

Ham. Why, right; you are i' the right;
And so, without more circumstance[147] at all,
I hold it fit that we shake hands and part:
You, as your business and desire shall point you,—
For every man has business and desire,
Such as it is;—and for mine own poor part,
Look you, I'll go pray.

Hor. These are but wild and whirling words, my lord.

Ham. I'm sorry they offend you, heartily;
Yes, faith, heartily.

Hor. There's no offence, my lord.

Ham. Yes, by Saint Patrick,[148] but there is, Horatio,
And much offence too. Touching this vision here,—
It is an honest ghost, that let me tell you:
For your desire to know what is between us,
O'ermaster it as you may. And now, good friends,
As you are friends, scholars, and soldiers,
Give me one poor request.

Hor. What is 't, my lord? we will.

Ham. Never make known what you have seen to-night.

Hor., Mar. My lord, we will not.

Ham. Nay, but swear 't.

Hor. In faith,
My lord, not I.

Mar. Nor I, my lord, in faith.

Ham. Upon my sword.[149]

Mar. We have sworn, my lord, already.

Ham. Indeed, upon my sword, indeed.

Ghost. [*Beneath.*] Swear.

Ham. Ah, ha, boy! say'st thou so? art thou there, true-penny?[150]—
Come on,—you hear this fellow in the cellarage,—
Consent to swear.

Hor. Propose the oath, my lord.

Ham. Never to speak of this that you have seen,
Swear by my sword.

Ghost. [*Beneath.*] Swear.

Ham. *Hic et ubique?*[151] then we'll shift our ground.—
Come hither, gentlemen,
And lay your hands again upon my sword:
Never to speak of this that you have heard,
Swear by my sword.

Ghost. [*Beneath.*] Swear.

143. *My tables.* Here refers to the actual tablets or memorandum-books kept about the person ready for use.

144. *Word.* Occasionally, as here, used for a brief sentence, a watch-word. See Note 34, Act v., "Macbeth."

145. *Heaven secure him!* "Secure" is here used in the sense of 'keep safe,' 'guard,' 'protect.' Shakespeare uses the words "secure" and 'safe' thus respectively, the one including the sense of the other. See Note 72, Act i., "Macbeth."

146. *Hillo, ho, ho, boy! come, bird, come.* This is the call used by falconers to the hawk, when they would have it descend from the air to them; and Hamlet, hearing Horatio shout to him, replies thus, in the spirit of wild levity which suddenly possesses him, and which is so affectingly the contrary to real hilarity.

147. *Circumstance.* Here, as elsewhere by Shakespeare, used in the sense which it formerly sometimes bore of 'circumlocution.' See Note 28, Act i., "Merchant of Venice."

148. *By Saint Patrick.* There is propriety in making the studious prince, Hamlet, use this adjuration, since "Saint Patrick" is the patron saint of Ireland, and Ireland was in ancient times a famed seat of learning whence the whole northern world derived their erudition. Dean Swift's "Verses on the Sudden Drying Up of St. Patrick's Well, 1726," contain many allusions to the early cultivation of literature in Ireland.

149. *Upon my sword.* It was the custom to swear by the cross upon the hilt of the sword; and therefrom came the idiomatic expression 'to swear upon the sword.'

150. *True-penny.* A familiar epithet for an honest fellow; and it has peculiar appropriateness as here used by Shakespeare in reference to the ghost's voice beneath the earth, since it has been asserted by Mr. Collier, on the authority of competent informants, to be a mining term, significative of a particular indication in the soil of the direction in which ore may be found. The tone of forced ease taken by Hamlet in this period of excitement is finely and boldly imagined, as well as wonderfully in keeping with the whole mental development of the character.

151. *Hic et ubique?* Latin; 'here and everywhere.'

Ham. Well said, old mole! canst work i' the earth so fast?
A worthy pioneer!—Once more remove, good friends.
Hor. Oh, day and night,[152] but this is wondrous strange!
Ham. And therefore as a stranger give it welcome.[153]
There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.[154]
But come;—
Here, as before, never, so help you mercy,
How strange or odd soe'er I bear myself,—
As I, perchance, hereafter shall think meet
To put an antic disposition on,[155]—
That you, at such times seeing me, never shall,
With arms encumber'd thus, or this head-shake,
Or by pronouncing of some doubtful phrase,
As, "Well, well, we know;"—or, "We could, an if we would;"[156]—
Or, "If we list to speak;"—or, "There be, an if they might;"[157]—
Or such ambiguous giving out,[158] to note
That you know aught of me:—this not to do,
So grace and mercy at your most need help you, Swear.
Ghost. [*Beneath.*] Swear.
Ham. Rest, rest, perturbèd spirit![159]—So, gentlemen,
With all my love I do commend me to you:
And what so poor a man as Hamlet is[160]
May do, to express his love and friending to you,
God willing, shall not lack. Let us go in together;
And still your fingers on your lips, I pray.
The time is out of joint:—Oh, cursèd spite,
That ever I was born to set it right!—
Nay, come, let's go together. [*Exeunt.*

ACT II.

SCENE I.—*A Room in* POLONIUS' *House.*

Enter POLONIUS *and* REYNALDO.

Pol. Give him this money and these notes, Reynaldo.
Rey. I will, my lord.
Pol. You shall do marv'lous wisely, good Reynaldo,
Before you visit him, to make enquiry
Of his behaviour.
Rey. My lord, I did intend it.
Pol. Marry, well said; very well said. Look you, sir,
Enquire me first what Danskers[1] are in Paris;
And how, and who, what means,[2] and where they keep,[3]

152. *Oh, day and night.* See Note 78, Act i., "Henry VIII."

153. *As a stranger give it welcome.* 'Receive it with respectful deference, and as something with which you are to appear unacquainted.'

154. *In your philosophy.* This is the reading of all the Quartos, while the Folio gives 'our' instead of "your;" which word is used in the idiomatic manner so frequently pointed out, where the object is to instance a generality. See Note 26, Act ii., "Coriolanus."

155. *To put an antic disposition on.* The earnestly disputed question as to whether Hamlet is really insane or not may here, we think, be appropriately adverted to; since it seems to us sufficiently evident, if only from this one passage, that the author clearly intended Hamlet to *assume* madness, not to be mad in truth. We feel a certain diffidence in stating our opinion when so totally opopsed to that of the several medical practitioners whose care of insane patients gives to their opinion so much claim to be regarded; nevertheless, our conviction is strong as derived from the internal evidence of the play itself, and we therefore hold ourselves called upon sincerely and candidly to express our belief that Hamlet is meant by Shakespeare to be profoundly melancholy, to have had his spirits and mental energies depressed to a condition of almost hypochondriacal dejection, but that his intellect is sound and his intelligence thoroughly unimpaired. As we proceed, we shall point out the particular passages which most confirm us in our view and most tend to support our side of the argument.

156. *We could, an if we would.* 'Tell,' or 'say,' is elliptically understood after "could." See Note 67, Act iii., "Timon of Athens."

157. *There be, an if they might.* An ellipsis for 'there are persons, were they permitted to divulge.'

158. *Or such ambiguous giving out.* The previous "by" before "pronouncing" is here understood as repeated before "such."

159. *Rest, rest, perturbed spirit!* After the strain of almost unseemly levity in which Hamlet's agitation of mind has taken refuge—using such expressions as "boy," "true-penny," "this fellow in the cellarage," and "old mole"—it has an effect of pathos and deep heart-feeling, these few murmured soothing words, "Rest, rest, perturbed spirit!" coming as a climax and close to the scene.

160. *So poor a man as Hamlet is.* It is noteworthy that Hamlet frequently speaks of himself in the third person; which is excellently characteristic of the philosophic man—reflective, thoughtful, given to moralise and speak in the abstract.

1. *Enquire me first what Danskers.* "Me" is used idiomatically, in the sense of 'for me' (see Note 33, Act ii., "Merchant of Venice"); and "Danskers" is an old form of 'Danes.' Warner, in his "Albion's England," calls Denmark *Danske.*

2. *And how, and who, what means, and, &c.* These two lines afford a notable example of Shakespeare's elliptical style; 'they live there' being understood after "how," 'they are' after "who," 'they have' after "means," 'they frequent' after "company," and 'they live' after "expense."

3. *Keep.* 'Dwell,' 'reside.' See Note 13, Act iv., "Love's Labour's Lost."



Polonius. How now, Ophelia! what's the matter?
Ophelia. Alas! my lord, I have been so affrighted! *Act II. Scene I.*

What company, at what expense; and finding,
By this encompassment and drift of question,
That they do know my son, come you more nearer
Than your particular demands will touch it:[4]
Take you, as 'twere, some distant knowledge of him;
As thus, "I know his father and his friends,
And in part him;"—do you mark this, Reynaldo?
Rey. Ay, very well, my lord.
Pol. "And in part him;—but," you may say, "not well:
But, if 't be he I mean, he's very wild;
Addicted so and so;"—and there put on him
What forgeries you please; marry, none so rank
As may dishonour him; take heed of that;
But, sir, such wanton, wild, and usual slips
As are companions noted and most known
To youth[5] and liberty.
Rey. As gaming, my lord.
Pol. Ay, or drinking, fencing,[6] swearing, quarrelling,
Drabbing:—you may go so far.
Rey. My lord, that would dishonour him.

4. *Will touch it.* "It" here refers to the "enquiry of his behaviour" previously mentioned.

5. *Noted and most known to youth.* In ordinary construction this phrase would be written 'notedly most known to youth,' or 'noted to be most known to youth;' but by Shakespeare's elliptical style it is thus succinctly worded, giving 'to be known' as understood between "known" and "to youth."

6. *Fencing.* This word, as here used, includes the liability to squabbling and brawling to which over-zealous cultivation of skill in the use of the weapon is likely to lead. In Gosson's "Schole of Abuse," 1579, it is said: "The cunning of *fencers* is now applied to *quarrelling*; they think themselves no men, if, for stirring of a straw, they prove not their valure uppon some bodies fleshe."

Pol. Faith, no; as you may season it[7] in the charge.
You must not put another scandal on him,
That he is open to incontinency;
That's not my meaning: but breathe his faults so quaintly,[8]
That they may seem the taints of liberty;
The flash and outbreak of a fiery mind;
A savageness[9] in unreclaimèd blood,
Of general assault.[10]
Rey. But, my good lord,—
Pol. Wherefore should you do this?
Rey. Ay, my lord,
I would know that.
Pol. Marry, sir, here's my drift;
And, I believe, it is a fetch of warrant:[11]
You laying these slight sullies on my son,
As 'twere a thing a little soil'd i' the working,
Mark you,
Your party in convèrse, him you would sound,
Having ever seen in the prenominate crimes[12]
The youth you breathe of guilty, be assur'd
He closes[13] with you in this consequence;
"Good sir," or so;[14] or "friend," or "gentleman,"—
According to the phrase, or the addition,[15]
Of man and country.
Rey. Very good, my lord.
Pol. And then, sir, does he this,—he does—
What was I about to say?—By the mass, I was
About to say something:—where did I leave?
Rey. At "closes in the consequence,"
At "friend or so," and "gentleman."
Pol. At—closes in the consequence,—ay, marry;
He closes with you thus:—"I know the gentleman;
I saw him yesterday, or t' other day,
Or then, or then; with such, or such; and, as you say,
There was he gaming; there o'ertook in 's rouse;
There falling out at tennis:" or perchance,
"I saw him enter such a house of sale,"
Or so forth.—See you now;
Your bait of falsehood takes this carp of truth:
And thus do we of wisdom and of reach,
With windlaces, and with assays of bias,
By indirections find directions out:
So, by my former lecture and advice,
Shall you my son. You have me, have you not?
Rey. My lord, I have.
Pol. God b' wi' you; fare you well.
Rey. Good my lord![16]
Pol. Observe his inclination in yourself.[17]
Rey. I shall, my lord.
Pol. And let him ply his music.[18]
Rey. Well, my lord.
Pol. Farewell! [*Exit* REYNALDO.

Enter OPHELIA.

How now, Ophelia! what's the matter?
Oph. Alas! my lord, I have been so affrighted!
Pol. With what, i' the name of Heaven?
Oph. My lord, as I was sewing in my chamber,
Lord Hamlet,—with his doublet all unbrac'd;
No hat upon his head; his stockings foul'd,
Ungarter'd, and down-gyvèd[19] to his ancle;
Pale as his shirt; his knees knocking each other;
And with a look so piteous in purport
As if he had been loosèd out of hell
To speak of horrors,—he comes before me.
Pol. Mad for thy love?[20]
Oph. My lord, I do not know;
But, truly, I do fear it.
Pol. What said he?
Oph. He took me by the wrist, and held me hard;
Then goes he to the length of all his arm;
And, with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stay'd he so;
At last,—a little shaking of mine arm,
And thrice his head thus waving up and down,—
He rais'd a sigh so piteous and profound,
That it did seem to shatter all his bulk,[21]
And end his being: that done, he lets me go:
And, with his head over his shoulder turn'd,
He seem'd to find his way without his eyes;
For out o' doors he went without their help,

7. *As you may season it.* Here "season" is used in nearly the same sense as in the passage referred to in Note 95, Act i., for 'temper,' 'modify.'

8. *Quaintly.* Here used for 'dexterously,' 'adroitly,' 'ingeniously,' 'skilfully.' See Note 13, Act ii., "Two Gentlemen of Verona."

9. *Savageness.* 'Wildness,' 'irregularity,' 'lawlessness.'

10. *Of general assault.* 'Which generally attacks youth,' or 'to which youth is generally liable.'

11. *A fetch of warrant.* 'A warranted contrivance,' 'an allowable trick or stratagem.'

12. *The prenominate crimes.* The crimes I have just named.'

13. *Closes.* 'Finally agrees with,' 'comes to the concluding point of assent with.' See Note 127, Act ii., "Second Part Henry IV."

14. *Or so.* Here "so" is used for 'so forth,' 'such and such,' 'thus,' 'after this fashion.'

15. *Addition.* 'Title.' See Note 109, Act i. of the present play.

16. *Good my lord!* A phrase of courtesy used in leave-taking. See Note 49, Act ii., "Henry VIII."

17. *In yourself.* An idiom equivalent to 'in your own person,' 'by your own observation.'

18. *Let him ply his music.* A figurative expression, meaning 'let him go on to what tune he pleases,' 'let him conduct himself in any style, and at any rate he chooses.'

19. *Down-gyvèd.* Hanging loosely down, like the ring that confines gyves or fetters round the ankle.

20. *Mad for thy love?* Here is the first indication of the "antic disposition" having been "put on," and of its having produced the idea of his being "mad," which Hamlet intended to inspire.

21. *Bulk.* 'Body,' 'personal frame;' especially the chest.' See Note 87, Act i., "Richard III."

And, to the last, bended their light on me.
Pol. Come, go with me: I will go seek the king.
This is the very ecstacy of love;
Whose violent property fordoes[22] itself,
And leads the will to desperate undertakings,
As oft as any passion under heaven
That does afflict our natures. I am sorry,—
What! have you given him any hard words of late?
Oph. No, my good lord; but, as you did command,
I did repel his letters, and denied
His access to me.
Pol. That hath made him mad.
I am sorry that with better heed and judgment
I had not quoted[23] him: I fear'd he did but trifle,
And meant to wreck thee; but, beshrew my jealousy!
It seems[24] it is as proper to our age
To cast beyond ourselves in our opinions,
As it is common for the younger sort
To lack discretion. Come, go we to the king:
This must be known; which, being kept close, might move
More grief to hide than hate to utter love.[25]
[*Exeunt.*

SCENE II.—*A Room in the Castle.*

Enter KING, QUEEN, ROSENCRANTZ, GUILDENSTERN, *and* Attendants.

King. Welcome, dear Rosencrantz and Guildenstern!
Moreover that we much did long to see you,
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation; so I call it,
Since nor the exterior nor the inward man
Resembles that it was. What it should be,
More than his father's death, that thus hath put him
So much from the understanding of himself,
I cannot dream of: I entreat you both,
That, being of so young days brought up with him,
And since so neighbour'd to his youth and humour,
That you vouchsafe your rest here in our court
Some little time: so by your companies
To draw him on to pleasures, and to gather,
So much as from occasion you may glean,
Whether aught, to us unknown, afflicts him thus,[26]
That, open'd, lies within our remedy.
Queen. Good gentlemen, he hath much talk'd of you;
And sure I am two men there are not living
To whom he more adheres. If it will please you
To show us so much gentry[27] and good will
As to expend your time with us awhile,
For the supply and profit of our hope,
Your visitation shall receive such thanks
As fits a king's remembrance.
Ros. Both your majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.
Guil. But we both obey,
And here give up ourselves, in the full bent,[28]
To lay our service freely at your feet,
To be commanded.
King. Thanks, Rosencrantz and gentle Guildenstern.
Queen. Thanks, Guildenstern and gentle Rosencrantz:
And I beseech you instantly to visit
My too much changèd son.—Go, some of you,
And bring these gentlemen where Hamlet is.
Guil. Heavens make our presence and our practices
Pleasant and helpful to him!
Queen. Ay, Amen!
[*Exeunt* ROSENCRANTZ, GUILDENSTERN, *and some* Attendants.

Enter POLONIUS.

Pol. The embassadors from Norway, my good lord,
Are joyfully return'd.
King. Thou still hast been the father of good news.
Pol. Have I, my lord? Assure you, my good liege,
I hold my duty, as I hold my soul,
Both to my God, and to my gracious king:
And I do think (or else this brain of mine
Hunts not the trail of policy[29] so sure
As it hath us'd to do) that I have found
The very cause of Hamlet's lunacy.

---

22. *Fordoes.* 'Undoes,' 'destroys.' See Note 2, Act i., "Second Part Henry IV."
23. *Quoted.* 'Noted,' 'observed,' 'remarked.' See Note 69, Act iv., "Troilus and Cressida."
24. *It seems.* This is the reading of the Folio, while the Quartos give 'By heaven.' See Note 92, Act i., "Romeo and Juliet."
25. *Might move more grief, &c.* 'Might occasion us more mischief were we to hide it from the king, than hate from Hamlet were we to speak of his love.'
26. *Whether aught, to us unknown, afflicts him thus.* This line, so necessary to the complete sense of the passage, is omitted in the Folio; affording another instance of the signal benefit derived from the Quarto copies as guides to obtaining the true text.
27. *Gentry.* Here used for 'gentility,' 'gentleness,' 'courtesy.'
28. *The full bent.* A phrase expressive of 'the full extent,' 'the full tension,' 'the utmost strain of exertion.' See Note 63, Act ii., "Twelfth Night."
29. *Hunts not the trail of policy.* Figuratively referring to the chase of game by the track of its scent. See Note 18, Act iv., "Merry Wives."

King. Oh, speak of that; that do I long to hear.

Pol. Give first admittance to the embassadors; My news shall be the fruit[30] to that great feast.

King. Thyself do grace to them, and bring them in. [*Exit* POLONIUS.

He tells me, my dear Gertrude, he hath found The head and source of all your son's distemper.

Queen. I doubt it is no other but the main,[31]— His father's death, and our o'erhasty marriage.

King. Well, we shall sift him.[32]

Re-enter POLONIUS, *with* VOLTIMAND *and* CORNELIUS.

Welcome, my good friends! Say, Voltimand, what from our brother Norway?[33]

Volt. Most fair return of greetings and desires. Upon our first, he sent out to suppress His nephew's levies; which to him appear'd To be a preparation 'gainst the Polack;[34] But, better look'd into, he truly found It was against your highness: whereat griev'd,— That so his sickness, age, and impotence, Was falsely borne in hand,[35]—sends out arrests On Fortinbras; which he, in brief, obeys; Receives rebuke from Norway; and, in fine, Makes vow before his uncle never more To give the assay of arms against your majesty. Whereon old Norway, overcome with joy, Gives him three thousand crowns in annual fee;[36] And his commission to employ those soldiers, So levied as before, against the Polack: With an entreaty, herein farther shown, [*Gives a paper.*

That it might please you to give quiet pass Through your dominions for this enterprise, On such regards of safety and allowance As therein are set down.

King. It likes us well;[37] And at our more consider'd time we'll read, Answer, and think upon this business. Meantime we thank you for your well-took labour: Go to your rest: at night we'll feast together: Most welcome home!

[*Exeunt* VOLTIMAND *and* CORNELIUS.

Pol. This business is well ended.— My liege, and madam,—to expostulate[38] What majesty should be, what duty is, Why day is day, night night, and time is time, Were nothing but to waste night, day, and time. Therefore, since brevity is the soul of wit,[39] And tediousness the limbs and outward flourishes, I will be brief:—your noble son is mad: Mad call I it; for, to define true madness, What is 't, but to be nothing else but mad? But let that go.

Queen. More matter, with less art.

Pol. Madam, I swear I use no art at all. That he is mad, 'tis true: 'tis true 'tis pity; And pity 'tis 'tis true: a foolish figure; But farewell it, for I will use no art. Mad let us grant him, then: and now remains That we find out the cause of this effect,— Or rather say, the cause of this defect, For this effect defective comes by cause: Thus it remains, and the remainder thus. Perpend.

I have a daughter,—have, while she is mine,— Who, in her duty and obedience, mark, Hath given me this: now gather, and surmise.

[*Reads.*

To the celestial, and my soul's idol, the most beautified[40] Ophelia,—

That's an ill phrase, a vile phrase,—"beautified" is a vile phrase; but you shall hear. Thus:

[*Reads.*

In her excellent white bosom, these,[41] &c.—

Queen. Came this from Hamlet to her?

Pol. Good madam, stay awhile; I will be faithful. [*Reads.*

Doubt thou the stars are fire;[42]
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love.

30. *The fruit.* 'The dessert.'

31. *No other but the main.* Elliptically expressed; signifying 'no other than the main and obvious cause.'

32. *Well, we shall sift him.* "Sift" is here used for 'try,' 'test,' 'search,' 'examine.' See Note 97, Act i.

33. *What from our brother Norway?* "What" is here elliptically employed for 'what news;' "our brother" means 'our brother king;' and "Norway" is used as in the first and second scene of this play, and as "Morocco" is in the passage referred to in Note 86, Act ii., "Merchant of Venice"—the title of the kingdom used for a royal name.

34. *The Polack.* 'The Polanders,' 'the Polish people.' See Note 16, Act i.

35. *Borne in hand.* 'Deluded,' 'beguiled by false pretexts and appearances.' See Note 20 Act iii., "Macbeth."

36. *Gives him three thousand crowns in annual fee.* 'Gives him a *feud* (or "fee") in land to the value of three thousand crowns a year.'

37. *It likes us well.* 'It pleases us well.' See Note 75, Act ii., "King John."

38. *Expostulate.* From the Latin, *expostulare*, 'to argue the case,' 'to discuss,' 'to inquire into.'

39. *Wit.* Here used for 'wisdom;' though it includes the sense in which it is ordinarily used. The word signifies intellegential acuteness generally, in grave and serious matters as well as in humorous points.

40. *Beautified.* An expression used by Shakespeare, in "Two Gentlemen of Verona," Act iv., sc. 1, to signify 'made comely,' 'graced,' 'embellished;' and here meaning 'adorned by many lovely gifts of nature.' The word was employed in various dedications and eulogistic addresses by writers of his time. Polonius, taking it for an affected form of 'beautiful,' calls it "a vile phrase."

41. *In her excellent white bosom, these.* See Note 18, Act iii., "Two Gentlemen of Verona."

42. *Doubt thou, &c.* Here, in the first three lines, the word "doubt" is used in the sense of 'have a misgiving,' 'have a dread or half-belief;' and in the fourth line, in the sense of 'disbelieve.'

Oh, dear Ophelia, I am ill at these numbers ;[43] I have not art to reckon my groans : but that I love thee best, oh, most best, believe it. Adieu.

Thine evermore, most dear lady, whilst this machine is to him, HAMLET.

This, in obedience, hath my daughter shown me:
And more above, hath his solicitings,
As they fell out by time, by means, and place,
All given to mine ear.

King. But how hath she
Receiv'd his love ?

Pol. What do you think of me ?

King. As of a man faithful and honourable.

Pol. I would fain prove so. But what might you think,
When I had seen this hot love on the wing
(As I perceiv'd it, I must tell you that,
Before my daughter told me),—what might you,
Or my dear majesty your queen here, think,
If I had play'd the desk or table-book ;[44]
Or given my heart a winking, mute and dumb ;[45]
Or look'd upon this love with idle sight ;[46]—
What might you think ? No, I went round to work,[47]
And my young mistress thus I did bespeak :
"Lord Hamlet is a prince, out of thy star ;[48]
This must not be:" and then I precepts gave her,
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice ;
And he, repulsèd (a short tale to make),
Fell into a sadness ; then into a fast ;
Thence to a watch ;[49] thence into a weakness ;
Thence to a lightness ; and, by this declension,
Into the madness wherein now he raves,[50]
And all we wail for.

King. Do you think 'tis this ?

Queen. It may be, very likely.

Pol. Hath there been such a time (I'd fain know that),
That I have positively said, "'Tis so,"
When it prov'd otherwise ?

King. Not that I know.

Pol. [*Pointing to his head and shoulder.*] Take this from this, if this be otherwise :
If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the centre.

King. How may we try it farther ?

Pol. You know, sometimes he walks four hours together[51]
Here in the lobby.

Queen. So he does, indeed.

Pol. At such a time I'll loose my daughter to him :
Be you and I behind an arras[52] then ;
Mark the encounter : if he love her not,
And be not from his reason fall'n thereon,
Let me be no assistant for a state,
But keep a farm and carters.[53]

King. We will try it.

Queen. But, look, where sadly the poor wretch[54] comes reading.

Pol. Away, I do beseech you, both away :
I'll board[55] him presently :—Oh, give me leave.

[*Exeunt* KING, QUEEN, *and* Attendants.

Enter HAMLET, *reading.*

How does my good Lord Hamlet ?

Ham. Well, God-a-mercy.

Pol. Do you know me, my lord ?

Ham. Excellent well ; you are a fishmonger.[56]

---

43. *I am ill at these numbers.* 'I am unskilful at these attempts in verse.' See Note 98, Act ii., "Twelfth Night."

44. *If I had play'd the desk or table-book.* 'If I had locked up this letter and the secret of their love as closely as if I had been a desk or a pocket-book.'

45. *Given my heart a winking, mute and dumb.* 'Given my heart a tacit hint to be silent about their passion.' The pleonastic expression "mute and dumb" is used again by Shakespeare in the 161st stanza of his "Lucrece :" and we have explained the principle upon which these redundancies in epithet were formerly used. See Note 29, Act v., "All's Well."

46. *Or look'd upon this love with idle sight.* 'Or beheld this love with an unobservant eye.'

47. *Round to work.* "Round" is here used for 'roundly,' in the sense of 'frankly,' 'bluntly,' 'free-spokenly,' 'straightforwardly.'

48. *Out of thy star.* "Star" is here used in the sense of 'sphere,' 'rank of life,' 'appointed destiny or course of fortune.' See Note 106, Act ii., "Twelfth Night."

49. *Then into a fast; thence to a watch.* 'Then into loss of appetite, thence into wakefulness or loss of sleep.'

50. *The madness wherein now he raves.* It appears to us that Shakespeare intended Hamlet should be deeply moved by Ophelia's unexplained repulse of him, coming immediately upon the shock he receives from the ghost's revelation ; and that he seizes upon the one as affording apparent cause for his disturbance of mind arising out of the other, and as giving plausible and ostensible ground for the madness which he assumes and by which he wishes to be believed to have been seized. Polonius's deduction and his report to the king and queen of that and Hamlet's condition are precisely what the prince desired should successively accrue from his own behaviour. This all appears to us to be in favour of our opinion with regard to Hamlet's *feigned* insanity. See Note 155, Act i.

51. *Walks four hours together.* "Four" here is used as it sometimes was in Shakespeare's time, to express an indefinite number. See Note 81, Act i., "Coriolanus."

52. *Behind an arras.* See Note 27, Act iii., "Merry Wives."

53. *Keep a farm and carters.* The Duke of Bourbon (see passage referred to in Note 73, Act iii., "Henry V.") uses a similar figure of speech in alternative.

54. *The poor wretch.* See Note 52, Act i., "Romeo and Juliet."

55. *Board.* 'Accost,' 'address.'

56. *You are a fishmonger.* 'You are a dealer in fished-out things.' In allusion to Polonius's being the agent for trying to find out the origin of the speaker's madness. Hamlet evidently suspects that there is a scheme for discovering his secret, and feels himself to be surrounded by spies ; he therefore promotes their belief in his insanity by his incoherent mode of talking, while he baffles their endeavours to ascertain its cause. It appears to us that Hamlet's course of conduct is far too much systematised to be that of one whose mind is really deranged ; madmen are shrewd and cunning, but they are not systematic.

Pol. Not I, my lord.

Ham. Then I would you were so honest a man.

Pol. Honest, my lord!

Ham. Ay, sir; to be honest, as this world goes, is to be one man picked out of ten thousand.

Pol. That's very true, my lord.

Ham. For if the sun breed maggots in a dead dog, being a god kissing carrion,[57]—Have you a daughter?

Pol. I have, my lord.

Ham. Let her not walk i' the sun: conception is a blessing; but not as your daughter may conceive:—friend, look to 't.

Pol. How say you by that?—[*Aside.*] Still harping on my daughter:—yet he knew me not at first; he said I was a fishmonger: he is far gone, far gone: and truly in my youth I suffered much extremity for love; very near this. I'll speak to him again.—What do you read, my lord?

Ham. Words, words, words.

Pol. What is the matter, my lord?

Ham. Between whom?

Pol. I mean, the matter that you read, my lord.

Ham. Slanders, sir: for the satirical rogue says here, that old men have grey beards; that their faces are wrinkled; their eyes purging thick amber and plum-tree gum; and that they have a plentiful lack of wit, together with most weak hams: all which, sir, though I most powerfully and potently believe, yet I hold it not honesty[58] to have it thus set down; for you yourself, sir, should be old as I am, if, like a crab, you could go backward.

Pol. [*Aside.*] Though this be madness, yet there is method in 't.—Will you walk out of the air, my lord?

Ham. Into my grave?

Pol. Indeed, that is out o' the air.—[*Aside.*] How pregnant sometimes his replies are! a happiness that often madness hits on,[59] which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter.—My honourable lord, I will most humbly take my leave of you.

Ham. You cannot, sir, take from me anything that I will more willingly part withal,—except my life, except my life, except my life.[60]

Pol. Fare you well, my lord.

Ham. These tedious old fools!

Enter ROSENCRANTZ *and* GUILDENSTERN.

Pol. You go to seek the Lord Hamlet; there he is.

Ros. [*To* POLONIUS.] God save you, sir! [*Exit* POLONIUS.

Guil. Mine honoured lord!

Ros. My most dear lord!

Ham. My excellent good friends! How dost thou, Guildenstern? Ah, Rosencrantz! Good lads, how do ye both?

Ros. As the indifferent[61] children of the earth.

Guil. Happy, in that we are not over-happy; On fortune's cap we are not the very button.

Ham. Nor the soles of her shoe?

Ros. Neither, my lord.

Ham. Then you live about her waist, or in the middle of her favours?—What news?

Ros. None, my lord, but that the world's grown honest.

Ham. Then is doomsday near: but your news is not true. Let me question more in particular: what have you, my good friends, deserved at the hands of fortune, that she sends you to prison hither?

Guil. Prison, my lord!

Ham. Denmark 's a prison.

Ros. Then is the world one.

Ham. A goodly one; in which there are many confines, wards, and dungeons, Denmark being one of the worst.

57. *A god kissing carrion.* The old copies print 'good' instead of "god;" a correction first suggested by Warburton. The expression "common-kissing Titan," in "Cymbeline," Act iii., sc. 4, and the phrase, "Didst thou never see Titan kiss a dish of butter?" (see Note 85, Act ii., "First Part Henry IV."), seem to us to show that the idea of *a god kissing* (the influence of the sun-divinity) was here in the poet's mind; and, moreover, we have seen in Note 75, Act i., "Troilus and Cressida," and Note 71, Act iv., "Coriolanus," instances where 'good' and "god" have been mistakenly printed. The word "for," at the commencement of the sentence, seems to us to be introduced by Hamlet for the purpose of linking on a disconnected and irrelevant phrase in a manner that shall favour the supposition of his being insane.

58. *Honesty.* Here used as if in one of the senses in which the French use their *honnêteté*, 'politeness,' 'civility,' 'decorum;' but, in fact, with the included English and ordinary meaning of 'truth,' 'candour;' so that witty doubled signification is given by its employment here.

59. *A happiness that often madness hits on.* Polonius, like the great medical proficients in cases of insanity who have written upon the subject of Hamlet's madness, squares all that drops from the prince's mouth according to his own preconceived conviction that Hamlet is really deranged; and, in truth, Shakespeare has depicted this character's assumption of madness with so remarkable a knowledge of all the indications attendant upon that fatal malady, that it has occasioned the difficulties of deciding whether Hamlet's brain be diseased or not, which have led to so much and such able discussion. Highest homage is indeed paid by it to the writer whose subtlety of delineation and accurate knowledge have given rise to the debate.

60. *Except my life, except my life, except my life.* The Folio has only 'Except my life, my life;' while the Quarto reading, in its expressive iteration, gives precisely the effect of sentential repetition so often noticed in mad speakers, and which Hamlet purposely uses (as just before, "Words, words, words"), besides being profoundly pathetic and characteristic in conveying that impression of utter life-weariness which besets Hamlet throughout.

61. *Indifferent.* Here used to express 'moderately favoured,' 'tolerably well off,' 'averagely well treated,' 'impartially treated.' See Note 61, Act ii., "Henry VIII."

Ros. We think not so, my lord.

Ham. Why, then, 'tis none to you; for there is nothing either good or bad, but thinking makes it so: to me it is a prison.

Ros. Why, then, your ambition makes it one; 'tis too narrow for your mind.

Ham. O God! I could be bounded in a nut-shell, and count myself a king of infinite space, were it not that I have bad dreams.

Guil. Which dreams, indeed, are ambition; for the very substance of the ambitious is merely the shadow of a dream.

Ham. A dream itself is but a shadow.

Ros. Truly, and I hold ambition of so airy and light a quality, that it is but a shadow's shadow.

Ham. Then are our beggars bodies, and our monarchs and outstretched heroes the beggars' shadows. Shall we to the court? for, by my fay,[62] I cannot reason.

Ros., Guil. We'll wait upon you.

Ham. No such matter: I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am most dreadfully attended. But, in the beaten way of friendship, what make you at Elsinore?

Ros. To visit you, my lord; no other occasion.

Ham. Beggar that I am, I am even poor in thanks; but I thank you: and sure, dear friends, my thanks are too dear a halfpenny.[63] Were you not sent for? Is it your own inclining? Is it a free visitation? Come, deal justly with me: come, come; nay, speak.

Guil. What should we say, my lord?

Ham. Why, anything—but to the purpose.[64] You were sent for; and there is a kind of confession in your looks, which your modesties have not craft enough to colour: I know the good king and queen have sent for you.

Ros. To what end, my lord?

Ham. That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better proposer could charge you withal, be even and direct with me, whether you were sent for, or no?

Ros. [*Aside to* GUILDENSTERN.] What say you?

Ham. [*Aside.*] Nay, then, I have an eye of you.[65]—If you love me, hold not off.

Guil. My lord, we were sent for.

Ham. I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather. I have of late (but wherefore I know not) lost all my mirth, forgone all custom of exercises; and, indeed, it goes so heavily with my disposition, that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire,—why, it appears no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? man delights not me; no, nor woman neither, though by your smiling you seem to say so.

Ros. My lord, there was no such stuff in my thoughts.

Ham. Why did you laugh, then, when I said, man delights not me?

Ros. To think, my lord, if you delight not in man, what lenten entertainment[66] the players shall receive from you: we coted[67] them on the way; and hither are they coming, to offer you service.

Ham. He that plays the king shall be welcome,—his majesty shall have tribute of me; the adventurous knight shall use his foil and target; the lover shall not sigh gratis; the humorous man shall end his part in peace; the clown shall make those laugh whose lungs are tickled o' the sere;[68] and the lady shall say her mind freely, or the blank verse shall halt for 't.—What players are they?

Ros. Even those you were wont to take delight in, the tragedians of the city.

62. *By my fay.* "Fay" is a familiar corruption of 'faith.' See Note 105, Act i., "Romeo and Juliet."

63. *My thanks are too dear a halfpenny.* This phrase seems to be idiomatic, and similar in construction to the one referred to in Note 35, Act ii., "As You Like It"—"It is too late a week:" while "halfpenny" we take to be here used much as "penny" is in the passages referred to in Note 12, Act i., "Merry Wives," and Note 7, Act iii., "Love's Labour's Lost"—the one signifying something like 'penny-worth,' the other giving somewhat the sense of 'halfpenny-worth.'

64. *Why, anything—but to the purpose.* "But" here signifies 'only let it be;' while it includes the effect of 'except,' and therefore conveys the covert sarcasm felt by Hamlet.

65. *I have an eye of you.* 'I have a glimpse of your purpose;' but the word "of" being sometimes used for 'on,' allows the phrase to comprise the meaning of 'I will keep an eye upon you.'

66. *Lenten entertainment.* "Lenten" is here used for 'sparing,' 'stinted,' 'meagre;' like the fare in Lent. See Note 61, Act i., "Twelfth Night." Moreover, actors were prohibited from playing during the season of Lent.

67. *Coted.* 'Passed beside,' 'passed by,' 'overtook;' from the French, *côté*, 'side.'

68. *Shall make those laugh whose lungs are tickled o' the sere.* This phrase seems to mean 'shall make even those laugh whose lungs are troubled with dryness' (see Note 17, Act iv., "Comedy of Errors"); but there is a passage in Howard's "Defensative against the Poyson of Supposed Prophecies" (1620)—"Discovering the moods and humours of the vulgar sort to be so loose and *tickle of the seare*"—which gives reason to suppose that the expression may have been an idiom signifying 'so easily excited to mirth.'



Hamlet. [*Aside.*] Nay, then, I have an eye of you.—If you love me, hold not off.

Guildenstern. My lord, we were sent for.

Act II. Scene II.

Ham. How chances it they travel?[69] their residence, both in reputation and profit, was better both ways.

Ros. I think their inhibition comes by the means of the late innovation.[70]

Ham. Do they hold the same estimation they did when I was in the city? are they so followed?

Ros. No, indeed, they are not.

Ham. How comes it? do they grow rusty?

Ros. Nay, their endeavour keeps in the wonted pace: but there is, sir, an aiery[71] of children, little eyases,[72] that cry out on the top of question,[73] and are most tyrannically clapped for't: these are now the fashion; and so berattle the common stages (so they call them), that many wearing rapiers are afraid of goose-quills, and dare scarce come thither.

Ham. What! are they children? who maintains them? how are they escoted?[74] Will they pursue the quality[75] no longer than they can sing?[76] will they not say afterwards, if they should grow themselves to common players[77] (as it is most like, if their means are no better), their writers do them wrong, to make them exclaim against their own succession?

Ros. Faith, there has been much to do on both sides; and the nation holds it no sin to tarre[78] them to controversy: there was, for a while, no money bid for argument, unless the poet and the player went to cuffs in the question.

Ham. Is it possible?

Guil. Oh, there has been much throwing about of brains.

Ham. Do the boys carry it away?

Ros. Ay, that they do, my lord; Hercules and his load too.[79]

Ham. It is not strange; for my uncle is king of Denmark,[80] and those that would make mows[81] at him while my father lived, give twenty, forty, fifty, a hundred ducats apiece for his picture in little.[82] 'Sblood, there is something in this more than natural, if philosophy could find it out.

[*Flourish of trumpets within.*

Guil. There are the players.[83]

Ham. Gentlemen, you are welcome to Elsinore. Your hands, come: the appurtenance of welcome is fashion and ceremony: let me comply with you in this garb;[84] lest my extent to the players, which,

69. *How chances it they travel?* 'How happens it that they have become strolling players?' In Shakespeare's time, to "travel" was the technical expression for players who went about the country giving performances at various places.

70. *Their inhibition comes by the means of the late innovation.* 'Their repression is owing to this recent fashion for children's performances.' In Shakespeare's time there were companies of juvenile players that came into vogue, and were called "children of the revels," "the children of St. Paul's," &c.: and these probably interfered somewhat with the popularity of the troops of grown-up actors. They may have had some influence also in producing an order, issued by the Privy Council during the year 1600, laying severe restrictions upon stage performances, and limiting the number of playhouses to two within the city; since the present passage seems to infer some allusion of the kind.

71. *An aiery.* 'A brood.' See Note 77, Act i., "Richard III."

72. *Eyases.* 'Nestlings,' 'fledgelings.' See Note 17, Act iii., "Merry Wives."

73. *Cry out on the top of question.* This seems to have been an idiom for 'challenge applause beyond appeal;' for in Armin's "Nest of Ninnies," fencers and players at single-stick are mentioned as being made "expert till they *cry it up in the top of question*;" but we think that Shakespeare here includes the sense of 'pipe out their parts at the top of their shrill infantine voices.'

74. *Escoted.* 'Paid;' from the old French, *escot*, 'shot,' 'reckoning.'

75. *Quality.* 'Profession,' 'calling,' 'avocation.' See Note 12, Act ii., "Measure for Measure."

76. *No longer than they can sing.* 'No longer than they preserve their boyish voices unbroken.'

77. *Common players.* Here the term "common," as just previously in the phrase "common stages," is technically used, as it was in Shakespeare's time, to express what we now call 'strolling.' This is evidenced by the following passage from Stephens's "Essayes and Characters" (1615):—"I prefix an epithite of *common*, to distinguish the base and artlesse appendants of our Citty companies, which often times start away into rusticall wanderers, and then (like Proteus) start backe again into the City number."

78. *Tarre.* 'Urge,' 'incite.' See Note 14, Act iv., "King John."

79. *Hercules and his load too.* 'The world-bearer as well as the world.' Probably in allusion to the Globe Theatre, the sign of which was *Hercules carrying the globe*. It is interesting to see these vestiges of Shakespeare himself, with his partisanship for his brother actors and their troop, in certain passages of his plays. We gain a glimpse of his fellowly feeling, his professional sympathies, his artistic anxieties; and withal we gather, through all, fresh proofs of his sweet temper and large tolerance, playfully treating even subjects of avocational rivalry.

80. *It is not strange; for my uncle is, &c.* Here "for" is thrown in, with the same intention of giving the effect of insane irrelevance, while using the form of connected phraseology, which we noticed in Note 57 of this Act.

81. *Make mows.* 'Make mouths,' 'make faces,' 'make grimaces.' Ariel ("Tempest," Act iv., sc. 1) tricksily says or sings—

"Each one, tripping on his toe,
Will be here with mop and *mow*."

82. *In little.* 'In miniature.' See Note 33, Act iii., "As You Like It." Beneath his assumed incoherency, Hamlet has an underlying vein of satirical association; since there is to be traced in this speech the meaning of 'It is not strange that the children performers should obtain popular favour rather than the adult players who formerly pleased; for now that my uncle is the reigning king, those that put up their lip contemptuously at him while my father lived, are willing to give large sums for a small semblance of him.'

83. *There are the players.* This is said in consequence of the flourish of trumpets with which it was customary to announce the approach of a company of actors. See Note 21, sc. 1, Induction to "Taming of the Shrew."

84. *Let me comply with you in this garb.* 'Let me be complaisant with you in this fashion.' "Comply," as Shakespeare uses it in this play (see Note 88, Act v.), besides meaning 'to bend to,' 'to defer to,' 'to be courteous, obsequious, or complaisant to,' as derived from the French *complaire*, and *complier* (*plier*, 'to bend,' being still a word used in the French language), also comprises the signification that it bore in his time of 'enfold,' 'embrace,' 'caress.' Herrick thus employs it in the two following passages:—

"Witty Ovid, by
Whom fair Corinna sits, and doth *comply*,
With iv'ry wrists, his laureat head, and steeps
His eye in dew of kisses, while he sleeps;"

I tell you, must show fairly outward, should more appear like entertainment than yours. You are welcome: but my uncle-father and aunt-mother are deceived.

Guil. In what, my dear lord?

Ham. I am but mad north-north-west: when the wind is southerly I know a hawk from a handsaw.[85]

Enter POLONIUS.

Pol. Well be with you, gentlemen!

Ham. Hark you, Guildenstern;—and you too;—at each ear a hearer: that great baby you see there is not yet out of his swathing-clouts.

Ros. Haply he's the second time come to them; for they say an old man is twice a child.

Ham. I will prophesy he comes to tell me of the players; mark it.—You say right, sir: o' Monday morning; 'twas so, indeed.

Pol. My lord, I have news to tell you.

Ham. My lord, I have news to tell you. When Roscius was an actor in Rome,[86]—

Pol. The actors are come hither, my lord.

Ham. Buz, buz![87]

Pol. Upon mine honour,—

Ham. Then came each actor on his ass,—

Pol. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited: Seneca cannot be too heavy, nor Plautus too light.[88] For the law of writ and the liberty,[89] these are the only men.

Ham. O Jephthah, judge of Israel, what a treasure hadst thou!

Pol. What a treasure had he, my lord?

Ham. Why,

> One fair daughter, and no more,[90]
> The which he lovèd passing well.

Pol. [*Aside.*] Still on my daughter.

Ham. Am I not i' the right, old Jephthah?

Pol. If you call me Jephthah, my lord, I have a daughter that I love passing well.

Ham. Nay, that follows not.

Pol. What follows, then, my lord?

Ham. Why,

> As by lot, God wot,

and then, you know,

> It came to pass, as most like it was,—

the first row of the pious chanson[91] will show you more; for look, where my abridgment[92] comes.

Enter four or five Players.

You are welcome, masters; welcome, all:—I am glad to see thee well:—welcome, good friends.—Oh, my old friend! Thy face is valanced[93] since I

---

and—

> "A rug of carded wool
> Which, sponge-like, drinking in the dull
> Light of the moon, seem'd to *comply*,
> Cloud-like, the dainty deity."

85. *I know a hawk from a handsaw.* An old proverbial saying; "handsaw" being a corruption of 'hernshaw' (spelt also 'hernsew' and 'heronshaw'), which was used in Shakespeare's time for a 'heron,' although, strictly speaking, it signifies a heronry, or place where herons are kept. Spenser employs the word for a 'heron' where he says—

> "As when a cast of falcons make their flight
> At a *hernshaw*, that lies aloft on wing," &c.

See Note 22, Act ii., "Taming of the Shrew." In the expression, "when the wind is southerly," there may be involved a reference thus ingeniously suggested and explained by a correspondent to the *Athenæum*, Dec. 30th, 1865:—"Among the ancient Egyptians the hawk signified the Etesian, or northerly wind (which, in the beginning of summer, drives the vapour towards the south, and which, covering Ethiopia with dense clouds, there resolves them into rains, causing the Nile to swell), because that bird follows the direction of that wind (Job xxxix. 26). The heron, or hern, or hernshaw, signified the southerly wind, because it takes its flight from Ethiopia into Higher Egypt, following the course of the Nile as it retires within its banks, and living on the small worms hatched in the mud of the river. Hence the heads of these two birds may be seen surmounting the *canopi* used by the ancient Egyptians to indicate the rising and falling of the Nile respectively. Now Hamlet, though feigning madness, yet claims sufficient sanity to distinguish a hawk from a hernshaw *when the wind is southerly*—that is, in the time of the migration of the latter to the north, and when the former is not to be seen. Shakespeare may have become acquainted with the habits of these migrating birds of Egypt through a translation of 'Plutarch,' who gives a particular account of them, published in the middle of the sixteenth century, by Thomas North." To our thinking, such an occult allusion would be most characteristic in a scholarly man like Hamlet, while the superficial effect is given of his saying, in the manner of an insane person, that he is more mad when the wind is in one quarter than when in another.

86. *When Roscius was an actor in Rome.* See Note 51, Act ii., "Julius Cæsar."

87. *Buz, buz!* An exclamation used when any one began to relate that which was already known.

88. *Seneca cannot be too heavy, nor Plautus, &c.* In Shakespeare's day, as in our own, it was the custom among the students at the universities to enact Latin plays.

89. *For the law of writ and the liberty.* 'For the delivery of such plays as are legitimately written, and for those where the actor is at liberty to substitute his own words.' There were formerly extemporal dramas, in imitation of the Italian *commedie al improviso*, where the performers had to invent the dialogue for themselves.

90. *One fair daughter, &c.* The scraps here quoted by Hamlet are from an old ballad, entitled "Jephtha, Judge of Israel;" of which there is a copy preserved in Percy's "Reliques," and another, a more correct version, in Evans's "Old Ballads" (1810).

91. *The first row of the pious chanson.* "The first row" means the first column; old ballads being frequently printed in double column form. The first Folio prints 'pons' for "pious," which is the word in all the earlier Quartos. "Pious chansons" (French, *chanson*, 'song') were a kind of Christmas carols, containing some portion of Scripture history rudely versified, and chanted by those who went about from door to door, at church festival seasons, collecting alms.

92. *Abridgment.* 'A brief performance' (see Note 9, Act v., "Midsummer Night's Dream"); 'entertainment,' 'pastime.' Hamlet uses the word "abridgment" in this latter sense, also including a play upon it, to signify 'that which abridges or cuts short my talk.'

93. *Valanced.* 'Fringed with a beard.' This is the reading of the Quartos, while the Folio prints 'valiant.'

saw thee last; comest thou to beard me in Denmark?—What! my young lady and mistress! By'r lady, your ladyship is nearer heaven, than when I saw you last, by the altitude of a chopine.[94] Pray Heaven, your voice, like a piece of uncurrent gold, be not cracked within the ring.[95]—Masters, you are all welcome. We'll e'en to 't like French falconers, fly at anything we see: we'll have a speech straight: come, give us a taste of your quality;[96] come, a passionate speech.

First Play. What speech, my lord?

Ham. I heard thee speak me a speech once,—but it was never acted; or, if it was, not above once; for the play, I remember, pleased not the million; 'twas caviare to the general:[97] but it was (as I received it, and others, whose judgments in such matters cried in the top of mine)[98] an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said there were no sallets[99] in the lines to make the matter savoury, nor no matter in the phrase that might indict the author of affectation; but called it an honest method, as wholesome as sweet, and by very much more handsome than fine.[100] One speech in it I chiefly loved: 'twas Æneas' tale to Dido; and thereabout of it especially, where he speaks of Priam's slaughter: if it live in your memory, begin at this line;—let me see, let me see;—

The rugged Pyrrhus, like the Hyrcanian beast,

—'tis not so:—it begins with Pyrrhus:—

The rugged Pyrrhus,—he, whose sable arms,
Black as his purpose, did the night resemble
When he lay couchèd in the ominous horse,—
Hath now this dread and black complexion smear'd
With heraldry more dismal; head to foot
Now is he total gules; horridly trick'd[101]
With blood of fathers, mothers, daughters, sons,
Bak'd and impasted with the parching streets,
That lend a tyrannous and cursèd light
To their vile murders: roasted in wrath and fire,
And thus o'er-sizèd with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.—

So proceed you.

Pol. 'Fore Heaven, my lord, well spoken, with good accent and good discretion.

First Play. Anon he finds him
Striking too short at Greeks; his antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command: unequal match'd,
Pyrrhus at Priam drives; in rage strikes wide;
But with the whiff and wind of his fell sword
The unnervèd father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base; and with a hideous crash
Takes prisoner Pyrrhus' ear: for, lo! his sword,
Which was declining on the milky head
Of reverend Priam, seem'd i' the air to stick:
So, as a painted tyrant, Pyrrhus stood;
And, like a neutral to his will and matter,
Did nothing.
But, as we often see, against some storm,
A silence in the heavens, the rack[102] stand still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region; so, after Pyrrhus' pause,
Arousèd vengeance sets him new a-work;
And never did the Cyclops' hammers fall
On Mars's armour, forg'd for proof eterne,
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.—
Out, out, thou giglot, Fortune! All you gods,
In general synod, take away her power:
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven,
As low as to the fiends!

Pol. This is too long.

Ham. It shall to the barber's, with your beard.—Pr'ythee, say on:—he's for a jig,[103] or a tale of ribaldry, or he sleeps:—say on;—come to Hecuba.

94. *A chopine.* A high shoe, or clog, formerly worn by Spanish and Italian ladies, and adopted at one time, as a fashion, by the English. Coryat, in his "Crudities" (1611), mentions them under the name of "chapineys," and says they are worn by the Venetians "of a great height—even half a yard high." The word "chopine" also includes appropriate allusion to the classic *cothurnus*, which, in Ainsworth's "Latin Dictionary" (1761), is thus rendered into English: "A sort of shoe, coming over the calf of the leg, and worn by actors of tragedies, with a high heel to it, *that they may seem the taller*. Also, a *choppen*, or *chippen;* a high-soled shoe." It was the custom in Shakespeare's time for boys to play the women characters (see Note 3, Epilogue to "As You Like It"); and Hamlet is addressing the *growing* youth who enacts the stage heroines.

95. *Cracked within the ring.* The old gold piece was thin, and liable to crack. There was a ring or circle on it, within which the sovereign's head or other device was placed, and if the crack extended beyond this ring it was rendered "uncurrent." Hamlet applies the phrase punningly to the lad's voice, hoping it may not be 'cracked in the ring of its tone,' by his having so much grown since last he saw him, that he has reached the age when the boyish treble voice changes to the manly tenor or bass, and renders him unfit longer to play the lady characters.

96. *Your quality.* Here used for 'your theatrical powers,' 'your professional ability.' See Note 75 of this Act.

97. *Caviare to the general.* "Caviare" is a condiment made of preserved roes of various fish, chiefly of sturgeon; and being of strong and peculiar flavour, is not generally popular, though much approved by epicures. Ben Jonson, in his "Cynthia's Revels," speaks of a fellow who "doth *learn* to make strange sauces, to eat anchovies, maccaroni, Bovoli, Fagioli, and *Caviare*, because he loves 'em;" as if it were an acquired taste, and one proper for a fashionable exquisite to affect. "The general" is used in the present passage to express 'the ordinary run of people,' 'the multitude.' See Note 4, Act ii., "Julius Cæsar."

98. *Cried in the top of mine.* 'Were of higher authority than mine,' 'were more beyond appeal than mine.' See Note 73 of this Act.

99. *Sallets.* 'Pungent sentences,' 'piquant phrases;' what in modern slang might be called 'spicy bits:' phrases seasoned with *salt* or ribald meanings.

100. *One said . . . . . by very much more handsome than fine.* In the present passage Shakespeare, to our thinking, is, in his own subtle vein of quiet humour, satirising the foppery of give-and-take criticism.

101. *Gules; horridly trick'd.* "Gules" and "trick'd" are both heraldic terms; the former signifying 'red,' the latter 'blazoned.'

102. *The rack.* 'The train of thin vaporous cloud in upper air.' See Note 19, Act iv., "Tempest."

103. *Jig.* This, though now meaning a dance, originally



Hamlet. Dost thou hear me, old friend; can you play the Murder of Gonzago?
First Player. Ay, my lord. *Act II. Scene II.*

First Play.
But who, oh, who had seen the mobled queen—

Ham. "The mobled[104] queen?"

Pol. That's good; "mobled queen" is good.

First Play.
Run barefoot up and down, threatening the flames
With bisson[105] rheum; a clout upon that head
Where late the diadem stood; and for a robe,
About her lank and all o'er-teemèd loins,
A blanket, in the alarm of fear caught up;—
Who this had seen, with tongue in venom steep'd,
'Gainst Fortune's state would treason have pronounc'd:
But if the gods themselves did see her then[106]
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamour that she made
(Unless things mortal move them not at all),
Would have made milch[107] the burning eyes of heaven,
And passion[108] in the gods.

Pol. Look, whether he has not turned his colour, and has tears in 's eyes.—Pray you, no more.

Ham. 'Tis well; I'll have thee speak out the rest soon.—Good my lord, will you see the players well bestowed? Do you hear, let them be well used; for they are the abstracts and brief chronicles

meant a ballad or ditty sung to the violin; *giga* being the Italian word for a fiddle. These old "jigs" were often in the form of farcical dialogues; and the term was used to express a brief comic interlude. They were frequently broad and coarse in character.

104. *Mobled.* A form of 'muffled.' 'A *mob* cap' was, until a very late period, the name for a careless kind of morning head-dress; and to 'mab' or to 'mob' was a North country term for 'to dress carelessly.'

105. *Bisson.* 'Blind.' See Note 8, Act ii., "Coriolanus." "Bisson rheum" is here used for 'blinding tears.' See Note 5, Act iii., "King John."

106. *If the gods themselves did see her then.* "Did see" is here used for 'had seen.' Shakespeare has elsewhere these licences of tenses in verbs. See Note 61, Act ii., "Coriolanus."

107. *Milch.* 'Capable of yielding moisture.'

108. *Passion.* 'Emotion,' 'feeling.' See Note 22, Act i., "Julius Cæsar."



King. And can you, by no drift of circumstance,
Get from him why he puts on this confusion?

Act III. Scene I.

of the time: after your death you were better have a bad epitaph than their ill report while you live.

Pol. My lord, I will use them according to their desert.

Ham. Bodykins, man, much better: use every man after his desert, and who should 'scape whipping? Use them after your own honour and dignity: the less they deserve, the more merit is in your bounty. Take them in.

Pol. Come, sirs.

Ham. Follow him, friends: we'll hear a play to-morrow.

[*Exit* POLONIUS *with all the* Players *except the First.*

Dost thou hear me, old friend; can you play the Murder of Gonzago?

First Play. Ay, my lord.

Ham. We'll have it to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in 't, could you not?

First Play. Ay, my lord.

Ham. Very well.—Follow that lord; and look you mock him not.[109] [*Exit* First Player.] [*To* ROS. *and* GUIL.] My good friends, I'll leave you till night: you are welcome to Elsinore.

Ros. Good my lord![110]

[*Exeunt* ROS. *and* GUIL.

Ham. Ay, so, Heaven be wi' you!—Now I am alone.[111]

Oh, what a rogue and peasant slave[112] am I!
Is it not monstrous, that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit,
That, from her working, all his visage wann'd;[113]
Tears in his eyes, distraction in 's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing!
For Hecuba?
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue[114] for passion
That I have? He would drown the stage with tears,
And cleave the general ear with horrid speech;
Make mad the guilty, and appal the free,[115]
Confound the ignorant; and amaze,[116] indeed,
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettled rascal, peak,[117]
Like John-a-dreams,[118] unpregnant of my cause,[119]
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? who does me this, ha?
Why, I should take it: for it cannot be
But I am pigeon-liver'd, and lack gall
To make oppression bitter;[120] or, ere this,
I should have fatted all the region kites
With this slave's offal:—bloody, wanton villain!
Remorseless, treacherous, kindless[121] villain!
Oh, vengeance!

---

109. *Look you mock him not.* This is one of the slight but significant touches which show us what a man of delicate perception in points of propriety in feeling our Shakespeare was. See Note 2, Act ii., "Twelfth Night," and Note 73, Act iii., "Merchant of Venice." Hamlet, like the true gentleman that he is, feels that he has been betrayed into treating the old courtier with something of impatience and discourtesy; therefore he bids the actor, whom he knows to be naturally and professionally disposed to waggery, not forget himself to Polonius on the strength of the example just given. The prince not only does not choose to have the old man ridiculed because he is a trusted officer of the state, but because he is the father of the woman he loves.

110. *Good my lord!* See Note 16 of this Act.

111. *Now I am alone.* The eagerness shown by Hamlet to be left in peace and quiet by himself, appears to us to be a main evidence of his merely acting a part and *assuming* madness; he longs to get rid of the presence of persons before whom he has resolved to wear a show of insanity, and whose absence relieves him from the wearisome effort demanded by this self-imposed task. Alone, he is collected, coherent, full of introspection and careful auto-examination; his thoughts range themselves into sequent argument, and he reasons with all the cogency, if not with all the dispassionate coolness, of philosophical casuistry. That he is neither dispassionate nor cool appears to us to be the result of his unhappy source of thought, not the result of derangement: he is morally afflicted, not mentally affected; his feelings are deeply touched, not his intellects; his heart, not his mind, is disturbed.

112. *Peasant slave.* "Peasant" is here employed adjectively, to express 'rude,' 'rustic.' See Note 6, Induction to "Second Part Henry IV."

113. *Wann'd.* The Folio prints 'warm'd' here for "wann'd," spelt 'wand' in the Quartos; which latter serves to show that the right word is "wann'd," meaning 'became wan,' 'turned pale.'

114. *Cue.* Here used for 'prompting cause.' See Note 100, Act iii., "Henry V."

115. *The free.* Here used for 'the pure,' 'the innocent;' 'those free from crime.' See Note 36, Act ii., "Winter's Tale."

116. *Amaze.* 'Bewilder,' 'confound.' See Note 67, Act iv., "King John."

117. *Peak.* 'Act sneakingly,' 'demean myself pitifully,' 'remain imbecilely inactive.' A passage from "The Wild Goose Chase" of Beaumont and Fletcher serves to show the sense in which the word was thus used:—

> "Why stand'st thou here then,
> Sneaking, and *peaking*, as thou would'st steal linen?
> Hast thou not place and time?"

118. *John-a-dreams.* A nick-name for a sleepy-headed, dreamy fellow. It occurs in Armin's "Nest of Ninnies" (1608):—"His name is John, indeed, says the cinnick, but neither John-a-nods nor *John-a-dreams*, yet either, as you take it."

119. *Unpregnant of my cause.* 'Unquickened by a sense of the cause I have for resentment.'

120. *Lack gall to make oppression bitter.* Elliptically expressed; meaning, 'lack gall to make oppression seem bitter to me.'

121. *Kindless.* 'Unnatural;' 'without regard for ties of kindred.' See Note 8, Act iv., "Much Ado."

Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a wench, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon 't! foh!—About, my brain![122] I have heard
That guilty creatures, sitting at a play,
Have by the very cunning of the scene
Been struck so to the soul, that presently
They have proclaim'd their malefactions;[123]
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle: I'll observe his looks;
I'll tent[124] him to the quick: if he but blench,[125]
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy
As he is very potent with such spirits),
Abuses me to doom me: I'll have grounds
More relative[126] than this:—the play's the thing
Wherein I'll catch the conscience of the king.

[*Exit.*

ACT III.

SCENE I.—*A Room in the Castle.*

Enter KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, *and* GUILDENSTERN.

King. And can you, by no drift of circumstance,[1]
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

Ros. He does confess he feels himself distracted;
But from what cause he will by no means speak.

Guil. Nor do we find him forward to be sounded;
But, with a crafty madness, keeps aloof,
When we would bring him on to some confession
Of his true state.

Queen. Did he receive you well?

Ros. Most like a gentleman.

Guil. But with much forcing of his disposition.

Ros. Niggard of question; but, of our demands,
Most free in his reply.[2]

Queen. Did you assay him
To any pastime?[3]

Ros. Madam, it so fell out, that certain players
We o'er-raught[4] on the way: of these we told him;
And there did seem in him a kind of joy
To hear of it: they are about the court;
And, as I think, they have already order
This night to play before him.

---

122. *About, my brain!* This is a phrase of elliptical construction, signifying 'Set about your work, my brain!' 'Brain, busy yourself about your task!' It is used by Heywood in his "Iron Age:"—

> "*My brain, about again!* for thou hast found
> New projects now to work on."

123. *Proclaim'd their malefactions.* Thomas Heywood, in his "Apology for Actors" (1612), mentions an instance of this kind of self-betrayal from witnessing the performance of a play upon the subject of murder.

124. *Tent.* 'Probe,' 'search.' See Note 24, Act ii., "Troilus and Cressida."

125. *Blench.* 'Flinch,' 'shrink,' 'start from.' See Note 35, Act ii., "Troilus and Cressida."

126. *Relative.* 'Pertinent,' 'nearly concerning,' 'closely connected.'

---

1. *Circumstance.* Here used in the sense of 'circumlocution,' 'indirect enquiry.' See Note 147, Act i.

2. *Niggard of question; but, of our demands, &c.* This sentence has caused much difficulty to the commentators, who complain that it ill agrees with the conversation that took place between the speakers and Hamlet. We think it is because the meaning of the present sentence has been hitherto misinterpreted, that these difficulties and complaints have arisen. If it be borne in mind that Shakespeare employs "of" very variously, and that he occasionally uses the word "question" to signify 'inquisition,' 'cross-examining' (see Note 48, Act ii., "Midsummer Night's Dream"), it appears to us to be evident that here "niggard of question" elliptically expresses 'sparing of speech when we cross-examined him;' and if it be remembered how peculiarly Shakespeare sometimes employs the possessive case (see "your entreatments," Note 99, Act i. of the present play; "their ruin," Note 78, Act iii., "Henry VIII.:" "our main opinion," Note 100, Act i., "Troilus and Cressida:" and "our recompense," Note 21, Act iii., "Coriolanus"), we think it will be perceived that here "of our demands" is employed to express 'of demands respecting ourselves.' Thus, then, we take the whole speech to mean—'He was sparing of speech when we questioned him: but of demands respecting ourselves he was very free in return:' which interpretation completely tallies with the circumstances which really occurred in the previous interview.

3. *Did you assay him to any pastime?* Elliptically expressed. meaning, 'Did you endeavour to win him to any pastime?'

4. *O'er-raught.* 'Over-reached: used in the sense of 'overtook.'

Pol. 'Tis most true:
And he beseech'd me to entreat your majesties
To hear and see the matter.
King. With all my heart; and it doth much content me
To hear him so inclin'd.[5]—
Good gentlemen, give him a farther edge,
And drive his purpose on to these delights.
Ros. We shall, my lord.
[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN.
King. Sweet Gertrude, leave us too;
For we have closely[6] sent for Hamlet hither,
That he, as 'twere by accident, may here
Affront[7] Ophelia:
Her father and myself,—lawful espials,[8]—
Will so bestow[9] ourselves, that, seeing, unseen,
We may of their encounter frankly judge;
And gather by him, as he is behav'd,
If 't be the affliction of his love or no
That thus he suffers for.
Queen. I shall obey you:—
And for your part, Ophelia, I do wish
That your good beauties be the happy cause
Of Hamlet's wildness: so shall I hope your virtues
Will bring him to his wonted way again,
To both your honours.
Oph. Madam, I wish it may. [*Exit* QUEEN.
Pol. Ophelia, walk you here.—Gracious,[10] so please you,
We will bestow ourselves.—[*To* OPHELIA.]—Read on this book;[11]
That show of such an exercise may colour
Your loneliness.—We are oft to blame in this,—
'Tis too much prov'd,—that, with devotion's visage
And pious action, we do sugar o'er
The devil himself.

King. [*Aside.*] Oh, 'tis too true!
How smart a lash that speech doth give my conscience!
The harlot's cheek, beautied with plastering art,
Is not more ugly to the thing that helps it,
Than is my deed to my most painted word:[12]
Oh, heavy burden
Pol. I hear him coming: let's withdraw, my lord. [*Exeunt* KING *and* POLONIUS.

Enter HAMLET.

Ham. To be, or not to be,—that is the question:—
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,[13]
And by opposing end them?—To die,—to sleep,—
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to,—'tis a consummation
Devoutly to be wish'd. To die,—to sleep;—
To sleep! perchance to dream:—ay, there's the rub;[14]
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,[15]
Must give us pause: there's the respect[16]
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despis'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus[17] make
With a bare bodkin?[18] who would fardels[19] bear,

5. *To hear him so inclin'd.* An ellipsis for 'to hear that he is so inclined.'

6. *Closely.* 'Secretly,' 'hiddenly' (see Note 17, Act iv., "King John"); but, in the present passage, giving the meaning of 'indirectly,' 'in so covert a manner that he shall not know it is I who have sent for him.'

7. *Affront.* Here used for 'meet,' 'encounter,' 'confront.' See Note 7, Act v., "Winter's Tale."

8. *Espials.* 'Spies.' See Note 63, Act i., "First Part Henry VI."

9. *Bestow.* Here used in the sense of 'place,' 'stow away.' See Note 23, Act i., "Comedy of Errors."

10. *Gracious.* Here used as a form of address to the king. See Note 57, Act iv., "Winter's Tale."

11. *Read on this book.* Polonius's subsequent words, "devotion's visage and pious action," show that a prayer-book was here intended; which point accounts for Hamlet's after expression, "In thy orisons be all my sins remember'd."

12. *Not more ugly to the thing . . . . my deed to my most painted word.* Here "to" has the force of 'compared to,' or 'in comparison with.' See Note 57, Act i.

13. *To take arms against a sea of troubles.* This figure has been objected to, and various alterations have been proposed as that which Shakespeare probably wrote; but we think that "sea" is here most expressively used as the type of an overwhelming and multiplied opposing force.

14. *There's the rub.* A familiar phrase, signifying 'there lies the difficulty.' It originated in a technicality used at the game of bowls. See passage referred to in Note 50, Act iii., "Richard II." Shakespeare several times uses the word "rub" to express 'difficulty,' 'obstruction,' 'hindrance;' and we have elsewhere observed upon his employment of the very simplest expressions in passages of solemn import. See Note 13, Act i., "Macbeth."

15. *Coil.* 'Tumult,' 'bustle,' 'worry,' 'fuss.' See Note 81, Act ii., "Romeo and Juliet." The choice of this word in the present passage appears to us peculiarly felicitous, inasmuch as it includes the effect of that which oppressively encircles, like the coil of a serpent around its prey.

16. *Respect.* 'Consideration.' See Note 98, Act iii., "Richard III."

17. *Quietus.* This phrase originated in the Latin law term, *quietus est*, which was used in settling accounts at exchequer audits; but it passed into use as a figurative expression for 'final rest,' 'ultimate repose,' 'eternal quiet.' In Sir Thomas Overbury's character of a Franklin, we find—"Lastly, to end him, he cares not when his end comes; he needs not feare his audit, for his *quietus* is in heaven."

18. *Bodkin.* A name formerly used for a 'stiletto,' or 'small dagger.'

19. *Fardels.* 'Burdens.' See Note 191, Act iv., "Winter's Tale."



Hamlet. I did love you once.
Ophelia. Indeed, my lord, you made me believe so.
Hamlet. You should not have believed me.

Act III Scene I.

To grunt and sweat[20] under a weary life,
But that the dread of something after death,—
The undiscover'd country, from whose bourn
No traveller returns,—puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pith and moment,
With this regard, their currents turn awry,
And lose the name of action.—Soft you now!
The fair Ophelia.—Nymph, in thy orisons
Be all my sins remember'd.

Oph. Good my lord,
How does your honour for this many a day?[21]

Ham. I humbly thank you; well, well, well.[22]

Oph. My lord, I have remembrances of yours,
That I have longèd long to re-deliver;
I pray you, now receive them.

Ham. No, not I;
I never gave you aught.[23]

Oph. My honour'd lord, I know right well you did;
And, with them, words of so sweet breath compos'd
As made the things more rich: their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

Ham. Ha, ha! are you honest?[24]

Oph. My lord?

Ham. Are you fair?

Oph. What means your lordship?

Ham. That if you be honest and fair, your honesty should admit no discourse to your beauty.[25]

Oph. Could beauty, my lord, have better commerce than with honesty?

Ham. Ay, truly; for the power of beauty will sooner transform honesty from what it is to a cheat, than the force of honesty can translate beauty into his likeness: this was sometime a paradox, but now the time gives it proof. I did love you once.[26]

Oph. Indeed, my lord, you made me believe so.

Ham. You should not have believed me; for virtue cannot so inoculate our old stock, but we shall relish of it:[27] I loved you not.

Oph. I was the more deceived.

Ham. Get thee to a nunnery: why wouldst thou be a breeder of sinners? I am myself indifferent[28] honest; but yet I could accuse me of such things, that it were better my mother had not borne me: I am very proud, revengeful, ambitious; with more offences at my beck[29] than I have thoughts to put them in,[30] imagination to give them shape, or time to act them in. What should such fellows as I do crawling between heaven and earth? We are arrant knaves,

20. *To grunt and sweat.* "Grunt," although having a somewhat harsh sound to modern ears in a passage of poetic dignity, was thought sufficiently expressive to be accepted as a proper term when Shakespeare wrote. In Armin's "Nest of Ninnies" there is a passage exemplifying this: "How the fat fooles of this age will *gronte and sweate* under this massie burden."

21. *This many a day.* An idiomatic ellipsis for 'this period of many a day.' See Note 77, Act iii., "Henry VIII." Here we have one of Shakespeare's touches of dramatic long time; serving to show that a period of some length has elapsed since the abrupt interview referred to in the passage commented upon in Note 19, Act ii. With what subtle delicacy, too, it serves to show the regret and tedium of that sad interval to the gentle Ophelia! There is an exquisite tone of melancholy, perceptible beneath her assumed cheerfulness here, that harmonises wonderfully with the key-note of the tragedy, and with Hamlet's profound and radical *melancholia*, while so inexpressibly pathetic in itself.

22. *Well, well, well.* The iteration of this word (which is given by the Folios, though not by the Quartos—they giving "well" but once here) appears to us to be peculiarly significant. Hamlet, on first seeing Ophelia, addresses her with all his old affection and faith in her sweet rectitude of character; her gentle inquiry reminds him of the lapsed interval and all the misery that has marked it, and he confusedly resumes the sentential repetition with which he characterises his assumed mad mode of speaking. See Note 60, Act ii.

23. *I never gave you aught.* Almost immediately after his first involuntary address to her, in the old tone of loving belief in her truth and goodness, Hamlet instinctively perceives that Ophelia is acting a part dictated by others, speaking as prompted by others, and that both she and he are watched as they talk; therefore he takes up his own resolved part of wildness and lunacy, and hence his flat denial in the present speech.

24. *Ha, ha! are you honest?* Hamlet, wounded to the soul by Ophelia's having repulsed his love without a word of explanation, is now stung to the quick by her accusing him of proving "unkind;" and accordingly launches into the strain of bitter invective against her sex, its caprices, follies, and frailties, which he maintains during the rest of the scene. It is grief at finding her conduct in rejecting him so little coincide with that which he had originally known and loved in her, that goads him to the present harshness; for it must always be borne in mind that Hamlet can only judge of Ophelia's rejection by what he sees it—apparently groundless, heartless, capricious; he cannot know that it is the mere offspring of her father's will and injunction.

25. *Your honesty should admit no discourse to your beauty.* 'Your truth should allow of no flattering address to your beauty.' "Honesty," here, besides meaning 'virtue,' 'purity,' includes the sense of 'truth.'

26. *Now the time gives it proof. I did love you once.* Here Hamlet appears to us to be deeply deploring that dereliction from the singleness and purity of truth which he once believed to exist in the beautiful Ophelia. He once loved her as truth itself; he now beholds her beauty impaired by the fickleness and instability that belong to a woman without constancy of character.

27. *Virtue cannot so inoculate our old stock, but we shall relish of it.* 'Individual virtue cannot so wholly overcome original sin but that we shall have some remaining taint of it.' While seeming to acknowledge this inherent viciousness in himself, Hamlet, to our thinking, includes a reflection upon the likelihood that Ophelia, truthful and guileless as she once appeared to him, has inherited a touch of her father's indirectness.

28. *Indifferent.* For 'indifferently,' in the sense of 'moderately,' 'tolerably,' 'averagely.' See Note 61, Act ii.

29. *At my beck.* 'Ready for immediate summons,' 'within call.'

30. *Thoughts to put them in.* 'Thoughts to clothe them in, or invest them in.'

all; believe none of us. Go thy ways to a nunnery. Where's your father?[31]

Oph. At home, my lord.

Ham. Let the doors be shut upon him, that he may play the fool nowhere but in's own house. Farewell.

Oph. Oh, help him, you sweet heavens!

Ham. If thou dost marry, I'll give thee this plague for thy dowry,—be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go: farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go; and quickly too. Farewell.

Oph. Oh, heavenly powers, restore him!

Ham. I have heard of your paintings too, well enough; God hath given you one face,[32] and you make yourselves another: you jig, you amble, and you lisp, and nick-name God's creatures, and make your wantonness your ignorance.[33] Go to, I'll no more on 't; it hath made me mad.[34] I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go. [*Exit.*

Oph. Oh, what a noble mind is here o'erthrown![35]
The courtier's, soldier's, scholar's, eye, tongue, sword:
The expectancy and rose of the fair state,
The glass of fashion and the mould of form,[36]
The observ'd of all observers,—quite, quite down!
And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature of blown youth
Blasted with ecstasy:[37] oh, woe is me,
To have seen what I have seen, see what I see!

Re-enter KING *and* POLONIUS.

King. Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul,
O'er which his melancholy sits on brood;
And, I do doubt, the hatch and the disclose[38]
Will be some danger: which for to prevent,
I have in quick determination
Thus set it down:—he shall with speed to England,
For the demand of our neglected tribute:
Haply, the seas, and countries different,
With variable objects, shall expel
This something-settled matter in his heart;
Whereon his brains still beating, puts him thus
From fashion of himself. What think you on 't?

Pol. It shall do well: but yet do I believe
The origin and commencement of his grief
Sprung from neglected love.—How now, Ophelia!
You need not tell us what Lord Hamlet said;
We heard it all.—My lord, do as you please;
But, if you hold it fit, after the play,
Let his queen mother all alone entreat him
To show his grief: let her be round[39] with him·
And I'll be plac'd, so please you, in the ear
Of all their conference. If she find[40] him not,
To England send him; or confine him where
Your wisdom best shall think.

King. It shall be so:
Madness in great ones must not unwatch'd go.
[*Exeunt.*

SCENE II.—*A Hall in the Castle.*

Enter HAMLET *and certain* Players.

Ham. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may

31. *Where's your father?* This sudden question shows that Hamlet suspects Polonius to be a hidden listener; and, alas! Ophelia's disingenuous reply but too well confirms the prince's impression that she has not escaped the infection of her father's duplicity. Shakespeare, with his perfect discrimination in character, has in one or two of his sweetest women permitted it to be seen how feminine gentleness, if forced by uncongenial surroundings into timidity, becomes warped from truth of speech and direct proceeding.

32. *Paintings too, . . . one face.* This is the Quarto reading: while the Folio prints 'pratlings' for "paintings," and 'pace' for "face."

33. *Make your wantonness your ignorance.* Elliptically expressed; 'seem,' or 'pass for,' being understood between "wantonness" and "your ignorance."

34. *It hath made me mad.* This completes the evidence that Hamlet suspects himself to be watched during his interview with Ophelia, and, feeling himself compelled to maintain the assumption of insanity throughout, ascribes its origin to the same cause which he before gave to be inferred. See Note 50, Act ii.

35. *Oh, what a noble mind is here o'erthrown!* The poignant regret of Ophelia here expressed, and her ejaculatory prayers on Hamlet's behalf in her two previous speeches, are the perfection of love—thought for him more than for herself; her anguish for her own loss of his affection is even subordinate to her grief for his loss of reason.

36. *The glass of fashion and the mould of form.* 'The image by which each endeavours reflectedly to fashion himself, and the model upon which all form themselves.'

37. *Ecstasy.* Sometimes, as here, used for alienation or aberration of mind. See Note 47, Act iv., "Comedy of Errors."

38. *The disclose.* This was the technical term applied to the first coming of birds from the shell.

39. *Round.* 'Plain-spoken,' 'straightforward in speech.' See Note 47, Act ii.

40. *Find.* 'Detect.' See Note 116, Act ii., "All's Well."



Hamlet. Speak the speech, I pray you, as I pronounced it to you.

Act III. Scene II.

give it smoothness. Oh, it offends me to the soul to hear a robustious periwig-pated fellow[41] tear a passion to tatters, to very rags, to split the ears of the groundlings;[42] who, for the most part, are capable of nothing but inexplicable dumb-shows and noise: I would have such a fellow whipped for o'erdoing Termagant;[43] it out-herods Herod:[44] pray you, avoid it.

First Play. I warrant your honour.

Ham. Be not too tame neither but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing,[45] whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.[46] Now, this overdone, or come tardy off,[47] though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must, in

41. *Periwig-pated fellow.* Players in Shakespeare's time generally wore wigs and abundance of false hair.

42. *The groundlings.* Those who frequented the 'ground' or 'pit' of the theatre. Originally it had neither floor nor benches; but was a mere sunken space, considerably beneath the level of the stage.

43. *Termagant.* The name given in old romances to the god of the Saracens.

44. *It out-herods Herod.* The murder of the innocents was a favourite subject for a mystery, or ancient dramatic performance; and Herod was always represented as an outrageous tyrant.

45. *Is from the purpose of playing.* Here "from" is used in the sense of 'away from,' 'contrary to.' See Note 97, Act i., "Twelfth Night."

46. *His form and pressure.* 'Its form and impression.' See Note 142, Act i.

47. *Or come tardy off.* An idiomatic mode of saying 'or inefficiently executed.'

your allowance,[48] o'erweigh a whole theatre of others. Oh, there be players that I have seen play,—and heard others praise, and that highly,—not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

First Play. I hope we have reformed that indifferently[49] with us, sir.

Ham. Oh, reform it altogether. And let those that play your clowns speak no more than is set down for them: for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the meantime, some necessary question of the play be then to be considered: that's villanous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready. [*Exeunt* Players.

Enter POLONIUS, ROSENCRANTZ, *and* GUILDENSTERN.

How now, my lord! will the king hear this piece of work?

Pol. And the queen too, and that presently.

Ham. Bid the players make haste. [*Exit* POLONIUS.] Will you two help to hasten them?

Ros., Guil. We will, my lord.

[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN.

Ham. What, ho, Horatio!

Enter HORATIO.

Hor. Here, sweet lord, at your service.

Ham. Horatio, thou art e'en as just a man
As e'er my conversation cop'd withal.

Hor. Oh, my dear lord,—

Ham. Nay, do not think I flatter;
For what advancement may I hope from thee,
That no revénue hast, but thy good spirits,
To feed and clothe thee? Why should the poor be flatter'd?
No, let the candied tongue[50] lick absurd pomp;
And crook the pregnant[51] hinges of the knee
Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of her choice,
And could of men distinguish, her election
Hath seal'd thee for herself: for thou hast been
As one, in suffering all, that suffers nothing;
A man that fortune's buffets and rewards
Hast ta'en with equal thanks: and bless'd are those
Whose blood and judgment[52] are so well commingled,
That they are not a pipe for fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee.—Something too much of this.[53]
There is a play to-night before the king;
One scene of it comes near the circumstance
Which I have told thee of my father's death:
I pr'ythee, when thou seest that act a-foot,
Even with the very comment of thy soul
Observe mine uncle: if his occulted guilt
Do not itself unkennel in one speech,
It is a damnèd ghost that we have seen;
And my imaginations are as foul
As Vulcan's stithy.[54] Give him heedful note:
For I mine eyes will rivet to his face;
And, after, we will both our judgments join
In censure[55] of his seeming.

Hor. Well, my lord:
If he steal aught the whilst this play is playing,
And 'scape detecting, I will pay the theft.

Ham. They are coming to the play; I must be idle:[56]
Get you a place.

48. *In your allowance.* 'In your estimation,' 'by your admission.'

49. *Indifferently.* Here used for 'tolerably well,' 'rather well.' See Note 28 of this Act.

50. *Let the candied tongue.* Here "candied" is used for 'sugary,' 'fawningly sweet;' while it includes an ironical play upon the word 'candid.' See Note 27, Act ii., "Tempest."

51. *Pregnant.* Sometimes, as here, used by Shakespeare in the sense of 'quick,' 'ready,' 'prompt.' In "Troilus and Cressida," Act iv., sc. 4, we find, "To which the Grecians are most prompt and *pregnant*."

52. *Blood and judgment.* Blood is here used for 'vehement affection,' 'passions,' 'strong propensities.' See Note 63, Act ii., "Much Ado."

53. *Something too much of this.* The genuine manliness of this little sentence put into the mouth of Hamlet, checking himself when conscious that he has been carried away by fervour of affectionate friendship into stronger protestation than, mayhap, becomes the truth and simplicity of sentiment between man and man, is precisely one of Shakespeare's own exquisite touches of innate propriety in questions of feeling. See Note 109, Act ii. Let any one, who doubts for a moment whether the author of this supreme drama intended that Hamlet should merely *feign* madness, read carefully over the present speech, marking its sobriety of expression even amid all its ardour, its singleness and purity of sentiment amid its most forcible utterance, and then decide whether it could be possible that he should mean Hamlet's wits to be touched. That his heart is shaken to its core, that he is even afflicted with melancholia and hypocondria, we admit: but that his intellects are in the very slightest degree disordered, we cannot for one instant believe.

54. *Stithy.* 'Forge,' 'smithy.' See Note 70, Act iv., "Troilus and Cressida."

55. *Censure.* Here used for 'opinion,' 'comment.'

56. *I must be idle.* 'I must be meaningless in manner,' 'I must put on my crazy behaviour,' 'I must seem insensate and purposeless.' That Shakespeare uses "idle" in this sense, we have shown in Note 153, Act ii., "All's Well," and Note 21, Act iv., "Timon of Athens;" and, moreover, as additional confirmation that here Shakespeare employs the word thus, in the 1603 Quarto, where the queen has the interview with her son in her own private room, she says, "For my love forget these *idle* fits;" and Hamlet replies, "*Idle*, no mother, my pulse doth beate like yours, it is not *madnesse* that possesseth," &c.

Danish March. A flourish. Enter KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, GUILDENSTERN, *and others.*

King. How fares our cousin Hamlet?

Ham. Excellent, i' faith; of the cameleon's dish: I eat the air, promise-crammed: you cannot feed capons so.

King. I have nothing with this answer, Hamlet; these words are not mine.

Ham. No, nor mine now.[57] [*To* POLONIUS.] My lord, you played once in the university, you say?[58]

Pol. That did I, my lord; and was accounted a good actor.

Ham. And what did you enact?

Pol. I did enact Julius Cæsar: I was killed i' the Capitol;[59] Brutus killed me.

Ham. It was a brute part of him to kill so capital a calf there.—Be the players ready?

Ros. Ay, my lord; they stay upon your patience.[60]

Queen. Come hither, my dear Hamlet, sit by me.

Ham. No, good mother, here's metal more attractive.

Pol. [*To the* KING.] O, ho! do you mark that?

Ham. Lady, shall I lie in your lap?[61]

[*Lying down at* OPHELIA'S *feet.*

Oph. No, my lord.

Ham. I mean, my head upon your lap?

Oph. You are merry, my lord.

Ham. Who, I?

Oph. Ay, my lord.

Ham. O, heaven, your only jig-maker. What should a man do but be merry? for, look you, how cheerfully my mother looks and my father died within these two hours.

Oph. Nay, 'tis twice two months,[62] my lord.

Ham. So long? Nay, then, let the devil wear black, for I'll have a suit of sables.[63] O, heavens! die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year: but, by'r lady, he must build churches, then; or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is, "For, oh, for, oh, the hobby-horse is forgot."[64]

Trumpets sound. The dumb-show enters.

Enter a King *and a* Queen *very lovingly; the* Queen *embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck: lays him down upon a bank of flowers: she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the* King's *ears, and exit. The* Queen *returns; finds the* King *dead, and makes passionate action. The* Poisoner, *with some two or three* Mutes, *comes in again, seeming to lament with her. The dead body is carried away. The* Poisoner *woos the* Queen *with gifts: she seems loth and unwilling awhile, but in the end accepts his love.*

[*Exeunt.*

Oph. What means this, my lord?

Ham. Marry, this is miching mallecho;[65] it means mischief.

Oph. Belike this show imports the argument of the play.

Enter Prologue.

Ham. We shall know by this fellow: the players cannot keep counsel;[66] they'll tell all.

Oph. Will he tell us what this show meant?

Ham. Ay, or any show that you'll show him.

Oph. You are naught, you are naught: I'll mark the play.

Pro. For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently.

57. *Nor mine now.* An old proverb says, "A man's words are his own no longer than he keeps them unspoken."

58. *You played once in the university, you say?* Here "you say" affords an example of Shakespeare's practice of occasionally using the present tense where reference is made to something past. In this instance the effect is excellent; it allows Hamlet to advert to the old courtier's boast as if it were something just said, whereas it is evident that he has been in the habit of vaunting his having acted in the classical plays which it was the custom for college students to perform. See Note 88, Act ii.

59. *I was killed i' the Capitol.* See Note 3, Act iii., "Julius Cæsar."

60. *They stay upon your patience.* An idiomatic phrase, signifying 'they attend upon your sufferance,' 'they wait for your permission.' Shakespeare uses "patience" occasionally in this sense.

61. *Lie in your lap.* That it was not only the fashion for gallants to lie at the feet of the ladies to whom they paid court, but that it was not uncommon for men to sit at the knee of some gentleman friend who wished to afford them a good place for witnessing a performance, is shown by a passage from the Induction to Marston's "Malcontent" (1604):—

"*Sink.* Save you, coose.

"*Sly.* Oh, coosin, come, you shall sit betweene my legs heare.

"*Sink.* No, indeede, coosin, the audience then will take me for a viol-de-gambo, and thinke that you play upon me."

62. *Twice two months.* By these few words Shakespeare marks the lapse of dramatic time since Hamlet, in the second scene of the first act, has spoken of his father as having been "but two months dead—nay, not so much, not two." In his previous remark here, "within two hours," and his subsequent one, "two months ago," Hamlet purposely indefinitises the period that has transpired, in order to maintain the wild mode of speech characteristic of that madness which he assumes.

63. *A suit of sables.* "Sables" being the name of a rich fur, and for black, Hamlet says he will have a suit that may *nominally* pass for mourning; thus giving a sarcastic fling at the shameless want of respect shown towards his father's memory.

64. "*For, oh, for, oh, the hobby-horse is forgot.*" A line of an old ballad, deploring the omission of the hobby-horse from the May games by desire of the Puritans. See Note 8, Act iii., "Love's Labour's Lost."

65. *Miching Mallecho.* 'Lurking malice, mischief, or misdeed.' To 'mich' is an old English verb for 'lurk,' 'skulk,' or 'act stealthily;' and *malheco* is a Spanish word, signifying 'mal-practice,' 'evil doing,' 'mischief.' See Note 129, Act ii., "First Part Henry IV."

66. *Counsel.* Here used for 'secrets.' See Note 59, Act iii., "Midsummer Night's Dream."

Ham. Is this a prologue or the posy of a ring?
Oph. 'Tis brief, my lord.
Ham. As woman's love.[67]

Enter a King *and a* Queen.

P. King. Full thirty times hath Phœbus' cart[68] gone round
Neptune's salt wash and Tellus'[69] orbèd ground,
And thirty dozen moons with borrow'd sheen[70]
About the world have times twelve thirties been,
Since love our hearts, and Hymen did our hands,
Unite commutual in most sacred bands.

P. Queen. So many journeys may the sun and moon
Make us again count o'er ere love be done!
But, woe is me, you are so sick of late,
So far from cheer and from your former state,
That I distrust you. Yet, though I distrust,
Discomfort you, my lord, it nothing must:
For women's fear and love hold quantity;[71]
In neither aught, or in extremity.
Now, what my love is, proof hath made you know;
And as my love is siz'd, my fear is so:
Where love is great, the littlest doubts are fear;
Where little fears grow great, great love grows there.[72]

P. King. 'Faith, I must leave thee, love, and shortly too;
My operant powers their functions leave[73] to do:
And thou shalt live in this fair world behind,
Honour'd, belov'd; and haply, one as kind
For husband shalt thou——

P. Queen. Oh, confound the rest!
Such love must needs be treason in my breast:
In second husband let me be accurst!
None wed the second but who kill'd the first.

Ham. [*Aside.*] Wormwood, wormwood.

P. Queen. The instances[74] that second marriage move,
Are base respects of thrift, but none of love.

P. King. I do believe you think what now you speak;
But what we do determine oft we break.
Purpose is but the slave to memory;
Of violent birth, but poor validity:
Which now, like fruit unripe, sticks on the tree;
But fall, unshaken, when they mellow be.
Most necessary 'tis that we forget[75]
To pay ourselves what to ourselves is debt:
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures[76] with themselves destroy:
Where joy most revels, grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye; nor 'tis not strange
That even our loves should with our fortunes change;
For 'tis a question left us yet to prove,
Whether love lead fortune, or else fortune love.
The great man down, you mark his favourite flies;
The poor advanc'd makes friends of enemies.
And hitherto doth love on fortune tend:
For who not needs shall never lack a friend;
And who in want a hollow friend doth try,
Directly seasons him[77] his enemy.
But, orderly to end where I begun,—
Our wills and fates do so contrary run,
That our devices still are overthrown;
Our thoughts are ours, their ends none of our own:[78]
So think thou wilt no second husband wed;
But die thy thoughts when thy first lord is dead.

P. Queen. Nor earth to me give food, nor heaven light!

---

67. *As woman's love.* This bitter sarcasm, and the tone of cruel lightness—even coarseness—with which Hamlet allows himself to address Ophelia during this scene, give evidence of the deep wound his affection and esteem for her have received from the apparent heartlessness of her unexplained rejection. His innocent mistress's seeming' fickleness and faithlessness, combined with his mother's gross conduct, have cut to the root all the prince's belief in the purity and goodness of womanhood; and he takes a strange pleasure in probing his own wound by these rough speeches to her in whom he has been so vitally disappointed, as men press a painful sore to momentarily still its aching. When, as is often the case, readers judge Hamlet's treatment of Ophelia to be unprovokedly harsh, they should remember that *to them* her entire freedom from ground of reproach is known, while *to him* it is unknown, being shrouded by what seems unwarranted caprice and inconstancy.

68. *Phœbus' cart.* "Cart" was sometimes formerly used for 'car' or 'chariot.'

69. *Tellus.* The classical name, in the ancient mythology, for the earth.

70. *Sheen.* 'Shining,' 'brightness,' 'lustre.' A word chiefly used in poetry. Spenser has employed it adjectively, as Shakespeare has done (see Note 6, Act ii., "Midsummer Night's Dream"); and Milton has used it substantively, as Shakespeare does in the present passage. "Sheen," adjectively used, is an abbreviation of 'sheeny.'

71. *Hold quantity.* An idiomatic expression used by Shakespeare (see Note 36, Act i., "Midsummer Night's Dream"); and here meaning 'hold equal quantity,' 'are of equal amount,' 'have parity.'

72. *Great love grows there.* These two concluding lines of the speech are omitted in the Folio: they are given by all the Quartos.

73. *Leave.* Here used in the sense of 'cease.' See Note 21, Act iv., "Henry VIII."

74. *Instances.* Here used for 'motives,' 'grounds of inducement.' See Note 26, Act iii., "Richard III."

75. *Most necessary 'tis, &c.* 'It is needful that we should omit to perform what we in a rash moment promise ourselves to perform.'

76. *Enactures.* 'Purposes put into action,' 'intentions enacted.' An expressive word fabricated by Shakespeare; and which is given in the Quartos, but misprinted in the Folio 'enactors.'

77. *Seasons him.* Here used so as to combine the sense of 'tempers him into,' 'moulds him into' (see Note 7, Act ii. of this play), and of 'inures,' 'habituates, or accustoms him to become.'

78. *Purpose is but the slave . . . . . their ends none of our own.* We have an idea that this is the passage "of some dozen or sixteen lines" which Hamlet has proposed to "set down and insert" in the play, asking the player whether he could "study" it for the occasion. The style of the diction is markedly different from the remainder of the dialogue belonging to this acted play of "The Murder of Gonzago;" and it is signally like Hamlet's own argumentative mode. "This world is not for aye," the thoughts upon the fluctuations of "love" and "fortune," and the final reflection upon the contrary current of "our wills and fates," with the overthrow of our "devices," and the ultimate diversity between our intentions and their "ends," are as if proceeding from the prince himself. His motive in writing these additional lines for insertion, and getting the player to deliver them, we take to be a desire that they shall serve to divert attention from the special passages directed at the king, and to make these latter seem less pointed. We have fancied that this is Shakespeare's intention, because of the emphatic variation in the style just here. Observe how very different are the mythological allusions to "Phœbus," "Neptune," "Tellus," "Hymen," "Hecate," and the stiff sentential inversions of "about the world have times twelve thirties been," "discomfort you, my lord, it nothing must," &c.; and, moreover, observe how exactly the couplet commencing the player-king's speech, "I do believe," &c., and the couplet concluding it, "So think thou wilt," &c., would follow on conjoinedly, were the intervening lines (which we suppose intended to be those written by Hamlet) not inserted.

Sport and repose lock from me day and night!
To desperation turn my trust and hope!
An anchor's cheer[79] in prison be my scope!
Each opposite, that blanks the face of joy,
Meet what I would have well, and it destroy!
Both here and hence, pursue me lasting strife,
If, once a widow, ever I be wife!

Ham. If she should break it now![80]

P. King. 'Tis deeply sworn. Sweet, leave me here awhile;
My spirits grow dull,[81] and fain I would beguile
The tedious day with sleep. [*Sleeps.*
P. Queen. Sleep rock thy brain;
And never come mischance between us twain! [*Exit.*

Ham. Madam, how like you this play?

Queen. The lady protests too much, methinks.

Ham. Oh, but she'll keep her word.

King. Have you heard the argument?[82] Is there no offence in 't?

Ham. No, no, they do but jest, poison in jest; no offence i' the world.

King. What do you call the play?

Ham. The Mouse-trap. Marry, how? Tropically.[83] This play is the image of a murder done in Vienna: Gonzago is the duke's name;[84] his wife, Baptista:[85] you shall see anon; 'tis a knavish piece of work: but what o' that? your majesty, and we that have free[86] souls, it touches us not: let the galled jade wince, our withers are unwrung.

Enter LUCIANUS.

This is one Lucianus, nephew to the king.

Oph. You are as good as a chorus,[87] my lord.

Ham. I could interpret between you and your love,[88] if I could see the puppets dallying.

Oph. Still better, and worse.

Ham. So you must take your husbands.[89]—Begin, murderer; leave thy horrible faces, and begin. Come:—the croaking raven doth bellow for revenge.

Luc. Thoughts black, hands apt, drugs fit, and time agreeing;
Confederate season, else no creature seeing;
Thou mixture rank, of midnight weeds collected,[90]
With Hecate's ban thrice blasted, thrice infected,
Thy natural magic and dire property,
On wholesome life usurp immediately.
[*Pours the poison into the sleeper's ears.*

Ham. He poisons him i' the garden for his estate. His name's Gonzago: the story is extant, and written in very choice Italian. You shall see anon how the murderer gets the love of Gonzago's wife.

Oph. The king rises.

Ham. What! frighted with false fire!

Queen. How fares my lord?

Pol. Give o'er the play.

King. Give me some light:—away!

All. Lights, lights, lights!

[*Exeunt all except* HAMLET *and* HORATIO.

Ham. Why, let the strucken deer go weep,[91]
The hart ungallèd play;
For some must watch, while some must sleep:
So runs the world away.—
Would not this, sir, and a forest of feathers[92] (if the rest of my fortunes turn Turk[93] with me), with two Provincial roses[94] on my razed[95] shoes, get me a fellowship in a cry[96] of players, sir?

Hor. Half a share.[97]

79. *An anchor's cheer.* 'An anchorite's fare.' "Anchor," as an abbreviated form of 'anchorite,' was used by others besides Shakespeare in his time.

80. *If she should break it now! 'Tis, &c.* Here 'it' is used, according to Shakespeare's mode of employing this pronoun, in reference to an implied particular, with allusion to 'the vow' which the previous speech forms. See Note 4, Act ii.

81. *Dull.* 'Drowsy,' 'slumberous.' See Note 87, Act iv., "Second Part Henry IV."

82. *Have you heard the argument?* This shows that the king is intended either not to have noticed the "dumb-show," or not to have known that it denoted the subject of the play. Possibly the latter; since Ophelia's remark, "Belike this show imports the argument of the play," indicates that it does not necessarily do so.

83. *Tropically.* 'Metaphorically;' 'figuratively;' 'by means of a trope.'

84. *Gonzago is the duke's name.* The title of "duke" was sometimes, in Shakespeare's time, used synonymously with that of 'king.' See Note 5, Act ii., "Love's Labour's Lost."

85. *Baptista.* Here used for a woman's name: but that Shakespeare was perfectly aware of its being employed in Italy as a man's name, is proved by his character of Baptista Minola in "The Taming of the Shrew."

86. *Free.* 'Unguilty,' 'free from crime.' See Note 115, Act ii.

87. *As good as a chorus.* Meaning that Hamlet affords an accompanying explanatory comment upon the play; as we see that the "Chorus" is made to do in Shakespeare's own drama of "Henry V."

88. *I could interpret, &c.* In allusion to the 'interpreter' who supplied the dialogue for "the puppets" in a show, and occasionally explained the subject represented. See Note 10, Act ii., "Two Gentlemen of Verona."

89. *So you must take your husbands.* Referring to the words in the marriage service:—"To have and to hold from this day forward, *for better, for worse*, for richer, for poorer," &c.

90. *Of midnight weeds collected.* This gives the double effect of 'collected from midnight weeds,' and 'made of weeds collected or gathered at midnight.' That poisonous herbs were obtained at night, in order to add to their mystic properties and efficacious qualities, is evidenced by the line in "Macbeth," Act iv., sc. 1, "Root of hemlock digg'd i' the dark."

91. *Let the strucken deer go weep.* An allusion to the tears that deer were supposed to shed when killed by the hunters. See Note 8, Act ii., "As You Like It."

92. *A forest of feathers.* Feathers being an article always in great request for theatrical attire.

93. *Turn Turk.* A familiar phrase for any sudden reverse, or violent change of condition or character. See Note 58, Act iii., "Much Ado."

94. *Provincial roses.* A name for the roses grown at *Provins*, in Lower Brie; and sometimes given to the enormous 'rosettes' worn on the shoes at one period of fashion.

95. *Razed.* 'Cut,' 'slashed.' French, *rasé*. The mode of slashing the shoes was at one time prevalent, as also slashing the dresses. See Note 67, Act iv., "Taming of the Shrew."

96. *A cry.* 'A troop,' 'a company;' 'a pack.' See Note 101, Act iii., "Coriolanus."

97. *Half a share.* Players were paid, not by salaries, but by 'shares,' or portions of the general profit divided according to agreement or individual merit.



Hamlet. You shall see anon how the murderer gets the love of Gonzago's wife.

Ophelia. The king rises. *Act III. Scene II.*

Ham. A whole one, I.[98]
For thou dost know, O Damon dear,[99]
This realm dismantled was
Of Jove himself; and now reigns here
A very, very—peacock.[100]

Hor. You might have rhymed.[101]

Ham. Oh, good Horatio, I'll take the ghost's word for a thousand pound.[102] Didst perceive?

Hor. Very well, my lord.

Ham. Upon the talk of the poisoning,—

Hor. I did very well note him.

Ham. Ah, ha!—Come, some music! come, the recorders![103]—
For if the king like not the comedy,
Why, then, belike,—he likes it not, perdy.[104]—Come, some music!

Re-enter ROSENCRANTZ *and* GUILDENSTERN.

Guil. Good, my lord, vouchsafe me a word with you.

Ham. Sir, a whole history.

Guil. The king, sir,—

Ham. Ay, sir, what of him?

Guil. Is, in his retirement, marvellous distempered.[105]

Ham. With drink, sir?

Guil. No, my lord, rather with choler.

Ham. Your wisdom should show itself more richer to signify this to his doctor; for, for me to put him to his purgation would perhaps plunge him into more choler.

Guil. Good my lord, put your discourse into some frame, and start not so wildly from my affair.

Ham. I am tame, sir:—pronounce.

Guil. The queen, your mother, in most great affliction of spirit, hath sent me to you.

Ham. You are welcome.

Guil. Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment: if not, your pardon and my return shall be the end of my business.

Ham. Sir, I cannot.

Guil. What, my lord?

Ham. Make you a wholesome answer; my wit's diseased: but, sir, such answer as I can make, you shall command; or, rather, as you say, my mother: therefore no more, but to the matter: my mother, you say,—

Ros. Then thus she says; your behaviour hath struck her into amazement and admiration.

Ham. Oh, wonderful son, that can so astonish a mother!—But is there no sequel at the heels of this mother's admiration? impart.

Ros. She desires to speak with you in her closet, ere you go to bed.

Ham. We shall obey, were she ten times our mother. Have you any farther trade[106] with us?

Ros. My lord, you once did love me.

Ham. So I do still, by these pickers and stealers.[107]

Ros. Good my lord, what is your cause of distemper? you do, surely, bar the door upon your own liberty, if you deny your griefs to your friend.

Ham. Sir, I lack advancement.

Ros. How can that be, when you have the voice of the king himself for your succession in Denmark?

Ham. Ay, sir, but "While the grass grows,"[108]—the proverb is something musty.

Re-enter Players *with recorders.*

Oh, the recorders:—let me see one.—To withdraw with you:[109]—why do you go about to re-

98. *A whole one, I.* An idiomatic and elliptical form of phrase; the "I" being equivalent to 'I'll have,' or 'for my part.'

99. *O Damon dear.* Hamlet gives this name to Horatio in allusion to the story of the two celebrated friends of antiquity, Damon and Pythias; a story popularly known in Shakespeare's time.

100. *Peacock.* This word is printed in the Folio 'paiocke,' in the early Quartos 'paiock,' in the 1676 Quarto 'paicock,' and in the 1695 Quarto 'pecock.' We think the word is here used to designate a fellow who struts about in a position to which he has no claim; as Thersites describes the puffed-up Ajax, in "Troilus and Cressida," Act iii., sc. 3:—"He stalks up and down like a *peacock*—a stride and a stand."

101. *You might have rhymed.* Meaning, 'You might have substituted *jackass* for *peacock*.'

102. *I'll take the ghost's word for a thousand pound.* An idiomatic mode of saying 'I would stake a thousand pounds on the truth of the ghost's assertion.'

103. *Come, some music! come, the recorders!* Hamlet's wild state of excitement upon the verification of the spirit's revealments, his putting his utterances into rhymed form and scraps of doggrel, his hysterical levity and false spirits, are most characteristic; whilst his calling for music at this juncture, as a means of calming his perturbation, is true to a natural instinct. "Recorders" are small flutes, or flageolets. See Note 22, Act v., "Midsummer Night's Dream."

104. *Perdy.* A corrupted form of the French oath, *pardieu.*

105. *Distempered.* Used here in its sense of 'disturbed,' 'disordered' (see Note 28, Act ii., "Midsummer Night's Dream"); but Hamlet replies to it as if it included the sense it sometimes bore of 'intemperate,' 'intoxicated.' See Note 51, Act ii., "Henry V."

106. *Trade.* 'Dealing,' 'business.'

107. *These pickers and stealers.* Meaning his hands. A passage in the Church Catechism has, "To keep my *hands* from *picking and stealing*."

108. *While the grass grows.* In allusion to the ancient saying, 'While the grass grows, the steed starves;' Hamlet breaking off in the middle because it is so "musty," stale, or often repeated and well known.

109 *To withdraw with you.* These words have been variously interpreted. Bearing in mind that to "draw" is a term of the chase for track by the scent, trail, or foot-print of the animal pursued (see Note 22, Act iv., "Comedy of Errors"), and that a hunting term ("recover the wind") is immediately after used, we think it probable that the words in the text are indicative that Hamlet, observing the two spies "going about," or drawing a little apart to watch him and track him, mutters, 'Now, then, to withdraw a little as you do, and to track you as

cover the wind of me,[110] as if you would drive me into a toil?

Guil. Oh, my lord, if my duty be too bold, my love is too unmannerly.[111]

Ham. I do not well understand that. Will you play upon this pipe?

Guil. My lord, I cannot.

Ham. I pray you.

Guil. Believe me, I cannot.

Ham. I do beseech you.

Guil. I know no touch of it, my lord.

Ham. 'Tis as easy as lying: govern these ventages[112] with your finger and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.[113]

Guil. But these cannot I command to any utterance of harmony; I have not the skill.

Ham. Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass: and there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret[114] me, you cannot play upon me.—

Re-enter POLONIUS.

God bless you, sir!

Pol. My lord, the queen would speak with you, and presently.

Ham. Do you see yonder cloud that's almost in shape of a camel?

Pol. By the mass, and 'tis like a camel, indeed.

Ham. Methinks it is like a weasel.

Pol. It is backed like a weasel.

Ham. Or like a whale?

Pol. Very like a whale.

Ham. Then will I come to my mother by-and-by.—They fool me to the top of my bent.[115]—I will come by-and-by.

Pol. I will say so.

Ham. By-and-by is easily said. [*Exit* POLONIUS.]—Leave me, friends.

[*Exeunt* ROS., GUIL., HOR., *and* Players.

'Tis now the very witching time of night,
When churchyards yawn, and hell itself breathes out
Contagion to this world: now could I drink hot blood,
And do such bitter business as the day
Would quake to look on.[116] Soft! now to my mother.—
Oh, heart, lose not thy nature; let not ever
The soul of Nero enter this firm bosom:
Let me be cruel, not unnatural;
I will speak daggers to her, but use none;[117]
My tongue and soul in this be hypocrites,—
How in my words soever she be shent,[118]
To give them seals[119] never, my soul, consent!

[*Exit.*

---

you do me;' and then proceeds to tax them with their intention, and to trap them by his proffer that they shall play upon the recorder. Hamlet habitually and characteristically uses words with double meaning and comprehensive meaning; and we believe that his employment of the word "withdraw" here is one of the many instances of this.

110. *To recover the wind of me.* A term borrowed from the chase; to recover the wind of an animal meaning to take advantage of it by getting to windward of it, in order that it may not scent its pursuers. See Note 75, Act iii., "All's Well."

111. *If my duty be too bold, my love, &c.* 'If my duty in endeavouring to discover the cause of your alienation be too bold, the blame must be laid on my love, which makes me thus unmannerly.' The courtier's consciousness that while he professes duty and love to the prince, he is in fact fulfilling an undertaken task for the king, makes him express himself in the confused phraseology which causes Hamlet to reply, "I do not well understand that."

112. *Govern these ventages.* "Govern" is here used as a technicality of musical execution, meaning to place the fingers properly on the instrument (see Note 23, Act v., "Midsummer Night's Dream"); and "ventages" are the holes in a flute, which, being opened or closed by pressure of the finger, form the different notes required.

113. *The stops.* Another name for the "ventages," or windholes of the instrument; which are "governed" or *stopped* by appliance of the performer's finger. See Note 4, Induction, "Second Part Henry IV."

114. *Fret.* Here said with a play upon the word; in its sense of 'vex,' and in its sense of that portion of a stringed instrument called a "fret" or 'stop.' See Note 17, Act ii., "Taming of the Shrew."

115. *To the top of my bent.* To the full extent of my patience,' 'to the utmost strain of my endurance.' See Note 28, Act ii.

116. *Such bitter business as the day, &c.* Because the Quartos transpose this passage thus—'Such business as the bitter day,' &c., it has been proposed to alter the phrase into 'Such business as the *better* day,' &c. But the Folio reading, which we give, affords perfectly the sense here required, when it is borne in mind with what special force Shakespeare elsewhere uses the word in such passages as—

> "Those blessed feet
> Which fourteen hundred years ago were nail'd
> For our advantage on the *bitter* cross."
> "First Part Henry IV.," Act i., sc. 1.

And—

> "There is no help;
> The *bitter* disposition of the time
> Will have it so."
> "Troilus and Cressida," Act iv., sc. 1.

117. *I will speak daggers to her, but use none.* This steadying of his thoughts from their rage of resentment in thinking of the murderous king, this recalling of gentler and tenderer emotions when preparing to encounter his mother, this discrimination of purpose and pre-arrangement of the words and conduct he will use towards her, are surely those of a man whose mind, however tossed by misery, is thoroughly untouched in intellect.

118. *Shent.* 'Reproved,' 'rated,' 'rebuked.' See Note 66, Act ii., "Troilus and Cressida."

119. *To give them seals.* 'To confirm them by deeds,' 'to give them force and effect by action as well as speech.' The allusion is to sealing a bond, in order to give it validity and render it effective.

SCENE III.—*A Room in the Castle.*

Enter KING, ROSENCRANTZ, *and* GUILDENSTERN.

King. I like him not; nor stands it safe with us
To let his madness range. Therefore prepare you;
I your commission will forthwith despatch,
And he to England shall along with you:
The terms of our estate may not endure
Hazard so dangerous as doth hourly grow
Out of his lunacies.

Guil. We will ourselves provide:
Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your majesty.

Ros. The single and peculiar life is bound,
With all the strength and armour of the mind,
To keep itself from 'noyance; but much more
That spirit upon whose weal depend and rest
The lives of many. The cease of majesty
Dies not alone; but, like a gulf, doth draw
What's near it with it: it is a massy wheel,
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd; which, when it falls,
Each small annexment, petty consequence,
Attends the boisterous ruin. Never alone
Did the king sigh, but with a general groan.

King. Arm you, I pray you, to this speedy voyage;
For we will fetters put upon this fear,
Which now goes too free-footed.[120]

Ros., Guil. We will haste us.

[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN.

Enter POLONIUS.

Pol. My lord, he's going to his mother's closet:
Behind the arras I'll convey myself,[121]
To hear the process; I'll warrant she'll tax him home:
And, as you said, and wisely was it said,
'Tis meet that some more audience than a mother,
Since nature makes them partial,[122] should o'erhear
The speech, of vantage.[123] Fare you well, my liege:
I'll call upon you ere you go to bed,
And tell you what I know.

King. Thanks, dear my lord.

[*Exit* POLONIUS.

Oh, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon 't,—
A brother's murder!—Pray can I not,
Though inclination be as sharp as will:[124]
My stronger guilt defeats my strong intent;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursèd hand
Were thicker than itself with brother's blood,—
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this twofold force,—
To be forestallèd ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But, oh, what form of prayer
Can serve my turn? Forgive me my foul murder!—
That cannot be; since I am still possess'd
Of those effects for which I did the murder,—
My crown, mine own ambition, and my queen.
May one be pardon'd, and retain the offence?[125]
In the corrupted currents of this world
Offence's gilded hand may shove by justice;
And oft 'tis seen the wicked prize itself
Buys out the law: but 'tis not so above;
There is no shuffling,—there the action lies
In his true nature; and we ourselves compell'd,[126]
Even to the teeth and forehead of our faults,
To give in evidence. What then? what rests?
Try what repentance can: what can it not?
Yet what can it when one cannot repent?
Oh, wretched state! Oh, bosom black as death!
Oh, limèd soul,[127] that, struggling to be free,
Art more engag'd! Help, angels! make assay:
Bow, stubborn knees; and, heart, with strings of steel,
Be soft as sinews of the new-born babe!
All may be well. [*Retires and kneels.*

Enter HAMLET.

Ham. Now might I do it pat, now he is praying;

120. *This fear, which now goes too free-footed.* Here Shakespeare poetically uses the word "fear" as personifying Hamlet, who goes too much at large and causes the speaker too much dread. See Note 68, Act i., "First Part Henry IV."

121. *Behind the arras I'll convey myself.* See Note 27, Act iii., "Merry Wives."

122. *More audience than a mother, since nature makes them partial.* Here "them" is used in reference to mothers generally, as implied in the previous "a mother," and not to "audience;" according to an occasional practice of Shakespeare's in this respect. See Note 11, Act iv., "Troilus and Cressida."

123. *Of vantage.* 'With the advantage of concealment,' 'having the advantage of being hidden;' and it may also include the sense of 'for the sake of advantage,' 'for future benefit.'

124. *Though inclination be as sharp as will.* 'Though my desire be as strong as my determination.'

125. *Retain the offence.* Here "offence" is elliptically used for 'the gain for which the offence was committed.' See Note 18, Act iv., "All's Well," and Note 36, Act ii., "Julius Cæsar."

126. *We ourselves compell'd.* "Is" before "no shuffling," gives "are" to be elliptically understood before "compell'd." See Note 46, Act ii., "Macbeth."

127. *Oh, limèd soul.* 'Oh, soul, snared as with bird-lime.' See Note 56, Act iii., "Twelfth Night."



Hamlet. Now might I do it pat, now he is praying.

Act III. Scene III.

And now I'll do 't;—and so he goes to heaven;
And so am I reveng'd:—that would be scann'd:[128]—
A villain kills my father; and, for that,
I, his sole son, do this same villain send
To heaven.
Why, this is hire and salary, not revenge.
He took my father grossly, full of bread;
With all his crimes broad blown, as flush as May;
And how his audit stands who knows save heaven?
But, in our circumstance and course of thought,
'Tis heavy with him: and am I, then, reveng'd,
To take him in the purging of his soul,
When he is fit and season'd for his passage?
No.
Up, sword; and know thou a more horrid hent:[129]
When he is drunk, asleep, or in his rage;
At gaming, swearing; or about some act
That has no relish of salvation in 't;—
Then trip him, that his heels may kick at heaven;
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays:
This physic but prolongs thy sickly days.[130] [*Exit.*

[*The* KING *rises and advances.*

128. *That would be scann'd.* 'That should be inquired into,' 'that ought to be well considered.'

129. *Hent.* 'Seizure,' 'capture.' See Note 74, Act iv., "Measure for Measure," and Note 55, Act iv., "Winter's Tale."

130. *But prolongs thy sickly days.* Thoroughly characteristic of Hamlet, and thoroughly true to an instinct in humanity generally, is this speech. Its violence and exaggerated malice show it to be the refuge taken by a man whose soul is tossed amid conflicting duties. Hamlet's nature, his reflective mind, his scholarly habits, all cause him to recoil from the idea of shedding blood; but his sense of what is due to a father's memory, and to avenging a father's murder, impel him to stern retribution; and while yielding to his own strong reluctance, he

King. My words fly up, my thoughts remain below:
Words without thoughts never to heaven go.[131]
[*Exit.*

SCENE IV.—*The* QUEEN'S *Private Apartment in the Castle.*

Enter QUEEN *and* POLONIUS.

Pol. He will come straight. Look you lay home to him:
Tell him his pranks have been too broad to bear with,
And that your grace hath screen'd and stood between
Much heat and him. I'll silence me e'en here.[132]
Pray you, be round with him.
Ham. [*Within.*] Mother, mother, mother![133]
Queen. I'll warrant you;
Fear me not:—withdraw, I hear him coming.
[POLONIUS *conceals himself behind the arras.*

Enter HAMLET.

Ham. Now, mother, what's the matter?
Queen. Hamlet, thou hast thy father much offended.
Ham. Mother, you have my father much offended.
Queen. Come, come, you answer with an idle[134] tongue.
Ham. Go, go, you question with a wicked tongue.[135]
Queen. Why, how now, Hamlet!
Ham. What's the matter now?
Queen. Have you forgot me?
Ham. No, by the rood,[136] not so:
You are the queen, your husband's brother's wife;
And,—would it were not so!—you are my mother.
Queen. Nay, then, I'll set those to you that can speak.
Ham. Come, come, and sit you down; you shall not budge;
You go not till I set you up a glass
Where you may see the inmost part of you.
Queen. What wilt thou do? thou wilt not murder me?—
Help, help, ho!
Pol. [*Behind.*] What, ho! help, help, help!
Ham. How now! a rat? [*Draws.*] Dead, for a ducat, dead!
[*Makes a pass through the arras.*
Pol. [*Behind.*] Oh, I am slain! [*Falls and dies.*
Queen. Oh, me, what hast thou done?
Ham. Nay, I know not:
Is it the king?
[*Lifts up the arras, and sees* POLONIUS.
Queen. Oh, what a rash and bloody deed is this!
Ham. A bloody deed!—almost as bad, good mother,
As kill a king, and marry with his brother.
Queen. As kill a king!
Ham. Ay, lady, 'twas my word.—
[*To* POL.] Thou wretched, rash, intruding fool, farewell!
I took thee for thy better: take thy fortune;
Thou find'st to be too busy is some danger.—
Leave wringing of your hands: peace! sit you down,
And let me wring your heart: for so I shall,
If it be made of penetrable stuff;
If damnèd custom have not braz'd it so,
That it is proof and bulwark against sense.
Queen. What have I done, that thou dar'st wag thy tongue
In noise so rude against me?
Ham. Such an act
That blurs the grace and blush of modesty;
Calls virtue hypocrite; takes off the rose
From the fair forehead of an innocent love,
And sets a blister there; makes marriage-vows
As false as dicers' oaths: oh, such a deed
As from the body of contraction[137] plucks
The very soul; and sweet religion makes
A rhapsody of words: heaven's face doth glow;
Yea, this solidity and compound mass,

---

satisfies the urgings of his conscience by telling himself that he will take a still more ample vengeance by deferring the deed. It is the excuse of hesitation under the semblance of determined cruelty.

131. *Words without thoughts never to heaven go.* This couplet forms a fitting conclusion to the previous finely monitory speech of the king: the writhings of remorse, of guilty clinging to guilty gains, of feeble struggle towards repentance overpowered by unsubdued vicious inclinations, of the incapacity to pray or to receive the solace of prayer when the soul is thus trammelled, were surely never more forcibly depicted.

132. *I'll silence me e'en here.* Hanmer and others alter "silence" to 'sconce;' but the expression, "I'll silence me e'en here," for 'I'll silently station myself even here behind the arras,' is not only characteristic of Polonius, but it forms an antithesis to his bidding her "lay home to him" and "be round with him."

133. *Mother, mother, mother!* This speech, omitted in the Quartos, is given in the Folio; and we feel it to be indicative of Hamlet's approaching his mother with the wild iterative mode of speech and abrupt manner which shall keep up the effect of madness that he has assumed; although he preserves them but for a short time, being goaded into serious reply by her using the tone of reproof to him, and roused into a remembrance of his resolve to rebuke her, when she proposes to bring others who shall second her in speaking authoritatively to him.

134. *Idle.* 'Meaningless,' 'senseless.' See Note 56 of this Act.

135. *With a wicked tongue.* The Folio prints 'idle' instead of "wicked" here, which is the word given by the Quartos. That a variation in the retort was intended, is shown by the words "answer" and "question."

136. *By the rood.* See Note 16, Act iii., "Second Part Henry IV."

137. *Contraction.* 'Contracting in marriage.'

With tristful visage, as against the doom,
Is thought-sick at the act.
Queen. Ah me, what act,
That roars so loud, and thunders in the index?[138]
Ham. Look here, upon this picture, and on this,—
The counterfeit presentment of two brothers.
See, what a grace was seated on this brow;
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station[139] like the herald Mercury
New-lighted on a heaven-kissing hill;
A combination and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man:
This was your husband.—Look you now, what follows:
Here is your husband; like a mildew'd ear,
Blasting his wholesome brother.[140] Have you eyes?
Could you on this fair mountain leave to feed,
And batten on this moor? Ha! have you eyes?
You cannot call it love; for at your age
The hey-day in the blood is tame, it's humble,
And waits upon the judgment: and what judgment
Would step from this to this? Sense,[141] sure, you have,
Else could you not have motion: but, sure, that sense
Is apoplex'd: for madness would not err;
Nor sense to ecstasy was ne'er so thrall'd
But it reserv'd some quantity of choice,
To serve in such a difference. What devil was 't
That thus hath cozen'd you at hoodman-blind?[142]
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope.[143]
Oh, shame! where is thy blush? Rebellious hell,
If thou canst mutine[144] in a matron's bones,
To flaming youth let virtue be as wax,
And melt in her own fire: proclaim no shame
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn,
And reason panders will.
Queen. O Hamlet, speak no more:
Thou turn'st mine eyes into my very soul;
And there I see such black and grained[145] spots
As will not leave their tinct.
Ham. Nay, but to live
Stew'd in corruption, honeying and making love
Over the nasty sty,—
Queen. Oh, speak to me no more;
These words, like daggers, enter in mine ears;
No more, sweet Hamlet!
Ham. A murderer and a villain;
A slave that is not twentieth part the tithe
Of your precedent lord; a Vice[146] of kings;
A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole,
And put it in his pocket!
Queen. No more!
Ham. A king of shreds and patches,[147]—

Enter Ghost.

Save me, and hover o'er me with your wings,
You heavenly guards!—What would your gracious figure?
Queen. Alas! he's mad!
Ham. Do you not come your tardy son to chide,
That, laps'd in time and passion, lets go by
The important acting of your dread command?[148]
Oh, say!
Ghost. Do not forget: this visitation
Is but to whet thy almost blunted purpose.
But, look, amazement on thy mother sits:
Oh, step between her and her fighting soul,—
Conceit[149] in weakest bodies strongest works,—
Speak to her, Hamlet.
Ham. How is it with you, lady?
Queen. Alas! how is 't with you,
That you do bend your eye on vacancy,
And with the incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in the alarm,

138. *Index.* As the "index," or table of contents, was formerly placed at the beginning of a book, this word is used by Shakespeare to express 'induction,' 'prefatory matter,' 'prelude,' 'opening.' See Notes 20, Act ii., and 49, Act iv., "Richard III."

139. *Station.* Here used to express 'attitude;' 'position assumed when standing.' The construction in this line is elliptical (according to Shakespeare's frequent practice in this particular, when passages of comparison are in question); 'that of' being understood between "like" and "the herald Mercury." The allusion to the position or attitude of the king, as if standing, shows that full-length pictures of the royal brothers are here intended by the author.

140. *Blasting his wholesome brother.* The Folio misprints 'breath' for "brother;" which is the word in all the Quartos.

141. *Sense.* Here used for 'appreciation,' 'perception;' power to discriminate the differences in external objects.

142. *Hoodman-blind.* An old name for the game now known as 'Blindman's Buff.' See Note 42, Act iv., "All's Well."

143. *Mope.* 'Dully go astray,' 'blindly wander.' See Note 121, Act iii., "Henry V."

144. *Mutine.* An old form of the verb 'mutiny.'

145. *Grained.* 'Ingrained;' 'dyed in grain.'

146. *Vice.* One of the names given to the jester or fool of the old moralities. See Note 39, Act iv., "Twelfth Night."

147. *A king of shreds and patches.* In allusion to the motley coat or parti-coloured suit worn by the fool-jesters. See Note 11, Act iii., "Tempest," and Note 67, Act ii., "As You Like It."

148. *That, laps'd in time and passion, lets go by, &c.* 'That allows the fulfilment of your solemn injunction to pass unperformed, as if because of lapsed time and abated ardour.'

149. *Conceit.* 'Mental conception or apprehension.' See Note 59, Act ii., "As You Like It," and Note 48, Act iii., "Richard III."

Your bedded hair, like life in excrements,[150]
Starts up, and stands on end. Oh, gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?
Ham. On him, on him! Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable.[151]—Do not look upon me;
Lest with this piteous action you convert
My stern effects:[152] then what I have to do
Will want true colour; tears perchance for blood.
Queen. To whom do you speak this?
Ham. Do you see nothing there?
Queen. Nothing at all; yet all that is I see.
Ham. Nor did you nothing hear?
Queen. No, nothing but ourselves.
Ham. Why, look you there! look, how it steals away!
My father, in his habit as he liv'd!
Look, where he goes, even now, out at the portal!
[*Exit* Ghost.
Queen. This is the very coinage of your brain:
This bodiless creation ecstasy
Is very cunning in.[153]
Ham. Ecstasy!
My pulse, as yours, doth temperately keep time,
And makes as healthful music: it is not madness
That I have utter'd: bring me to the test,
And I the matter will re-word; which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,[154]
That not your trespass, but my madness speaks:
It will but skin and film the ulcerous place,
Whilst rank corruption, mining all within,
Infects unseen. Confess yourself to heaven;
Repent what's past; avoid what is to come;
And do not spread the compost on the weeds,
To make them ranker. Forgive me this my virtue;[155]
For in the fatness of these pursy times,
Virtue itself of vice must pardon beg,
Yea, curb[156] and woo for leave to do him good.
Queen. O Hamlet, thou hast cleft my heart in twain.
Ham. Oh, throw away the worser part of it,
And live the purer with the other half.
Good night: but go not to mine uncle's bed;
Assume a virtue, if you have it not.
That monster, custom, who all sense doth eat,[157]
Of habits devil, is angel yet in this,—
That to the use of actions fair and good
He likewise gives a frock or livery,
That aptly is put on. Refrain to-night;
And that shall lend a kind of easiness
To the next abstinence: the next more easy;
For use almost can change the stamp of nature,
And master the devil, or throw him out
With wondrous potency. Once more, good night:
And when you are desirous to be bless'd,
I'll blessing beg of you.—For this same lord,
[*Pointing to* POLONIUS.
I do repent: but Heaven hath pleas'd it so,
To punish me with this, and this with me,[158]
That I must be their scourge[159] and minister.
I will bestow him, and will answer well
The death I gave him. So, again, good night.—
I must be cruel, only to be kind:
Thus bad begins, and worse remains behind.—
One word more, good lady.
Queen. What shall I do?
Ham. Not this, by no means, that I bid you do:
Let the bloat king tempt you again to bed;

150. *Like life in excrements.* 'As though there were vitality in that excrescent portion of the human frame.' Not only was the term "excrement" applied to hair in Shakespeare's time (see Note 22, Act iii., "Merchant of Venice"), but also to the feathers of birds; for Walton, in the first chapter of his "Complete Angler," says, "I will not undertake to mention the several kinds of fowl by which this is done; and his curious palate pleased by day, and which with their very *excrements* afford him a soft lodging at night."

151. *Capable.* Here used in the combined senses of 'susceptible' and of 'intelligent.' See Note 3, Act iii., "King John," and Note 65, Act iii., "Troilus and Cressida."

152. *Effects.* 'Deeds;' those which Hamlet says he has "to do." It seems to us that this is most clearly evident; yet the word "effects" has been changed by Mr. Singer and others to 'affects.' "Effects" is not here used for that which has been effected, but for that which is to be effected.

153. *Ecstasy is very cunning in.* 'Aberration of mind is very skilful in.' See Note 37 of the present Act, and Note 25, Act i., "Taming of the Shrew."

154 *Mother, for love of grace, lay not, &c.* Let any one who is inclined to be swayed by the special pleading and question-begging of those who maintain that Hamlet is really mad, read carefully over this speech, with its sad earnestness, its solemn adjuration, its sober remonstrance, and ask himself whether Shakespeare could by possibility have intended his hero to be otherwise than most sane and sound of mind.

155. *Forgive me this my virtue.* It has been contended that there should be a comma placed after "this," and that Hamlet is here addressing an imploration to his own virtue; but surely the context shows that the prince asks his mother to pardon the candour of his virtuous reproof, adding, "For in the fatness of these pursy times, *virtue itself of vice must pardon beg*."

156. *Curb.* 'Bend,' 'bow;' French, *courber.*

157. *That monster, custom, who all sense, &c.* This passage (which is taken from the Quartos, the Folio omitting all between "if you have it not," and "refrain to-night") has been variously pointed and variously explained. We take its meaning to be, 'That monster, custom, who devours or destroys all sense of shame in evil-doing, and is the very devil or evil genius of bad habits, is yet an angel in this particular.'

158. *To punish me with this, and this with me.* 'To punish me by causing me to kill this man, and to punish this man by letting him be killed by me.'

159. *But Heaven hath pleas'd it so, . . . that I must be their scourge.* The construction is elliptical in the first clause of this sentence, 'been' being understood after "hath," and 'to have' after "pleased." That "their" should be used in reference to "Heaven," is accordant with Shakespeare's usage elsewhere. See Note 73, Act i., "Richard III."

Pinch wanton on your cheek; call you his mouse;[160]
And let him, for a pair of reechy[161] kisses,
Make you to ravel all this matter out,
That I essentially am not in madness,
But mad in craft.[162] 'Twere good you let him know;
For who, that's but a queen, fair, sober, wise,
Would from a paddock,[163] from a bat, a gib,[164]
Such dear concernings hide? who would do so?
No, in despite of sense and secrecy,
Unpeg the basket on the house's top,
Let the birds fly,[165] and, like the famous ape,
To try conclusions,[166] in the basket creep,
And break your own neck down.

Queen. Be thou assur'd, if words be made of breath,
And breath of life, I have no life to breathe
What thou hast said to me.

Ham. I must to England;[167] you know that?

Queen. Alack,
I had forgot: 'tis so concluded on.

Ham. There's letters seal'd: and my two schoolfellows,—
Whom I will trust as I will adders fang'd,—
They bear the mandate; they must sweep my way,
And marshal me to knavery. Let it work;
For 'tis the sport to have the engineer
Hoist[168] with his own petar:[169] and it shall go hard
But I will delve one yard below their mines,
And blow them at the moon: oh, 'tis most sweet,
When in one line two crafts directly meet.—
This man shall set me packing:
I'll lug the carcase to the neighbour room.—
Mother, good night.—Indeed, this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.
Come, sir, to draw toward an end with you.—
Good night, mother.

[*Exeunt severally*; HAMLET *dragging away the body of* POLONIUS.

ACT IV.

SCENE I.—*A Room in the Castle.*

Enter KING, QUEEN, ROSENCRANTZ, *and* GUILDENSTERN.

King. There's matter in these sighs, these profound heaves:
You must translate:[1] 'tis fit we understand them.
Where is your son?

Queen. [*To* ROS. *and* GUIL.] Bestow this place on us a little while. [*Exeunt.*
Ah! my good lord, what have I seen to-night!

King. What, Gertrude? How does Hamlet?

Queen. Mad as the sea and wind,[2] when both contend

160. *Mouse.* Formerly used as a term of endearment. See Note 75, Act i., "Twelfth Night."

161. *Reechy.* Originally 'smoky,' 'grimy' (see Note 31, Act ii., "Coriolanus"); but it came to be used as we now use the word 'smutty,' signifying 'dirty,' morally as well as materially filthy and coarse.

162. *That I essentially am not in madness, but mad in craft.* It assuredly requires the question-begging, the taking-for-granted, and the one-sided views which peculiarly mark those who determine to assert that insanity exists in a mental condition under examination, to pronounce, after reading this, that Shakespeare intended to represent Hamlet as really mad.

163. *A paddock.* 'A toad.' See Note 3, Act i., "Macbeth."

164. *A gib.* 'A male cat.' See Note 31, Act i., "First Part Henry IV."

165. *Let the birds fly.* It has been supposed that Sir John Suckling, in one of his letters, alludes to the same story that is here referred to:—"It is the story of the *jackanapes* and the partridges; thou starest after a beauty till it be lost to thee, and then let'st out another, and starest after that till it is gone too."

166. *Conclusions.* 'Experiments.' See Note 24, Act ii., "Merchant of Venice."

167. *I must to England.* Malone makes it subject of complaint that "Shakespeare does not inform us how Hamlet came to know that he was to be sent to England." But King Claudius has twice mentioned his determination that the prince shall be dispatched thither, first to Polonius, then to Rosencrantz and Guildenstern; and such personages as these would be sure not to leave a court decree unbuzzed about, especially as since the first royal expression of resolve a whole day has elapsed. Moreover, Hamlet's succeeding words, "There's letters seal'd," imply that the decree has been officially announced to him; and though subsequently (Act iv., sc. 3) he chooses to express surprise when the king announces that he is to set out for England immediately, this is but in consonance with his assumed flightiness of manner and contemptuous flippancy when speaking to his "uncle-father." Shakespeare, like the all-accomplished dramatist that he is, gives certain points to be inferred without prolix detail, when he has ingeniously provided for their being suggested to the imagination of his readers or audience. See Note 55, Act v., "All's Well."

168. *Hoist.* An old form of 'hoisted,' or 'hois'd.' See Note 85, Act iv., "Richard III."

169. *Petar.* A kind of mortar used in countermining to break through into the enemy's galleries.

1. *Translate.* 'Explain.' See Note 52, Act iv., "Troilus and Cressida."

2. *Mad as the sea and wind.* Here Queen Gertrude both

Which is the mightier : in his lawless fit,
Behind the arras hearing something stir,
He whips his rapier out, and cries, "A rat, a rat!"
And, in this brainish apprehension, kills
The unseen good old man.
King. Oh, heavy deed!
It had been so with us, had we been there:
His liberty is full of threats to all;
To you yourself, to us, to every one.
Alas! how shall this bloody deed be answered?
It will be laid to us, whose providence
Should have kept short, restrain'd, and out of haunt,[3]
This mad young man: but so much was our love,
We would not understand what was most fit;
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?
Queen. To draw apart the body he hath kill'd:
O'er whom his very madness, like some ore[4]
Among a mineral[5] of metals base,
Shows itself pure; he weeps for what is done.
King. O Gertrude, come away!
The sun no sooner shall the mountains touch,
But we will ship him hence: and this vile deed
We must, with all our majesty and skill,
Both countenance and excuse.—Ho, Guildenstern:

Re-enter ROSENCRANTZ *and* GUILDENSTERN.

Friends both, go join you with some farther aid:
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he dragg'd him:
Go seek him out; speak fair, and bring the body
Into the chapel. I pray you, haste in this.
[*Exeunt* ROS. *and* GUIL.
Come, Gertrude, we'll call up our wisest friends;
And let them know, both what we mean to do,
And what's untimely done: so, haply, slander,[6]—
Whose whisper o'er the world's diameter,
As level as the cannon to his blank,[7]
Transports his poison'd shot,—may miss our name,
And hit the woundless air.[8]—Oh, come away
My soul is full of discord and dismay. [*Exeunt.*

SCENE II.—*Another Room in the Castle.*

Enter HAMLET.

Ham. Safely stowed.
Ros., Guil. [*Within.*] Hamlet! Lord Hamlet!
Ham. What noise? who calls on Hamlet? Oh, here they come.

Enter ROSENCRANTZ *and* GUILDENSTERN.

Ros. What have you done, my lord, with the dead body?
Ham. Compounded it with dust, whereto 'tis kin.
Ros. Tell us where 'tis; that we may take it thence,
And bear it to the chapel.
Ham. Do not believe it.
Ros. Believe what?
Ham. That I can keep your counsel, and not mine own. Besides, to be demanded of a sponge! —what replication should be made by the son of a king?
Ros. Take you me for a sponge, my lord?
Ham. Ay, sir; that soaks up the king's countenance, his rewards, his authorities. But such officers do the king best service in the end: he keeps them, like an ape doth nuts,[9] in the corner of his jaw; first mouthed, to be last swallowed: when he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again.
Ros. I understand you not, my lord.
Ham. I am glad of it: a knavish speech sleeps in a foolish ear.

---

follows her son's injunction of keeping up the belief in his madness, and, with maternal ingenuity, makes it the excuse for his rash deed. This affords a clue to Hamlet's original motive in putting "an antic disposition on" and feigning insanity: he foresaw that it might be useful to obviate suspicion of his having a steadily-pursued object in view, and to account for whatever hostile attempt he should make.

3. *Out of haunt.* 'Out of company,' 'apart from general concourse.'

4. *Ore.* Here used for gold or precious metal.

5. *A mineral.* Employed here for a 'metallic vein,' what is now called 'a lode.' Minsheu, in his Dictionary (1617), defines "a mineral" to be "anything that grows in mines, and *contains metals*." The word 'minerals' was formerly sometimes used for 'mines:' thus, in "The Golden Remaines," Hales of Eton (1693), we find, "Controversies of the times, like spirits in the *minerals*, with all their labour, nothing is done." The "Cambridge Dictionary" (1594), under the Latin word *mineralia*, shows how the English "mineral" came to be used for a mine.

6. *So, haply, slander.* The Folio omits all between "untimely done" and "Oh, come away." The Quartos give the passage as it stands in our text, excepting that they have not the words "So, haply, slander," which were inserted by Capell, who slightly modified Theobald's suggestion of 'for, haply, slander.'

7. *The cannon to his blank.* 'The cannon to its mark.' The "blank" was the technical name for the white mark at which shot or arrows were directed; from the French word *blanc*, white. See Note 33, Act ii., "Winter's Tale."

8. *The woundless air.* 'The air incapable of being wounded.' See Note 40, Act ii., "Richard III.," and Note 87, Act i., "Macbeth;" also, observe the expression, "intrenchant air," Note 45, Act v., "Macbeth."

9. *Like an ape doth nuts.* The Folio omits the words "doth nuts;" which are supplied from the 1603 Quarto.

Ros. My lord, you must tell us where the body is, and go with us to the king.

Ham. The body is with the king, but the king is not with the body.[10] The king is a thing—

Guil. A thing, my lord!

Ham. Of nothing: bring me to him. Hide fox, and all after.[11] [*Exeunt.*

SCENE III.—*Another Room in the Castle.*

Enter KING, *attended.*

King. I have sent to seek him, and to find the body.
How dangerous is it that this man goes loose!
Yet must not we put the strong law on him:
He's lov'd of the distracted multitude,
Who like not in their judgment, but their eyes;
And where 'tis so, the offender's scourge is weigh'd,
But never the offence. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause:[12] diseases, desperate grown,
By desperate appliance are reliev'd,
Or not at all.

Enter ROSENCRANTZ.

How now! what hath befall'n?

Ros. Where the dead body is bestow'd, my lord,
We cannot get from him.

King. But where is he?

Ros. Without, my lord; guarded, to know your pleasure.

King. Bring him before us.

Ros. Ho, Guildenstern! bring in my lord.

Enter HAMLET *and* GUILDENSTERN.

King. Now, Hamlet, where's Polonius?

Ham. At supper.

King. At supper! where?

Ham. Not where he eats, but where he is eaten: a certain convocation of politic worms[13] are e'en at him. Your worm is your only emperor for diet: we fat all creatures else to fat us, and we fat ourselves for maggots: your fat king and your lean beggar is but variable service,—two dishes, but to one table: that's the end.

King. Alas, alas!

Ham. A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.

King. What dost thou mean by this?

Ham. Nothing but to show you how a king may go a progress[14] through the maw[15] of a beggar.

King. Where is Polonius?

Ham. In heaven; send thither to see: if your messenger find him not there, seek him i' the other place yourself. But, indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby.

King. [*To some* Attendants.] Go seek him there,

Ham. He will stay till you come.

[*Exeunt* Attendants.

King. Hamlet, this deed, for thine especial safety,—
Which we do tender, as we dearly grieve
For that which thou hast done,—must send thee hence
With fiery quickness: therefore prepare thyself;
The barque is ready, and the wind at help,[16]
The associates tend,[17] and everything is bent
For England.

Ham. For England!

King. Ay, Hamlet.

Ham. Good.

King. So is it, if thou knew'st our purposes.

Ham. I see a cherub that sees them.—But, come; for England!—Farewell, dear mother.

King. Thy loving father, Hamlet.

Ham. My mother: father and mother is man and wife; man and wife is one flesh; and so, my mother.—Come, for England! [*Exit.*

King. Follow him at foot; tempt him with speed aboard;
Delay it not; I'll have him hence to-night:
Away! for everything is seal'd and done
That else leans on the affair: pray you, make haste. [*Exeunt* ROS. *and* GUIL.
And, England, if my love thou hold'st at aught
(As my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red

---

10. *The body is with the king, but the king is not with the body.* Hamlet is intentionally perplexing the courtierly spies, and keeping up their conviction of his insanity by these riddling replies. It appears to us that the underlying sense of what he here says is—'Materiality and corporeal grossness characterise the king; but the king has no real or virtuous substance, no genuine matter in him: he is a thing of naught, a mere worthless nonentity.'

11. *Hide fox, and all after.* The name of a juvenile game, similar to what is now called 'hide-and-seek;' where one player hides himself, and the rest run "all after," seeking him.

12. *Must seem deliberate pause.* 'Must seem to be the result of deliberate consideration.'

13. *Convocation of politic worms.* An allusion to the Diet of Worms, convoked in 1521 by the Emperor Charles V.

14. *A progress.* The name of a state journey, or royal visit through the provinces.

15. *Maw.* 'Stomach.' See Note 21, Act ii., "Henry V."

16. *The wind at help.* 'The wind serves,' 'the wind is favourable to aid your departure.'

17. *Tend.* An abbreviated form of 'attend;' used in the sense of 'wait.' See Note 107, Act i., "Coriolanus."



Rosencrantz. What have you done, my lord, with the dead body?
Hamlet. Compounded it with dust, whereto 'tis kin. *Act IV. Scene II.*

After the Danish sword, and thy free awe
Pays homage to us), thou mayst not coldly set[18]
Our sovereign process; which imports at full,
By letters conjuring to that effect,
The present death of Hamlet. Do it, England;
For like the hectic in my blood he rages,
And thou must cure me: till I know 'tis done,[19]
Howe'er my haps, my joys were ne'er begun.[20]
[*Exit.*

SCENE IV.—*A Plain in* DENMARK.

Enter FORTINBRAS *and* Forces, *marching.*

For. Go, captain, from me greet the Danish king;
Tell him that, by his license, Fortinbras
Claims the conveyance of a promis'd march
Over his kingdom. You know the rendezvous.
If that his majesty would aught with us,
We shall express our duty in his eye;[21]

18. *Set.* Here used for 'estimate,' 'rate,' 'reckon,' 'value;' a sense which this word formerly bore. We still have the expression, 'set it at naught;' signifying 'value it or rate it at nothing,' 'set down its price at nothing.'

19. *Do it, England . . . . . till I know 'tis done.* Here "it" signifies 'this deed,' as implied in the previous expression, "the present death of Hamlet."

20. *Till I know 'tis done, howe'er my haps, my joys were ne'er begun.* 'Until I know this deed is done, however I may fare (or whatever may happen to me), my joys will never have begun.' That Shakespeare should use "were ne'er" for 'will never have,' is in consonance with an occasional practice of his with regard to indefinite future time. See Note 42, Act i., "Coriolanus." The rhyme in this final couplet of the scene shows it to be the reading probably intended by Shakespeare; although the Quartos give the last line thus—'Howe'er my haps, my joys will ne'er begin.'

21. *In his eye.* 'In his presence.' The expression in the text was according to a state formula used in Shakespeare's time; since it is found in "The Regulations for the Government of the Queen's Household" (1627)—"All such as doe service *in the queen's eye;*" and in "The Establishment of the Household of Prince Henry" (1610)—"All such as doe service *in the prince's eye.*"

And let him know so.

Cap. I will do 't, my lord.

For. Go softly on.[22]

[*Exeunt* FORTINBRAS *and* Forces.

Enter HAMLET, ROSENCRANTZ, GUILDENSTERN, *&c.*

Ham. Good sir, whose powers are these?

Cap. They are of Norway, sir.

Ham. How purpos'd, sir, I pray you?

Cap. Against some part of Poland.

Ham. Who commands them, sir?

Cap. The nephew to old Norway, Fortinbras.

Ham. Goes it against the main of Poland, sir,[23] Or for some frontier?

Cap. Truly to speak, and with no addition, We go to gain a little patch of ground That hath in it no profit but the name. To pay five ducats, five, I would not farm it; Nor will it yield to Norway or the Pole A ranker rate, should it be sold in fee.

Ham. Why, then the Polack never will defend it.

Cap. Yes, it is already garrison'd.

Ham. Two thousand souls and twenty thousand ducats Will not debate the question of this straw: This is the imposthume of much wealth and peace, That inward breaks, and shows no cause without Why the man dies.—I humbly thank you, sir.[24]

Cap. God be wi' you, sir. [*Exit.*

Ros. Will 't please you go, my lord?

Ham. I'll be with you straight. Go a little before. [*Exeunt all except* HAMLET.

How all occasions do inform against me, And spur my dull revenge! What is a man, If his chief good and market[25] of his time Be but to sleep and feed? a beast, no more. Sure, He that made us with such large discourse,[26] Looking before and after, gave us not That capability and god-like reason To fust[27] in us unus'd. Now, whether it be Bestial oblivion, or some craven[28] scruple Of thinking too precisely on the event,— A thought which, quarter'd, hath but one part wisdom, And ever three parts coward,—I do not know Why yet I live to say, "This thing's to do;" Sith I have cause, and will, and strength, and means, To do 't. Examples, gross as earth, exhort me: Witness this army, of such mass and charge, Led by a delicate and tender prince; Whose spirit, with divine ambition puff'd, Makes mouths at the invisible event; Exposing what is mortal and unsure To all that fortune, death, and danger dare, Even for an egg-shell.[29] Rightly to be great Is not to stir without great argument, But greatly to find quarrel in a straw When honour's at the stake. How stand I, then, That have a father kill'd, a mother stain'd, Excitements of my reason and my blood,[30] And let all sleep? while, to my shame, I see The imminent death of twenty thousand men, That, for a fantasy and trick of fame, Go to their graves like beds; fight for a plot[31] Whereon the numbers cannot try the cause, Which is not tomb enough and continent[32] To hide the slain?—Oh, from this time forth, My thoughts be bloody, or be nothing worth!

[*Exit.*

SCENE V.—ELSINORE. *A Room in the Castle.*

Enter QUEEN *and* HORATIO.[33]

Queen. I will not speak with her.

Hor. She is importunate; indeed, distract: Her mood will needs be pitied.

22. *Go softly on.* The Folio misprints 'safely' for "softly," and concludes the scene here. To the Quartos we not only owe the right word, "softly" (in the sense of 'gently,' 'at a moderate pace'), but also the whole of the dialogue and soliloquy that follow. Possibly they were omitted for stage curtailment; but their great significance, as part of the development of Hamlet's character, shows the omission to have been made by no desire of the author.

23. *Goes it against, &c.* Here "it" means 'force,' or 'military expedition,' as implied in the previous mention of "powers" sent "against some part of Poland."

24. *I humbly thank you, sir.* Very characteristic is this of the gracious-mannered Prince Hamlet. See Note 63, Act i. He unconsciously lapses into his own natural reflective mood upon receiving the captain's information; then, recollecting himself, he gives him this courteous acknowledgment as a kind of dismissal; and then follows up his desire to indulge unobserved meditation, by sending his court attendants on a "little before." The whole of this dialogue and soliloquy, to our mind, affords conclusive proof—even if other were wanting—that Hamlet's madness is sheer feigning, and that Shakespeare fully intended him not only to be entirely in possession of his senses, but depicted him as one of his men of soundest and profoundest intellect.

25. *Market.* Here used for 'purchase made,' 'bargain gained.' Dryden employs the word "markets" for 'purchases,' or 'bargains,' in his translation of the fifth "Satire of Persius:"—

> "With post-haste thy running *markets* make; Be sure to turn the penny."

26. *Discourse.* 'Capacity for ratiocination,' 'faculty of reasoning,' 'power of argument.' See Note 60, Act i.

27. *Fust.* 'Grow mouldy;' 'become fusty.'

28. *Craven.* 'Cowardly,' 'dastardly.' For the derivation of this word see Note 24, Act ii., "Taming of the Shrew."

29. *An egg-shell.* Used for a type of extremest insignificance. See Note 29, Act iv., "Coriolanus."

30. *Excitements of my reason and my blood.* 'Exciting causes sufficient to stimulate my reason and my passions to vengeance.' "Blood" is here used in the sense it bears in the passage discussed in Note 61, Act ii., "Troilus and Cressida."

31. *A plot.* A small portion of ground. We still use the word in our term 'grass-plot.'

32. *Contiuent.* A word used by Shakespeare to express that which contains. See Note 33, Act iii., "Merchant of Venice."

33. *Enter Queen and Horatio.* This is the stage direction

Queen. What would she have?

Hor. She speaks much of her father; says she hears
There's tricks i' the world; and hems, and beats her heart;
Spurns enviously[34] at straws; speaks things in doubt,
That carry but half sense: her speech is nothing,
Yet the unshapèd use of it doth move
The hearers to collection; they aim at it;
And botch the words up fit to their own thoughts,
Which, as her winks, and nods, and gestures yield them,
Indeed would make one think there might be thought,
Though nothing sure, yet much unhappily.[35]
'Twere good she were spoken with;[36] for she may strew
Dangerous conjectures in ill-breeding minds.

Queen. Let her come in. [*Exit* HORATIO.
To my sick soul, as sin's true nature is,
Each toy[37] seems prologue to some great amiss:[38]
So full of artless[39] jealousy is guilt,
It spills itself in fearing to be spilt.

Re-enter HORATIO, *with* OPHELIA.

Oph. Where is the beauteous majesty of Denmark?

Queen. How now, Ophelia!

Oph. [*Sings.*]

How should I your true love know
From another one?
By his cockle hat and staff,[40]
And his sandal shoon.[41]

Queen. Alas! sweet lady, what imports this song?

Oph. Say you? nay, pray you, mark.

[*Sings.*] He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
Oh, ho! at his heels a stone.

Queen. Nay, but, Ophelia,—

Oph. Pray you, mark.

[*Sings.*] White his shroud as the mountain snow,

Enter KING.

Queen. Alas! look here, my lord.

Oph. [*Sings.*]

Larded with sweet flowers:[42]
Which bewept to the grave did go
With true-love showers.

King. How do you, pretty lady?

Oph. Well, God 'ild you![43] They say the owl was a baker's daughter.[44] Lord! we know what we are, but know not what we may be. God be at your table!

King. Conceit upon her father.

Oph. Pray you, let's have no words of this; but when they ask you what it means, say you this:

[*Sings.*] To-morrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.[45]

---

in the Folio; while the Quartos introduce "a Gentleman" as well as the two other characters. But we think there is something exquisitely appropriate in making Hamlet's beloved friend Horatio the one who watches and tenderly thinks for Ophelia during the prince's absence, and brings her to his mother alone. Inasmuch as we feel this appropriateness, we believe it to have been Shakespeare's re-considered intention.

34. *Enviously.* As 'envy' was frequently used in Shakespeare's time for 'hatred,' 'malice,' 'spite,' and 'envious' for 'malicious' (see Notes 6, Act ii., and 23, Act iii., "Henry VIII."), so, here, "enviously" is used for 'maliciously,' 'spitefully,' 'petulantly,' 'wrathfully.'

35. *Unhappily.* 'Mischievously.' See Note 102, Act i., "Henry VIII."

36. *'Twere good she were spoken with.* These two concluding lines of Horatio's speech are made, in the Folio, the commencement of the queen's next speech; but the Quartos show, as well as the sense of the words themselves, that they belong to Horatio.

37. *Toy.* 'Trifle.' See Note 13, Act iv., "Romeo and Juliet."

38. *Amiss.* Shakespeare here, as did some of his contemporaries, uses this word as a substantive; but while they employed it in the sense of 'misdeed,' he employs it rather in that of 'mishap.'

39. *Artless.* Here signifying 'skilless,' or 'unskilful.'

40. *Cockle hat and staff.* These were adopted by pilgrims; as their devotional wanderings took them beyond sea, they put cockle-shells upon their hats, to denote their special mission. Inasmuch as the pilgrim's habit was held sacred, it was frequently assumed by persons engaged in love adventures, who were desirous of a safe disguise.

41. *Shoon.* An old plural form of 'shoes.' See Note 43, Act iv., "Second Part Henry VI."

42. *Larded with sweet flowers.* "Larded" strictly means stuffed with minute slices of bacon fat, from the Latin, *lardum*, bacon; but it came to be sometimes, as here, used for 'garnished.'

43. *God 'ild you.* 'God yield you,' 'God give you your reward.' See Note 100, Act i., "Macbeth."

44. *The owl was a baker's daughter.* In allusion to a legend, which Mr. Douce says "is a common tradition in Gloucestershire." He thus narrates it:—"Our Saviour went into a baker's shop where they were baking, and asked for some bread to eat. The mistress of the shop immediately put a piece of dough in the oven to bake for him, but was reprimanded by her daughter, who, insisting that the piece of dough was too large, reduced it to a very small size. The dough, however, immediately began to swell, and presently became of a most enormous size, whereupon the baker's daughter cried out, 'Heugh, heugh, heugh,' which owl-like noise probably induced our Saviour to transform her into that bird for her wickedness."

45. *To be your Valentine.* The custom of choosing a valentine is of ancient date, but its origin has not been decisively discovered. Mr. Douce traces it to a pagan usage of the same kind during the Leupercalia feasts in honour of Pan and Juno, celebrated in the month of February by the Romans. The anniversary of the good bishop, or Saint Valentine, happening in this month, the early Christians placed this popular custom under the patronage of the saint, in order to eradicate the idea of its pagan origin; but there seems to be nothing in the legend of the saint's life to warrant his being specially associated with the practice of choosing valentines. Elia's charming paper on the subject of "Valentine's Day" throws but little light on the origin of the custom; and Walter Scott's early chapters of "The Fair Maid of Perth" as little, but they serve delightfully to illustrate the graceful custom itself as variously practised in Great Britain.

King. Pretty Ophelia!

Oph. Indeed, la, without an oath, I'll make an end on 't.

King. How long hath she been thus?

Oph. I hope all will be well. We must be patient: but I cannot choose but weep, to think they should lay him i' the cold ground. My brother shall know of it: and so I thank you for your good counsel. Come, my coach!—Good night, ladies; good night, sweet ladies; good night, good night. [*Exit.*

King. Follow her close; give her good watch, I pray you. [*Exit* HORATIO.

Oh, this is the poison of deep grief; it springs
All from her father's death. O Gertrude, Gertrude,
When sorrows come, they come not single spies,
But in battalions! First, her father slain:
Next, your son gone; and he most violent author
Of his own just remove: the people muddied,
Thick and unwholesome in their thoughts and whispers,
For good Polonius' death; and we have done but greenly,[46]
In hugger-mugger[47] to inter him: poor Ophelia
Divided from herself and her fair judgment,
Without the which we are pictures, or mere beasts:
Last, and as much containing as all these,
Her brother is in secret come from France;
Feeds on his wonder, keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father's death;
Wherein necessity, of matter beggar'd,
Will nothing stick our person to arraign
In ear and ear. Oh, my dear Gertrude, this,
Like to a murdering-piece,[48] in many places
Gives me superfluous death. [*A noise within.*

Queen. Alack, what noise is this?

King. Where are my Switzers?[49] Let them guard the door.

Enter a Gentleman.

What is the matter?

Gent. Save yourself, my lord:
The ocean, overpeering of his list,[50]
Eats not the flats with more impetuous haste
Than young Laertes, in a riotous head,[51]
O'erbears your officers. The rabble call him lord;
And, as the world were now but to begin,[52]
Antiquity forgot, custom not known,
The ratifiers and props of every word,
They cry, "Choose we; Laertes shall be king!"
Caps, hands, and tongues, applaud it to the clouds,
"Laertes shall be king, Laertes king!"

Queen. How cheerfully on the false trail they cry!
Oh, this is counter,[53] you false Danish dogs!

King. The doors are broke. [*Noise within.*

Enter LAERTES, *armed*; Danes *following.*

Laer. Where is this king?—Sirs, stand you all without.

Danes. No, let 's come in.

Laer. I pray you, give me leave.

Danes. We will, we will. [*They retire without the door.*

Laer. I thank you;—keep the door.—Oh, thou vile king,
Give me my father!

Queen. Calmly, good Laertes.

Laer. That drop of blood that's calm proclaims me bastard;
Cries dotard to my father; brands the harlot
Even here, between the chaste unsmirchèd[54] brow
Of my true mother.

King. What is the cause, Laertes,
That thy rebellion looks so giant-like?—
Let him go, Gertrude; do not fear our person:[55]
There 's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will.[56]—Tell me, Laertes,
Why thou art thus incens'd:—let him go, Gertrude:—
Speak, man.

Laer. Where is my father?

King. Dead.

Queen. But not by him.

---

46. *Greenly.* 'Unwisely,' with unripe judgment, without mature consideration.

47. *In hugger-mugger.* 'In secret,' 'stealthily,' 'clandestinely.' The expression occurs in North's "Plutarch's Life of Brutus:"—"Antonius, thinking good his testament should be read openly, and also that his bodie should be honorably buried, and not in hugger-mugger, lest the people," &c.

48. *A murdering-piece.* A small piece of ordnance, with several barrels. It was charged with bullets, nails, old iron, &c., and with it could be kept up a murderously raking fire.

49. *Switzers.* The king calls to his own immediate guard of soldiers—the Swiss being formerly, as now, the mercenaries of any nation that chose to hire them.

50. *Overpeering of his list.* 'Overflowing its boundary.'

51. *In a riotous head.* 'Among a rebellious force,' 'leading an insurrectionary throng.' See Note 92, Act i., "First Part Henry IV."

52. *And, as the world were now, &c.* The word "as" here has the force of 'as if,' and the sentence is parenthetical—"ratifiers and props" referring to "antiquity" and "custom."

53. *This is counter.* A hunting term, signifying 'this is following on a wrong scent.' See Note 22, Act iv., "Comedy of Errors."

54. *Unsmirchèd.* 'Unsullied,' 'spotless.' See Note 47, Act iii., "Much Ado."

55. *Do not fear our person.* 'Do not fear for our person.' For a somewhat similar idiom, see Note 83, Act i., "Coriolanus."

56. *Treason can but peep to what it would, acts little of his will.* Here 'and' is understood before "acts," in accordance with an elliptical mode of construction sometimes used by Shakespeare. See Note 14, Act ii., "Henry VIII."



Ophelia. [*Sings.*] Larded with sweet flowers;
Which bewept to the grave did go
With true-love showers.

Act IV. Scene V.



Horatio. [*Reads.*] Horatio, when thou shalt have overlooked this, give these fellows some means to the king: they have letters for him. *Act IV. Scene VI.*

King. Let him demand his fill.
Laer. How came he dead? I'll not be juggled with:
To hell, allegiance! to this point I stand,—
That both the worlds I give to negligence,
Let come what comes; only I'll be reveng'd
Most throughly for my father.
King. Who shall stay you?
Laer. My will, not all the world:
And for my means, I'll husband them so well,
They shall go far with little.
King. Good Laertes,
If you desire to know the certainty
Of your dear father's death, is't writ in your revenge,
That, sweepstake, you will draw both friend and foe,
Winner and loser?
Laer. None but his enemies.
King. Will you know them, then?
Laer. To his good friends thus wide I'll ope my arms;
And, like the kind life-rendering pelican,
Repast them with my blood.[57]
King. Why, now you speak
Like a good child and a true gentleman.
That I am guiltless of your father's death,
And am most sensibly in grief for it,
It shall as level to your judgment pierce
As day does to your eye.
Danes. [*Within.*] Let her come in.
Laer. How now! what noise is that?

57. *Repast them with my blood.* The fact that this bird presses its red-tipped beak against its breast when feeding its young from the capacious pouch wherein it stores up nutriment, gave rise to the fabulous idea that the pelican nourishes its little ones with its own blood.

Re-enter OPHELIA.

Oh, heat, dry up my brains! tears seven times salt,
Burn out the sense and virtue of mine eye!—
By Heaven, thy madness shall be paid by weight,
Till our scale turn the beam. Oh, rose of May!
Dear maid, kind sister, sweet Ophelia!—
Oh, heavens! is't possible, a young maid's wits
Should be as mortal as an old man's life?
Nature is fine in love;[58] and, where 'tis fine,
It sends some precious instance of itself
After the thing it loves.

Oph. [*Sings.*]

They bore him barefac'd on the bier;
Hey non nonny, nonny, hey nonny;
And on his grave rain'd many a tear,—

Fare you well, my dove!

Laer. Hadst thou thy wits, and didst persuade revenge,
It could not move thus.

Oph. You must sing, "Down a-down, an you call him a-down-a." Oh, how the wheel becomes it![59] It is the false steward, that stole his master's daughter.

Laer. This nothing's more than matter.

Oph. There 's rosemary, that's for remembrance;[60] pray, love, remember: and there is pansies,[61] that's for thoughts.

Laer. A document in madness,—thoughts and remembrance fitted.

Oph. There 's fennel for you, and columbines:—there 's rue for you; and here 's some for me:—we may call it herb of grace[62] o' Sundays:—you may wear your rue with a difference.—There 's a daisy:—I would give you some violets, but they withered all when my father died:—they say he made a good end,—

[*Sings.*] For bonny sweet Robin is all my joy,—

Laer. Thought and affliction, passion, hell itself,
She turns to favour and to prettiness.

Oph. [*Sings.*]

And will he not come again?
And will he not come again?
No, no, he is dead,
Go to thy death-bed,[63]
He never will come again.

His beard was as white as snow,
All flaxen was his poll:
He is gone, he is gone,
And we cast away moan:
God ha' mercy on his soul!

And of all Christian souls, I pray God.—God be wi' you. [*Exit* OPHELIA.

Laer. Do you see this, O God?

King. Laertes, I must commune[64] with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me:
If by direct or by collateral hand
They find us touch'd, we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labour with your soul
To give it due content.

Laer. Let this be so;
His means of death, his obscure funeral,—
No trophy, sword,[65] nor hatchment o'er his bones,
No noble rite, nor formal ostentation,—
Cry to be heard, as 'twere from heaven to earth,
That I must call 't in question.

58. *Nature is fine in love.* These three concluding lines are in the Folio, though omitted in the Quartos. We interpret them to mean, 'Nature is refined by love; and being thus refined, the most precious of its spiritual essence readily exhales when bereft of the object beloved.'

59. *Oh, how the wheel becomes it!* "The wheel" was an old name for 'the burden' of a ballad; Latin, *rota*—that which goes round and round, recurring again and again. Ophelia, repeating the words "Down a-down," &c.—probably the burden of some old ballad—and using the word "wheel" in commendation, by an association of ideas, thinks of the instrument of torture so called, and says it would well befit "the false steward that stole his master's daughter."

60. *Rosemary, that's for remembrance.* See Note 70, Act iv., "Winter's Tale."

61. *Pansies.* Misprinted in the Folio 'Paconcies;' while the Quartos give 'pancies.' The name is derived from the French, *pensées*, 'thoughts.'

62. *Rue . . . . . call it herb of grace.* See Note 85, Act iv., "All's Well," and Note 58, Act iii., "Richard II." "Fennel" was held emblematic of flattery; and "columbines" were given to those who were forsaken. A "daisy" was the token of a dissembler; and "violets" were the symbol of faithfulness. Ophelia's flowers, as it appears to us, are all selected with affecting reference to her own sorrows; they have been supposed by some explainers to bear typical reference to those to whom she presents them; but we think she only for a moment wanders off into other application of them than to her own condition—which moment being when she tells the king and queen that they "may wear" their "rue with a difference;" meaning thereby, that for herself it means 'ruth' in the sense of piteous regret, whereas for them it means 'ruth' in the sense of contrition, repentance, or remorse. A passage from Greene's "Quip for an Upstart Courtier" serves to illustrate this:—"Some of them smil'd and said, *Rue* was called *Herbegrace*, which though they scorned in their youth, they might wear in their age, and that it was never too late to say *miserere*."

63. *Go to thy death-bed.* This has been changed to 'Gone to his death-bed;' but we think that there is intentional irregularity in the delivery of Ophelia's snatches of songs, serving well to mark her wandering of mind.

64. *Commune.* This is the reading of all the Quartos, while the Folio prints 'common;' but that was merely an old mode of spelling "commune."

65. *Sword.* It was the custom to celebrate the obsequies of personages of high rank with great pomp and ceremony; placing the sword, helmet, gauntlet, spurs, and armorial insignia of those belonging to knighthood on the grave of the deceased.

King. So you shall;
And where th' offence is let the great axe fall.
I pray you, go with me. [*Exeunt.*

SCENE VI.—*Another Room in the Castle.*

Enter HORATIO *and a* Servant.

Hor. What are they that would speak with me?

Serv. Sailors, sir: they say they have letters for you.

Hor. Let them come in.— [*Exit* Servant.
I do not know from what part of the world
I should be greeted, if not from Lord Hamlet.

Enter Sailors.

First Sail. God bless you, sir.

Hor. Let him bless thee too.

First Sail. He shall, sir, an 't please him. There's a letter for you, sir; it comes from the embassador that was bound for England; if your name be Horatio, as I am let to know it is.

Hor. [*Reads.*] Horatio, when thou shalt have overlooked this, give these fellows some means to the king: they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour: in the grapple I boarded them: on the instant they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy: but they knew what they did; I am to do a good turn for them. Let the king have the letters I have sent; and repair thou to me with as much haste as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore[66] of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England: of them I have much to tell thee. Farewell.

He that thou knowest thine, HAMLET.[67]

Come, I will give you way for these your letters;
And do 't the speedier, that you may direct me
To him from whom you brought them. [*Exeunt.*

SCENE VII.—*Another Room in the Castle.*

Enter KING *and* LAERTES.

King. Now must your conscience my acquittance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursu'd my life.

Laer. It well appears:—but tell me
Why you proceeded not against these feats,
So crimeful and so capital in nature,
As by your safety, greatness, wisdom, all things else,
You mainly were stirr'd up.

King. Oh, for two special reasons;
Which may to you, perhaps, seem much unsinew'd,
But yet to me they are strong. The queen his mother
Lives almost by his looks; and for myself
(My virtue or my plague, be it either which),
She's so conjunctive to my life and soul,
That, as the star moves not but in his sphere,
I could not but by her. The other motive,
Why to a public count I might not go,
Is the great love the general gender[68] bear him;
Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone,[69]
Convert his gyves to graces;[70] so that my arrows,
Too slightly timber'd for so loud a wind,[71]
Would have reverted to my bow again,
And not where I had aim'd them.

Laer. And so have I a noble father lost;
A sister driven into desperate terms,—
Whose worth, if praises may go back again,[72]
Stood challenger on mount of all the age
For her perfections:—but my revenge will come.

King. Break not your sleeps for that: you must not think
That we are made of stuff so flat and dull,
That we can let our beard be shook with danger,
And think it pastime. You shortly shall hear more:
I lov'd your father, and we love ourself;
And that, I hope, will teach you to imagine,—

Enter a Messenger.

How now! what news?

Mess. Letters, my lord, from Hamlet:
This to your majesty; this to the queen.

66. *The bore.* A name for the calibre of a gun, the circumferential size of its barrel. Hamlet figuratively says, 'Yet are the words I have to speak much too light missiles for the deadly breadth of matter which sends them forth into thine ear.'

67. *He that thou knowest thine, Hamlet.* This simple yet strong conclusion to his sedate but most earnest letter to his bosom-friend might, we think, fully serve to denote Hamlet's perfect sanity. Madmen do not write thus condensedly and pertinently; if they are warm they are violent, if they are fervent they are excited; but here is warmth of friendship with staid expression, fervour of feeling with sobriety of assurance.

68. *The general gender.* 'The ordinary race of people,' 'the community,' 'the populace.'

69. *Like the spring that turneth wood to stone.* In allusion to waters that possess a petrifying power, such as those of the dropping well at Knaresborough.

70. *Convert his gyves to graces.* 'Turn his fetters into adornments;' or, figuratively, 'turn all my attempts to restrain him into so many injuries perpetrated against his innocence and good qualities.'

71. *My arrows, too slightly timber'd for so loud a wind.* In illustration of this sentence, a passage may be cited from Ascham's "Toxophilus" (1589): "*Light shafts* cannot stand in a *rough wind.*"

72. *If praises may go back again.* 'If my praises may revert to the period of what she was before this calamity.'

King. From Hamlet! who brought them?
Mess. Sailors, my lord, they say; I saw them not:
They were given me by Claudio,—he receiv'd them
Of him that brought them.
King. Laertes, you shall hear them.—
Leave us. [*Exit* Messenger.

[*Reads.*] High and mighty,—You shall know I am set naked on your kingdom. To-morrow shall I beg leave to see your kingly eyes: when I shall, first asking your pardon thereunto, recount the occasions of my sudden and more strange return. HAMLET.

What should this mean? Are all the rest come back?
Or is it some abuse, and no such thing?
Laer. Know you the hand?
King. 'Tis Hamlet's character:—"Naked,"—
And in a postscript here, he says, "alone."
Can you advise me?
Laer. I'm lost in it, my lord. But let him come;
It warms the very sickness in my heart,
That I shall live and tell him to his teeth,
"Thus diddest thou."
King. If it be so, Laertes,—
As how should it be so? how otherwise?—
Will you be rul'd by me?
Laer. Ay, my lord;
So you will not o'errule me to a peace.
King. To thine own peace. If he be now return'd,—
As checking at[73] his voyage, and that he means
No more to undertake it,—I will work him
To an exploit, now ripe in my device,
Under the which he shall not choose but fall:
And for his death no wind of blame shall breathe;
But even his mother shall uncharge the practice,[74]
And call it accident.
Laer. My lord, I will be rul'd;
The rather, if you could devise it so,
That I might be the organ.
King. It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine: your sum of parts
Did not together pluck such envy from him,
As did that one; and that, in my regard,
Of the unworthiest siege.[75]
Laer. What part is that, my lord?
King. A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears,
Than settled age his sables and his weeds,
Importing[76] health and graveness.—Two months since,
Here was a gentleman of Normandy,—
I've seen myself, and serv'd against, the French,
And they can well on horseback:[77] but this gallant
Had witchcraft in 't;[78] he grew unto his seat;
And to such wondrous doing brought his horse,
As he had been incorps'd and demi-natur'd
With the brave beast: so far he topp'd my thought,
That I, in forgery of shapes and tricks,[79]
Come short of what he did.
Laer. A Norman was 't?
King. A Norman.
Laer. Upon my life, Lamord.
King. The very same.
Laer. I know him well: he is the brooch,[80] indeed,
And gem of all the nation.
King. He made confession of you;
And gave you such a masterly report,
For art and exercise in your defence,[81]
And for your rapier most especially,
That he cried out, 'twould be a sight indeed,
If one could match you: the scrimers[82] of their nation,
He swore, had neither motion, guard, nor eye,
If you oppos'd them. Sir, this report of his
Did Hamlet so envenom with his envy,
That he could nothing do but wish and beg
Your sudden coming o'er, to play with you.
Now, out of this,—
Laer. What out of this, my lord?
King. Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?
Laer. Why ask you this?
King. Not that I think you did not love your father;

73. *Checking at.* 'Shying at,' 'flying startlingly from;' an expression borrowed from falconry. See Note 9, Act iii., "Twelfth Night."

74. *Shall uncharge the practice.* 'Shall not charge any one with scheming against him.' See Note 57, Act ii., 'Henry V."

75. *Siege.* Strictly, 'seat,' 'place,' 'state,' 'position;' but here used to signify 'rank,' 'order of merit.

76. *Importing.* Here used with double significance; meaning 'of importance to' as regards "health," and 'implying' as regards "graveness."

77. *They can well on horseback.* This is the reading of the Quartos; while the Folio misprints 'ran' for "can." To "can," for 'can do,' is an elliptically expressive verb used in the old English language.

78. *Had witchcraft in 't.* Here "'t" refers to 'horsemanship,' as implied in the previous sentence. See Note 80, Act iii.

79. *In forgery of shapes and tricks.* 'In invention of dexterous feats,' 'in imagining dexterous feats to describe.'

80. *Brooch.* Here, as elsewhere, used for 'distinguishing ornament.' See Note 59, Act v., "Richard II."

81. *Defence.* 'Science of defence:' 'feucing.'

82. *Scrimers.* 'Fencers;' French, *escrimeurs.*



King. And, in a pass of practice,
Requite him for your father.
Laertes. I will do 't:
And, for that purpose, I'll anoint my sword.
Act IV. Scene VII.

But that I know love is begun by time ;[83]
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it;
And nothing is at a like goodness still ;
For goodness, growing to a plurisy,[84]
Dies in his own too-much : that we would do,
We should do when we would ; for this "would" changes,
And hath abatements and delays as many
As there are tongues, are hands, are accidents ;
And then this "should" is like a spendthrift sigh,
That hurts by easing.[85] But, to the quick o' the ulcer :—
Hamlet comes back : what would you undertake,
To show yourself your father's son in deed
More than in words ?

Laer. To cut his throat i' the church.

King. No place, indeed, should murder sanctuarise ;
Revenge should have no bounds. But, good Laertes,
Will you do this,[86] keep close within your chamber.
Hamlet return'd shall know you are come home :
We'll put on those shall praise your excellence,
And set a double varnish on the fame
The Frenchman gave you ; bring you, in fine, together,
And wager on your heads : he, being remiss,[87]
Most generous, and free from all contriving,
Will not peruse the foils ; so that, with ease,
Or with a little shuffling, you may choose
A sword unbated,[88] and, in a pass of practice,[89]
Requite him for your father.

Laer. I will do 't :
And, for that purpose, I'll anoint my sword.[90]
I bought an unction of a mountebank,
So mortal, that but dip a knife in it,
Where it draws blood no cataplasm so rare,
Collected from all simples that have virtue
Under the moon,[91] can save the thing from death
That is but scratch'd withal : I'll touch my point
With this contagion, that, if I gall him slightly,
It may be death.

King. Let 's farther think of this;
Weigh what convenience both of time and means
May fit us to our shape :[92] if this should fail,
And that our drift look through our bad performance,
'Twere better not assay'd : therefore this project
Should have a back or second, that might hold,
If this should blast in proof.[93] Soft !—let me see:—
We'll make a solemn wager on your cunnings,[94]—

83. *Love is begun by time, &c.* 'I see by experience of constant occurrences, that time, which originates love, also abates its ardour.'

84. *Plurisy.* 'Superabundance,' 'superfluence.' In Shakespeare's time the word was thus used, as if derived from the Latin *plus*, *pluris*, more. The disease of "pleurisy" was formerly thought to proceed from too much blood flowing to the part affected ; but the term is now applied to inflammation of the *pleura*, which is the Greek name for 'side,' or 'side of the breast.'

85. *A spendthrift sigh, that hurts by easing.* 'A prodigal sigh, that injures the constitution while it seems to relieve the heart.' That it was the belief, at the time Shakespeare wrote, that sighs were injurious to the blood and affected the health, we have more than one passage to prove. See Note 42, Act iii., "Midsummer Night's Dream ;" Note 60, Act iii., "Second Part Henry VI. ;" and Note 28, Act iv., "Third Part Henry VI."

86. *Will you do this.* 'If you will do this.' Elliptically and transposedly constructed.

87. *Remiss.* 'Negligent of precaution.'

88. *Unbated.* 'Unblunted.' Shakespeare uses "bate" for 'blunt' in the opening speech of "Love's Labour's Lost"—"Shall *bate* his scythe's keen edge." Here "a sword unbated" signifies a weapon unfurnished at its point with the button which fencing foils have.

89. *A pass of practice.* 'A skilful thrust ;' a pass in which Laertes was well practised.

90. *I'll anoint my sword.* Ritson expresses "surprise that no one of Shakespeare's commentators has remarked, with proper warmth and detestation, the villanous, assassin-like treachery of Laertes in this horrid plot ;" adding, "There is the more occasion that he should be here pointed out an object of abhorrence, as he is a character we are, in some preceding parts of the play, led to respect and admire." We cannot help wholly disagreeing with this latter observation of Mr. Ritson's. We think that the dramatist has, with his usual consistency in character, drawn Laertes throughout as a rash, ill-judging young man. He sets out by conceiving unfounded suspicions of Hamlet's faith and truth, instilling them into his sister's mind, and thus himself laying the foundation for her subsequent unhappiness : upon hearing of his father's death, he rushes back, full of hot-headed fury, accusing and resenting, without a moment given to investigation or just inquiry, and falls an easy prey to Claudius's specious representations, becoming at once the tool of the king's hatred against his nephew. Is this a man to "respect and admire ?" Where is there a single really estimable point in Laertes' character ? His furious judgments, his hot-headed wrath, are precisely the characteristics that would lead to so murderous a deed as the one he now proposes ; and as for its treachery, he believes, with his usual headlong style of leaping to unproved conclusions, that Hamlet has treacherously killed his father, and that therefore he is warranted in his contemplated assassination, as an act of filial revenge. For our parts, we can see nothing but perfect consistency of character-drawing as regards Laertes himself, and perfect harmony of dramatic composition as regards his intended vengeance for a father's death, in all that Shakespeare has here achieved.

91. *All simples that have virtue under the moon.* "Simples" are 'herbs' (see Note 25, Act iii., "Merry Wives"), and that their efficacious growth was supposed to be influenced by the moon, is adverted to in Note 29, Act iii., "Troilus and Cressida."

92. *May fit us to our shape.* 'May suit to aid us in well playing our intended parts.'

93. *If this should blast in proof.* A metaphor taken from trying fire-arms, which sometimes burst when being proved.

94. *Your cunnings.* 'Your respective skills,' 'the respective skill of each of you.' The Folio misprints 'commings' for "cunnings," which is the word in the Quartos ; and this misprint in the present passage, as well as a similar one in "Troilus and Cressida," helps to show the propriety of the reading adopted and discussed in Note 59, Act v., "All's Well." See also Note 27, Act iii., "Troilus and Cressida."

I ha 't :
When in your motion you are hot and dry
(As make your bouts more violent to that end),
And that he calls for drink, I'll have prepar'd him
A chalice for the nonce ;[95] whereon but sipping,
If he by chance escape your venom'd stuck,[96]
Our purpose may hold there.

Enter QUEEN.

How now, sweet queen !

Queen. One woe doth tread upon another's heel,
So fast they follow :—your sister's drown'd, Laertes.

Laer. Drown'd ! Oh, where ?

Queen. There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream ;[97]
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies, and long purples
That liberal[98] shepherds give a grosser name,
But our cold maids do dead men's fingers call them :
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver[99] broke ;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide ;
And, mermaid-like, awhile they bore her up :
Which time she chanted snatches of old tunes ;
As one incapable[100] of her own distress,
Or like a creature native and indu'd[101]
Unto that element : but long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

Laer. Alas ! then, she is drown'd ?

Queen. Drown'd, drown'd.

Laer. Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears : but yet
It is our trick ; nature her custom holds,
Let shame say what it will : when these are gone,
The woman will be out.[102]—Adieu, my lord :
I have a speech of fire, that fain would blaze,
But that this folly douts it.[103] [*Exit.*

King. Let 's follow, Gertrude :
How much I had to do to calm his rage !
Now fear I this will give it start again ;
Therefore let 's follow. [*Exeunt.*

95. *For the nonce.* 'For that occasion,' 'for the special purpose.' See Note 47, Act i., "First Part Henry IV."

96. *Stuck.* 'Thrust ;' Italian, *stoccata*. See Note 9, Act iii., "Romeo and Juliet."

97. *Shows his hoar leaves in, &c.* Beautifully and poetically true to nature is this image ; the willow having leaves which are green on the upper side, but silvery-grey on the under side, the portion reflected in the water is "hoar," 'hoary,' or white. Moreover, the introduction of this tree has peculiar appropriateness here, inasmuch as it is the emblem of despairing love.

98. *Liberal.* Here used for 'free-spoken.'

99. *An envious sliver.* 'A malignant slice or portion.' See Note 34 of the present Act, and Note 8, Act iv., "Macbeth."

100. *Incapable.* 'Unsusceptible,' 'unintelligent,' 'unconscious.' See Note 151, Act iii.

101. *Indu'd.* Here used, with elliptical force, to signify 'endowed with qualities that fitted her,' 'gifted with powers that qualified her.' See Note 73, Act ii., "Henry V."

102. *The woman will be out.* 'The womanly tendency to weep at grief will prevail.'

103. *Douts it.* 'Does it out,' 'puts it out,' 'extinguishes it.' The first Folio here spells the word thus, 'doubts.' See Note 112, Act i. The Quartos give 'drownes' instead of "douts."

ACT V.

SCENE I.—*A Churchyard.*

Enter two Clowns, *with spades, &c.*

First Clo. Is she to be buried in Christian burial that wilfully seeks her own salvation ?

Sec. Clo. I tell thee she is ; and therefore make her grave straight :[1] the crowner hath sat on her, and finds it Christian burial.

First Clo. How can that be, unless she drowned herself in her own defence ?

Sec. Clo. Why, 'tis found so.

First Clo. It must be *se offendendo* ;[2] it cannot be else. For here lies the point : if I drown myself wittingly, it argues an act : and an act hath three branches ;[3] it is, to act, to do, and

1. *Straight.* 'Straightway,' 'forthwith,' 'at once,' 'immediately,' 'directly.' See Note 102, Act ii., "Merchant of Venice."

2. *Se offendendo.* The clown blunderingly confounds this with '*se defendendo*,' which is a plea allowed to be used by one accused of homicide, alleging that the act was committed in self-defence. Nevertheless, the fellow blunders with the wit of his author-creator, since he uses the expression "*se offendendo*," which means 'offending against oneself,' or 'committing violence on oneself.'

3. *An act hath three branches.* It has been pointed out that in the gravedigger's dabbling with legal subtleties, Shakespeare has satirised those who figure conspicuously in a law-case, reported among others in Plowden's "Commentaries," concerning a certain Sir James Hale, who drowned himself in a river. Assuredly some of the grave disquisitions quoted from that case bear marvellous resemblance to the humorous points discussed by "goodman delver" here. For instance, Sergeant Walsh argued thus :—"*The act consists of three parts* : the first is," &c. ;

to perform: argal,[4] she drowned herself wittingly.

Sec. Clo. Nay, but hear you, goodman delver,—

First Clo. Give me leave. Here lies the water; good: here stands the man; good: if the man go to this water, and drown himself, it is, will he, nill he,[5] he goes,—mark you that; but if the water come to him and drown him, he drowns not himself: argal, he that is not guilty of his own death shortens not his own life.

Sec. Clo. But is this law?

First Clo. Ay, marry, is 't; crowner's-quest[6] law.

Sec. Clo. Will you ha' the truth on 't? If this had not been a gentlewoman, she should have been buried out of Christian burial.

First Clo. Why, there thou sayst: and the more pity that great folk should have countenance in this world to drown or hang themselves, more than their even Christian.[7]—Come, my spade. There is no ancient gentleman but gardeners, ditchers, and grave-makers: they hold up Adam's profession.

Sec. Clo. Was he a gentleman?

First Clo. He was the first that ever bore arms.

Sec. Clo. Why, he had none.

First Clo. What! art a heathen? How dost thou understand the Scripture? The Scripture says, Adam digged: could he dig without arms? I'll put another question to thee: if thou answerest me not to the purpose, confess thyself—

Sec. Clo. Go to.

First Clo. What is he that builds[8] stronger than either the mason, the shipwright, or the carpenter?

Sec. Clo. The gallows-maker; for that frame outlives a thousand tenants.

First Clo. I like thy wit well, in good faith: the gallows does well; but how does it well? it does well to those that do ill: now, thou dost ill to say the gallows is built stronger than the church: argal, the gallows may do well to thee. To 't again, come.

Sec. Clo. Who builds stronger than a mason, a shipwright, or a carpenter?

First Clo. Ay, tell me that, and unyoke.[9]

Sec. Clo. Marry, now I can tell.

First Clo. To 't.

Sec. Clo. Mass, I cannot tell.

Enter HAMLET *and* HORATIO, *at a distance.*

First Clo. Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and, when you are asked this question next, say, a grave-maker;—the houses that he makes last till doomsday. Go, get thee to Yaughan;[10] fetch me a stoop[11] of liquor.

[*Exit* Sec. Clown.

[*Digging and singing.*]

> In youth, when I did love, did love,[12]
> Methought it was very sweet,
> To contract, oh, the time, for, ah! my behove,
> Oh, methought, there was nothing meet.

Ham. Has this fellow no feeling of his business, that he sings at grave-making?

Hor. Custom hath made it in him a property of easiness.[13]

---

and then Lord Dyer and others follow with such important considerations as these: "Sir James Hale was dead, and how came he to his death? It may be answered, By drowning. And who drowned him? Sir James Hale. And when did he drown him? In his lifetime. So that Sir James Hale being alive, caused Sir James Hale to die, and the act of the living man was the death of the dead man. And then for this offence it is reasonable to punish the living man who committed the offence, and not the dead man." It is, indeed, very probable that this kind of forensic wire-drawing and hair-splitting was in the poet's mind when he put these sentences into the First Clown's mouth.

4. *Argal.* The gravedigger's blunder for the Latin word *ergo*, 'therefore.'

5. *Will he, nill he.* See Note 27, Act ii., "Taming of the Shrew."

6. *Crowner's-quest.* A common corruption of 'coroner's inquest.'

7. *Even Christian.* An old expression, equivalent to 'fellow-Christian.' The term 'even servant' was formerly used as we now say 'fellow-servant.'

8. *What is he that builds?* It formed one of the diversions in ancient times to propound questions of this kind; and collections of them are extant, among which is one entitled "Demaundes Joyous" (1511), preserved in the University Library at Cambridge.

9. *Unyoke.* An expression signifying 'give over,' 'desist,' 'cease doing what you are about.' It is figuratively derived from the *unyoking* of oxen at the end of their labour.

10. *Yaughan.* Probably meant for the name of the "liquor"-seller.

11. *A stoop.* 'A flagon,' 'a measure.' See Note 22, Act ii., "Twelfth Night."

12. *In youth, when I did love, did love.* The clown sings, in his blundering fashion, three stanzas from a ballad printed in "Tottel's Miscellany; or, Songes and Sonnettes," by Lord Surrey and others (1575). The ballad is attributed to Lord Vaux, and has been reprinted in Percy's "Reliques," where the version of these three stanzas is given as follows:—

> "I lothe that I did love,
> In youth that I thought swete;
> As tyme requires for my behove,
> Me thinkes they are not mete.
>
> "For age with stealing steps
> Hath clawed me with his crowch,
> And lusty life away she leapes,
> As there had been none such.
>
> "A pikeax and a spade,
> And eke a shrowding shete,
> A howse of clay for to be made,
> For such a guest most mete."

13. *A property of easiness.* Here "property," as it appears to us, is used in the same sense that it bears in the passage discussed in Note 53, Act ii., "All's Well;" and we take "a property of easiness" to signify 'an adopted calling that he fulfils with ease,' 'an avocation of his that costs him no uneasiness.'



Second Clown. Who builds stronger than a mason, a shipwright, or a carpenter?
First Clown. Ay, tell me that, and unyoke. *Act V. Scene I.*

Ham. 'Tis e'en so: the hand of little employment hath the daintier sense.

First Clo. [*Sings.*]

> But age, with his stealing steps,
> Hath claw'd me in his clutch,
> And hath shipped me intil the land,
> As if I had never been such.

[*Throws up a skull.*

Ham. That skull had a tongue in it, and could sing once: how the knave jowls it to the ground,[14] as if it were Cain's jaw-bone, that did the first murder! This might be the pate of a politician, which this ass now o'er-reaches;[15] one that would circumvent Heaven, might it not?

Hor. It might, my lord.

Ham. Or of a courtier; which could say, "Good morrow, sweet lord! How dost thou, good lord?" This might be my lord such-a-one, that praised my lord such-a-one's horse, when he meant to beg it,—might it not?

Hor. Ay, my lord.

Ham. Why, e'en so: and now my Lady Worm's;[16] chapless, and knocked about the

14. *How the knave jowls it to the ground.* If proof were wanted of the exquisite propriety and force of effect with which Shakespeare uses words, and words of even homely fashion, there could hardly be a more pointed instance cited than the mode in which he employs the verb "jowls" here. What strength it gives to the impression of the head and cheek-bone smiting against the earth; and how it makes the imagination feel the bruise in sympathy! The poet himself so evidently put his whole intense sensitiveness into the passage as he wrote it, that he soon afterwards makes his hero exclaim, "Mine ache to think on't."

15. *O'er-reaches.* This is the Quarto reading; which we think is more pointed than that of the Folio—'o're offices.'

16. *This might be my lord such-a-one . . . . . and now my Lady Worm's.* Elliptically constructed; meaning, 'This might be the pate of my lord such-a one; . . . . . and is now the property of my Lady Worm.'

mazard[17] with a sexton's spade: here 's fine revolution, an we had the trick to see 't. Did these bones cost no more the breeding, but to play at loggats[18] with them? mine ache to think on 't.

First Clo. [*Sings.*]

A pick-axe, and a spade, a spade,
For and[19] a shrouding sheet:
Oh, a pit of clay for to be made
For such a guest is meet.

[*Throws up another skull.*

Ham. There's another: why may not that be the skull of a lawyer? Where be his quiddits now, his quillets,[20] his cases, his tenures, and his tricks? why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery? H'm! This fellow might be in 's time a great buyer of land, with his statutes, his recognisances, his fines, his double vouchers, his recoveries:[21] is this the fine of his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt? will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will hardly lie in this box;[22] and must the inheritor himself have no more, ha?

Hor. Not a jot more, my lord.

Ham. Is not parchment made of sheep-skins?

Hor. Ay, my lord, and of calf-skins too.

Ham. They are sheep and calves which seek out assurance[23] in that. I will speak to this fellow.—Whose grave's this, sir?

First Clo. Mine, sir.—

[*Sings.*] Oh, a pit of clay for to be made
For such a guest is meet.

Ham. I think it be thine, indeed; for thou liest in 't.

First Clo. You lie out on 't, sir, and therefore it is not yours: for my part, I do not lie in 't, and yet it is mine.

Ham. Thou dost lie in 't, to be in 't, and say it is thine: 'tis for the dead, not for the quick; therefore thou liest.

First Clo. 'Tis a quick lie, sir; 'twill away again, from me to you.

Ham. What man dost thou dig it for?

First Clo. For no man, sir.

Ham. What woman, then?

First Clo. For none, neither.

Ham. Who is to be buried in 't?

First Clo. One that was a woman, sir; but, rest her soul, she 's dead.

Ham. How absolute the knave is! we must speak by the card,[24] or equivocation will undo us. By the lord, Horatio, these three years I have taken note of it;[25] the age is grown so picked,[26] that the toe of the peasant comes so near the heel of the courtier, he galls his kibe.[27]—How long hast thou been a grave-maker?

First Clo. Of all the days i' the year, I came

---

17. *The mazard.* 'The jaw.' Old French, *maschoire.*

18. *Loggats.* Small logs or pieces of wood. They were used in a game named after them; which was played by throwing the "loggats" at a centre, wherein was a stake, a bowl, or first-placed single loggat. Sometimes *bones* were used by boys at this game instead of wooden "loggats;" a fact that renders Shakespeare's allusion more appropriate.

19. *For and.* By reference to the version of this stanza, as quoted in Note 12 of the present Act, it will be seen that "For and" is equivalent to "and eke." Several passages from old writers show that "for and" was sometimes used in the sense of 'and eke;' 'eke' meaning 'also,' 'likewise,' 'besides,' 'moreover.' See Note 13, Act iii., "Midsummer Night's Dream."

20. *His quiddits now, his quillets.* "Quiddits" are 'quirks' or 'subtle points of question;' and "quillets" are 'sophistical quibbles,' 'frivolous distinctions in argument.' See Note 105, Act iv., "Love's Labour's Lost." "Quiddits" is a contraction of "quiddities;" which word is used by Shakespeare, "First Part Henry IV.," Act i., sc. 3, where Falstaff says to Prince Hal, "How now, mad wag! what, in thy quips and thy *quiddities?*" It is derived from the low Latin word, *quiditas;* which was used as a scholastic term to signify the nature or essence of anything, and which, literally rendered, means 'somethingness.'

21. *His double vouchers, his recoveries.* Ritson, himself a lawyer, thus explains the numerous legal terms in this speech: "A recovery with *double voucher* is the one usually suffered, and is so denominated from *two* persons (the latter of whom is always the common cryer, or some such inferior person) being successively *vouched*, or called upon, to warrant the tenant's title. Both *fines* and *recoveries* are fictions of law, used to convert an estate tail into a fee simple. Statutes are (not Acts of Parliament, but) *statutes-merchant* and *staple*, particular modes of *recognizance* or acknowledgment for securing *debts*, which thereby become a charge upon the party's land. *Statutes* and recognizances are constantly mentioned together in the covenants of a purchase deed."

22. *This box.* The humour of this term, as applied to the grave or the coffin wherein the supposed "lawyer" who is "a great buyer of land" lies in his last sleep, will be perceived when it is recollected that conveyancers and attorneys keep their deeds in boxes.

23. *Assurance.* A play on the word is here intended; deeds, generally written on parchment, being called the common *assurances* of the realm.

24. *Speak by the card.* It has been thought that here allusion is made to "the shipman's card" explained in Note 27, Act i., "Macbeth;" but we think it more likely, judging from the succeeding words ("the age is grown so picked," &c.), that the reference is rather to the "card or calendar of gentry," mentioned by Osric, and explained in Note 74 of this Act; "speak by the card" signifying 'speak according to the rule laid down in the register of etiquette—correctly, accurately, precisely.'

25. *These three years I have taken note of it.* Here "three years" is used as one of those idioms of indefinite time, of which we have pointed out instances in Shakespeare. See Note 51, Act ii.

26. *Picked.* 'Over-particular,' 'excessively precise.' See Note 10, Act v., "Love's Labour's Lost."

27. *Kibe.* 'Chilblain.' See Note 26, Act ii., "Tempest." Hamlet, speaking thus lightly, almost jestingly, and standing by the grave prepared for the woman of his love—what a homily it all is upon humanity and its unconsciousnesses, treading blindly upon the verge of all we hold most sacred and most dear!

to 't that day that our last King Hamlet o'ercame Fortinbras.

Ham. How long is that since?

First Clo. Cannot you tell that? every fool can tell that: it was the very day that young Hamlet was born,—he that is mad, and sent into England.

Ham. Ay, marry, why was he sent into England?

First Clo. Why, because he was mad: he shall recover his wits there; or, if he do not, it 's no great matter there.

Ham. Why?

First Clo. 'Twill not be seen in him there; there the men are as mad as he.

Ham. How came he mad?

First Clo. Very strangely, they say.

Ham. How strangely?

First Clo. Faith, e'en with losing his wits.

Ham. Upon what ground?

First Clo. Why, here in Denmark: I have been sexton here, man and boy, thirty years.[23]

Ham. How long will a man lie i' the earth ere he rot?

First Clo. 'Faith, if he be not rotten before he die (as we have many plaguy corses now-a-days, that will scarce hold the laying in), he will last you some eight year or nine year: a tanner will last you nine year.

Ham. Why he more than another?

First Clo. Why, sir, his hide is so tanned with his trade, that he will keep out water a great while; and your water is a sore decayer of your dead body. Here's a skull now; this skull hath lain you i' the earth three and twenty years.

Ham. Whose was it?

First Clo. A mad fellow's it was: whose do you think it was?

Ham. Nay, I know not.

First Clo. A pestilence on him for a mad rogue! 'a poured a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the king's jester.

Ham. This?

First Clo. E'en that.

Ham. Let me see. [*Takes the skull.*]—Alas! poor Yorick!—I knew him, Horatio: a fellow of infinite jest, of most excellent fancy: he hath borne me on his back[29] a thousand times; and now, how abhorred in my imagination it is![30] my gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning?[31] quite chap-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour[32] she must come; make her laugh at that.—Pr'ythee, Horatio, tell me one thing.

Hor. What 's that, my lord?

Ham. Dost thou think Alexander looked o' this fashion i' the earth?

Hor. E'en so.

Ham. And smelt so? pah!

[*Puts down the skull.*

Hor. E'en so, my lord.

Ham. To what base uses we may return, Horatio! Why may not imagination trace[33] the

28. *Thirty years.* This, taken in connection with the clown's previous words, "I came to 't that day," &c., and "the very day that young Hamlet was born," shows that the poet intended distinctly to specify the prince's age at the period of the play. Blackstone has a strange note—one of those notes carping at Shakespeare's "forgetfulness," "discrepancies," "omissions," &c. &c. &c., which it was at one time the fashion to write—wherein he says, "By this scene it appears that Hamlet was then thirty years old; and yet in the beginning of the play he is spoken of as a *very young* man, one that designed to go back to school, *i.e.*, to the university of Wittenberg. The poet, in the fifth act, had forgot what he wrote in the first." Rather, the commentator "forgot," or did not know, that "going to school" was a term used for attending college, or being an academic student. See Note 55, Act i. That Shakespeare intended Hamlet to be a man of thirty, his mature reflections upon life, the world, and humanity give strong inferential testimony, besides the direct testimony afforded by the dramatist's own care in stating his hero's age here; that he also intended him to be graceful, handsome, possessed of the attractions of a still young man, we are sure, from the expressions used by Laertes when first speaking of the prince to Ophelia, and by herself when she speaks of "that unmatched form and feature of blown youth." The very epithet, "*blown* youth," appears to us advisedly used by the author to precisely designate a young man in his matured prime of life; what, in poetical language, and a loving maiden's language, would be figuratively imaged by a rose or spring flower fully "blown." It appears to us that, in judging of Shakespeare's productions, his peculiar dramatic art in *combining* effects—sometimes even contrary effects—is not sufficiently taken into consideration by those who estimate him by ordinary standards. His story, his development of character, demanded that the hero of this play should be, so to say, both youthful and mature; both personally young and mentally experienced; and Shakespeare has, with his wonted felicity of conveying blended impressions, contrived to present this dual combination in the individuality of Hamlet.

29. *He hath borne me on his back, &c.* This point again emphasises the age of Hamlet; he remembers well the jester, who has been buried "three and twenty years:" and the relative dates show the prince to have been just seven years old when Yorick died.

30. *And now, how abhorred in my imagination it is!* This is the reading of the Quartos; while the Folio exhibits the passage thus—'And how abhorred my imagination is!' We believe that the reading we have adopted is the correct one; and that "it" in this sentence (and in the succeeding clause, "my gorge rises at *it*") is used in reference to the idea of having been borne on the back of him whose skeleton remains are thus suddenly presented to the speaker's gaze, the idea of having caressed and been fondled by one whose mouldering fleshless skull is now held in the speaker's hand. We have pointed out manifold instances of Shakespeare's thus using "it" in reference to an implied particular. See, among many others, Notes 19 and 23, Act iv., of the present play.

31. *Grinning.* This also is the word in the Quartos; the Folio giving 'jeering.'

32. *Favour.* 'Aspect,' 'appearance.' See Note 86, Act i., "Julius Cæsar."

33. *Trace.* See Note 38, Act iii., "Henry VIII."



First Clown. This same skull, sir, was Yorick's skull, the king's jester.
Hamlet. This?
First Clown. E'en that.
Hamlet. Let me see.

Act V. Scene I.

noble dust of Alexander, till he find it stopping a bung-hole?

Hor. 'Twere to consider too curiously, to consider so.

Ham. No, faith, not a jot; but to follow him thither with modesty enough, and likelihood to lead it: as thus; Alexander died, Alexander was buried, Alexander returneth into dust; the dust is earth; of earth we make loam; and why of that loam, whereto he was converted, might they not stop a beer-barrel?

Imperial Cæsar,[34] dead and turn'd to clay,
Might stop a hole to keep the wind away:
Oh, that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw![35]—

But soft! but soft! aside:—here comes the king,

Enter Priests, *&c., in procession; the Corpse of* OPHELIA, LAERTES *and* Mourners *following;* KING, QUEEN, *their trains, &c.*

The queen, the courtiers: who is that they follow?
And with such maimèd rites? This doth betoken,
The corse they follow did with desperate hand
Fordo its own life:[36] 'twas of some estate.[37]
Couch we awhile, and mark.

[*Retiring with* HORATIO.

Laer. What ceremony else?

Ham. That is Laertes,
A very noble youth: mark.

Laer. What ceremony else?

First Priest. Her obsequies have been as far enlarg'd
As we have warranty: her death was doubtful;
And, but that great command o'ersways the order,
She should in ground unsanctified have lodg'd
Till the last trumpet; for charitable prayers,
Shards,[38] flints, and pebbles, should be thrown on her:
Yet here she is allow'd her virgin crants,[39]
Her maiden strewments, and the bringing home
Of bell and burial.

Laer. Must there no more be done?

First Priest. No more be done!
We should profane the service of the dead
To sing a requiem,[40] and such rest to her
As to peace-parted souls.

Laer. Lay her i' the earth;—
And from her fair and unpolluted flesh
May violets spring!—I tell thee, churlish priest,
A ministering angel shall my sister he,
When thou liest howling.

Ham. What! the fair Ophelia!

Queen. Sweets to the sweet: farewell!

[*Scattering flowers.*

I hop'd thou shouldst have been my Hamlet's wife;
I thought thy bride-bed to have deck'd, sweet maid,
And not have strew'd thy grave.

Laer. Oh, treble woe
Fall ten times treble on that cursèd head,
Whose wicked deed thy most ingenious sense
Depriv'd thee of!—Hold off the earth awhile,
Till I have caught her once more in mine arms:

[*Leaps into the grave.*

Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made,
To o'ertop old Pelion, or the skyish head
Of blue Olympus.

Ham. [*Advancing.*] What is he whose grief[41]

---

34. *Imperial Cæsar.* The Folio gives 'imperiall,' while the Quartos give 'imperious;' but 'imperial' and 'imperious' were formerly used the one for the other. See Note 58, Act iv., "Troilus and Cressida." It has been suggested that possibly here, and in the two passages referred to in Notes 99 and 100 of Act iii., Hamlet may be quoting from some ancient ballad; but we think that he is in both instances merely putting into rhyming form the fancy that for the moment passes through his mind. Shakespeare has made this a marked characteristic with Hamlet—a tendency to doggerelise, when he is speaking lightly or excitedly; witness (in that same scene, Act iii., sc. 2)—

> "For if the king like not the comedy,
> Why then, belike,—he likes it not, perdy."

And again, at the close of the present scene—

> "Let Hercules himself do what he may,
> The cat will mew, and dog will have his day;"

where it is not so much a couplet that conventionally closes a scene of exit, as it is a fleer extemporaneously put into rhyme, by way of a light turning off from serious thought and remonstrance to a manner that shall favour the belief in his madness.

35. *Flaw.* 'Gust of wind.' See Note 39, Act v., "Coriolanus."

36. *Fordo its own life.* "Fordo" means destroy; and "its" is printed 'it' in the Folio. See Note 73, Act i.

37. *Estate.* Here used for 'high rank,' 'distinguished condition.'

38. *For charitable prayers, shards.* "For" is here used to express 'instead of;' and "shards" not only means fragments of pots and tiles, but signifies fragmentary rubbish of any kind. Baret mentions "*shardes*, or pieces of stones broken and shattered, rubbel or rubbish of old houses;" and in Surrey and Sussex bricklayers use the compound words, 'tile-sherds,' 'slate-sherds,' as the Bible speaks of 'pot-sherds.'

39. *Crants.* 'Garlands,' 'chaplets,' 'coronals,' 'wreaths.' German, *krantz*. It was the custom to carry garlands before the bier of a maiden, and to hang them over her grave. "Crants" is the word in the Quartos, while the Folio changes it to 'rites.' "Crants" being an unusual word, it may have been thought advisable to substitute a more commonly known term; and it has been suggested that probably Shakespeare originally met with the word "crants" in some Danish legend of Hamlet; as *krantz* is the name for 'garland,' not only in German, but in several of the northern languages.

40. *A requiem.* The reading of the Quartos; while the Folio gives 'sage' instead of "a."

41. *What is he whose grief.* Those who insist that Hamlet is really mad, point to his conduct at this juncture as a conclusive

Bears such an emphasis? whose phrase of sorrow
Cónjures the wandering stars, and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet the Dane. [*Leaps into the grave.*
Laer. The devil take thy soul!
[*Grappling with him.*
Ham. Thou pray'st not well.
I pr'ythee, take thy fingers from my throat;
For, though I am not splenitive and rash,
Yet have I in me something dangerous,
Which let thy wiseness fear: hold off thy hand!
King. Pluck them asunder.
Queen. Hamlet, Hamlet!
All. Gentlemen,—
Hor. Good, my lord, be quiet.
[*The* Attendants *part them, and they come out of the grave.*
Ham. Why, I will fight with him upon this theme
Until my eyelids will no longer wag.
Queen. Oh, my son, what theme?
Ham. I lov'd Ophelia: forty thousand brothers
Could not, with all their quantity of love,[42]
Make up my sum.—What wilt thou do for her?
King. Oh, he is mad, Laertes.
Queen. For love of heaven, forbear him.
Ham. 'Sfoot, show me what thou'lt do:
Woo't[43] weep? woo't fight? woo't fast? woo't tear thyself?
Woo't drink up Esil?[44] eat a crocodile?
I'll do 't.—Dost thou come here to whine?
To outface me with leaping in her grave?
Be buried quick[45] with her, and so will I:
And, if thou prate of mountains, let them throw
Millions of acres on us, till our ground,
Singeing his pate against the burning zone,
Make Ossa[46] like a wart! Nay, an thou'lt mouth,
I'll rant as well as thou.
Queen. This is mere madness:
And thus awhile the fit will work on him;
Anon, as patient as the female dove,
When that her golden couplets[47] are disclos'd,[48]
His silence will sit drooping.
Ham. Hear you, sir;
What is the reason that you use me thus?
I lov'd you ever: but it is no matter;
Let Hercules himself do what he may,
The cat will mew, and dog will have his day.
[*Exit.*
King. I pray you, good Horatio, wait upon him.—
[*Exit* HORATIO.
[*To* LAERTES.] Strengthen your patience in our last night's speech;
We'll put the matter to the present push.—
Good Gertrude, set some watch over your son.—
This grave shall have a living monument:
An hour of quiet shortly shall we see;
Till then, in patience our proceeding be.
[*Exeunt.*

SCENE II.—*A Hall in the Castle.*

Enter HAMLET *and* HORATIO.

Ham. So much for this, sir: now shall you see the other;—

---

proof of the justice of their theory; whereas we think that in an impressionable temperament like Hamlet's—subject to even morbid excitement at times, by the exceptionally potent causes of anguish from which he has suffered—the demeanour of Laertes at the grave of his sister would be exactly calculated to produce disgust and resentment; in short, the emotion which Hamlet afterwards, in confidential converse with his friend Horatio, describes as "a towering passion." A man need not be insane to feel outraged at "the bravery of grief," the rant of sorrow displayed by Laertes on this occasion: his rough insolence to the officiating priest, his vindictive curses invoked upon the head of him whose deed deprived Ophelia of reason, and his hyperbolical phrases of lament for one so gentle and so meek-natured as she who lies in that early grave, are each sufficient to excite indignation in the listener—especially a listener like the sorely heart-smitten Hamlet.

42. *Forty thousand brothers could not, &c.* Well may Hamlet, with his passionate love for Ophelia crushed into silence and prisoned within his own heart, feel that he indeed has loved her better than "forty thousand" such "brothers" as Laertes, with his ranting boast of affection, could love her! Laertes has in his nature more suspicion than attachment, more malice than kindliness, more rancour than love. He begins by imputing evil intention to Hamlet, cherishes a malignant wrath against him, and carries out a treacherous scheme to take away his life. He is more capable of hating Hamlet than of loving Ophelia.

43. *Woo't.* An old form of 'wilt thou,' or 'would'st thou,' still in provincial use.

44. *Esil.* Spelt also 'eisel;' a word used by early writers to signify 'vinegar,' or 'wormwood.' Shakespeare uses it to express a bitter and unpalatable draught. It was a fashion of his time for amorous gentlemen to swallow nauseous potions as a proof of their gallantry; and Hamlet is emulating the ranting style of Laertes. The question has been debated whether by "Esil" (spelt in the Folio 'Esile') may not here have been meant the river Yssell, Issell, or Izel, near Denmark; but we think that the following passage from Shakespeare's 111th Sonnet shows that he uses the word in the sense we above explained:—

> "Like a willing patient, I will drink
> Potions of *eisel* 'gainst my strong infection;
> No *bitterness* that I will *bitter* think,
> Nor double penance, to correct correction."

45. *Quick.* 'Alive.'

46. *Ossa.* A lofty mountain in Thessaly; as also was "Pelion," alluded to a few speeches previously. In their war with the gods, the giants were said to heap these mountains the one on the other, in order to reach heaven. It was also asserted that Ossa and Olympus originally formed one mountain; but that Hercules separated them, and made the vale of Tempe between the two. It is possibly in latent allusion to this incident of the mythology that Hamlet concludes his next speech with an apparently irrelevant mention of "Hercules."

47. *Golden couplets.* The dove lays but two eggs at a time; and the young birds, when first hatched, are covered with yellow down.

48. *Disclos'd.* Formerly a technical term for 'hatched.' See Note 38, Act iii.

You do remember all the circumstance ?
Hor. Remember it, my lord !
Ham. Sir, in my heart there was a kind of fighting,
That would not let me sleep : methought I lay
Worse than the mutines[49] in the bilboes.[50] Rashly,—
(And prais'd be rashness for it :[51] let us know,
Our indiscretion sometimes serves us well,
When our deep plots do pall :[52] and that should teach us
There's a divinity that shapes our ends,
Rough-hew[53] them how we will.
Hor. That is most certain.)
Ham. Up from my cabin,
My sea-gown[54] scarf'd about me, in the dark
Grop'd I to find out them :[55] had my desire ;
Finger'd their packet ; and, in fine, withdrew
To mine own room again : making so bold,
My fears forgetting manners, to unseal
Their grand commission ; where I found, Horatio,
Oh, royal knavery ! an exact command,—
Larded with many several sorts of reasons,
Importing Denmark's health, and England's too,
With, ho! such bugs and goblins in my life,[56]—
That, on the supervise,[57] no leisure bated,[58]
No, not to stay the grinding of the axe,
My head should be struck off.
Hor. Is 't possible ?
Ham. Here's the commission : read it at more leisure.
But wilt thou hear me how I did proceed ?
Hor. I beseech you.
Ham. Being thus be-netted round with villanies,[59]—
Ere I could make a prologue to my brains,
They had begun the play,[60]—I sat me down ;
Devis'd a new commission ; wrote it fair :—
I once did hold it, as our statists[61] do,
A baseness to write fair, and labour'd much
How to forget that learning ; but, sir, now
It did me yeoman's service :[62]—wilt thou know
The effect of what I wrote ?
Hor. Ay, good my lord.
Ham. An earnest conjuration from the king,—
As England was his faithful tributary ;
As love between them like the palm might flourish
As peace should still her wheaten garland wear,
And stand a comma[63] 'tween their amities ;

49. *Mutines.* An abbreviated form of 'mutineers.' See Note 55, Act ii., "King John."

50. *Bilboes.* Bars of iron with fetters annexed to them, by which mutinous or disorderly soldiers were anciently linked together. The term is derived from 'Bilboa,' in Spain, where implements of iron and steel were fabricated with great excellence. See Notes 22, Act i., and 48, Act iii., "Merry Wives." Inasmuch as these fetters connected the legs of the delinquents very closely together, their attempts to rest must have been as fruitless as those of Hamlet, in whose "heart there was a kind of fighting, that would not let" him "sleep." Every motion of the one "mutine" in his cramped position must have disturbed the other man linked close beside him. The "bilboes" are still shown in the Tower, among other spoils of the Spanish Armada.

51. *Rashly,—and praised be rashness, &c.* The parenthetical construction of this passage is completely characteristic of Hamlet's mind, which digresses to philosophise upon every thought that strikes him as he proceeds. The thought itself, too, harmonises with Hamlet's disposition ; which lets a sudden impulse and a casual opportunity occasion him to enact a purpose long cherished but long deferred.

52. *Pall.* Used to express become 'spiritless,' 'lifeless,' 'without vigour and vitality.'

53. *Rough-hew.* 'Give a first form to,' 'sketch out,' 'originally devise.' Florio defines the Italian word, *abozzare,* by "To rough-hew any first draught, to bungle ill-favouredly."

54. *Sea-gown.* Cotgrave has—"Esclavine : a sea-gowne ; a coarse, high-collar'd and short-sleeved gowne, reaching to the mid-leg, and used mostly by seamen and sailors."

55. *In the dark grop'd I to find out them.* The transposed construction here, the condensed brevity of the diction, the use of the pronoun "them" in reference to the bearers of the packet (whom the reader as well as the hearer knows to be Rosencrantz and Guildenstern), all serve to indicate the breathless condition of the speaker when enacting that which he is now describing.

56. *Such bugs and goblins in my life.* 'Such causes of terror from my dangerous disposition should I be suffered to continue alive.' "Bugs" is an abbreviation of 'bugbears.' See Note 19, Act iii., "Winter's Tale."

57. *The supervise.* 'The looking over.' Holofernes, in "Love's Labour's Lost," Act iv., sc. 2, says, "I will *supervise* the canzonet."

58. *No leisure bated.* 'No period of leisure allowed,' 'no abatement of time suffered.'

59. *Villanies.* The old copies print 'villaines' for "villanies." Capell's correction.

60. *Ere I could make a prologue to my brains, they had begun the play.* Besides the characteristic effect of this as depicting Hamlet's state of mind when devising the scheme for counter-plotting and frustrating the machinations of his treacherous uncle, we cannot but believe that it also gives us a vivid picture of Shakespeare's own mode of sitting down to write—his teeming brains beginning a play, and seeing all its scope and bearings, ere he had well penned down the opening words.

61. *Statists.* 'Statesmen.' Blackstone observes that "most of the great men of Shakespeare's time, whose autographs have been preserved, wrote very bad hands ; their secretaries very neat ones." There were exceptions to this, of course ; but it has always been a modish affectation to write illegibly as a mark of supposed superiority, and as if to write clearly were a mere vulgar and mechanical accomplishment—an affectation which the poet here satirises.

62. *Yeoman's service.* A mode of saying 'effectual service,' 'substantial service.' The ancient yeomen were famous for their staunch valour in the field ; and Sir Thomas Smith says of them, "These were the good archers in time past, and the stable troop of footmen that affraide all France."

63. *Comma.* This word has been changed by some commentators ; and, by others who retain it, it has been explained to mean the smallest point in punctuation, while they interpret the line accordingly. We think, however, that in the present passage Shakespeare uses the word in a different sense from the one in which he uses it as pointed out in Note 17, Act i., "Timon of Athens." There he probably employs it with reference to the minutest stop ; here, we believe that he employs it as the term applied by theoretical musicians to express 'the least of all the sensible intervals in music,' showing the exact proportions between *concords.* Tuners of organs and pianofortes use the word "comma" thus to the present day. The

And many such like as's of great charge,—
That, on the view and know of these contents,[64]
Without debatement farther, more or less,
He should the bearers put to sudden death,
Not shriving-time allow'd.

Hor. How was this seal'd?

Ham. Why, even in that was heaven ordinant.
I had my father's signet in my purse,
Which was the model[65] of that Danish seal:
Folded the writ up in form of the other;
Subscrib'd it; gave 't the impression; plac'd it safely,
The changeling never known. Now, the next day
Was our sea-fight; and what to this was sequent
Thou know'st already.

Hor. So Guildenstern and Rosencrantz go to 't.

Ham. Why, man, they did make love to this employment;[66]
They are not near my conscience; their defeat
Does by their own insinuation grow:[67]
'Tis dangerous when the baser nature comes
Between the pass and fell incensèd points
Of mighty opposites.

Hor. Why, what a king is this!

Ham. Does it not, think'st thee, stand me now upon[68]—
He that hath kill'd my king, defil'd my mother;
Popp'd in between the election and my hopes;
Thrown out his angle for my proper life,
And with such cozenage—is 't not perfect conscience,
To quit him with this arm? and is't not to be damn'd,
To let this canker of our nature come
In farther evil?

Hor. It must be shortly known to him from England
What is the issue of the business there.

Ham. It will be short: the interim is mine;
And a man's life 's no more than to say, one.
But I am very sorry, good Horatio,
That to Laertes I forgot myself;
For, by the image of my cause, I see
The portraiture of his: I'll count his favours:[69]
But, sure, the bravery of his grief did put me
Into a towering passion.[70]

Hor. Peace! who comes here?

Enter OSRIC.

Osr. Your lordship is right welcome back to Denmark.

Ham. I humbly thank you, sir.—[*Aside to* HOR.] Dost know this water-fly?[71]

Hor. [*Aside to* HAM.] No, my good lord.

Ham. [*Aside to* HOR.] Thy state is the more

term in its musical sense is fully explained in Hawkins's "History of Music" (Novello's Edition, 1853), at pp. 28, 122, and 410. From the context of the present passage, there is far greater probability that Shakespeare had in view a term referring to *concord*, than one alluding to the method of stopping; and we think that he here uses the word "comma" to express a link of amicably harmonious connection. That he was well acquainted with various technical terms in music we have several proofs in his writings. See, among others, Notes 46 and 47, Act iv., "Romeo and Juliet."

64. *On the view and know of these contents.* The Quartos print 'knowing' for "know" here, which latter is the Folio word, and is probably the author's intentional abbreviation of 'knowledge.'

65. *The model.* Here used in the sense of "copy;" that which is modelled upon a pattern. See Note 39, Act i., "Richard II."

66. *They did make love to this employment.* A more pointed form of the common phrase, 'they courted this employment.'

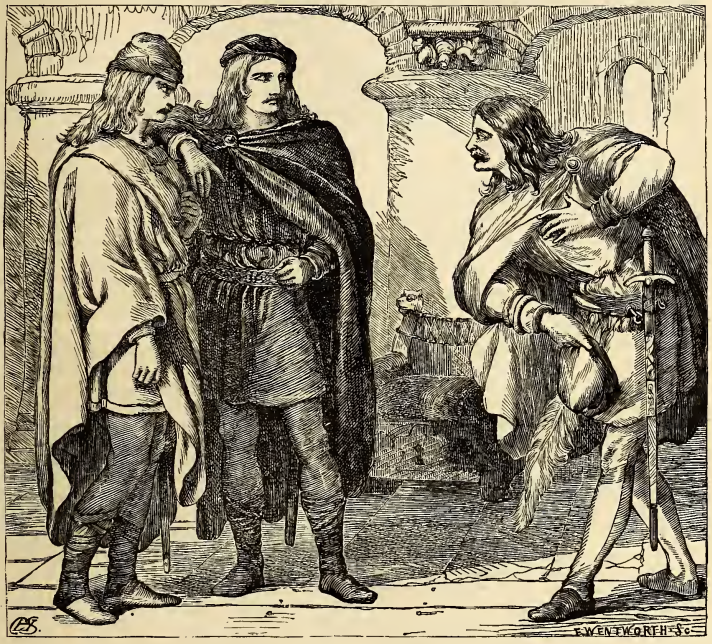
67. *Their defeat does by their own insinuation grow.* 'Their defeat is the consequence of their having insinuated themselves into so base a service.'

68. *Does it not, think'st thee, stand me now upon?* 'Does it not, think you, behove me?' See Note 19, Act iv., "Richard III." The Folio gives 'thinkst thee,' the Quartos 'thinke thee:' and it has been contended that "think'st thee" should rather be printed 'thinks 't thee,' as being equivalent to 'thinks it thee.' But we are rather inclined to believe that "think'st thee" is intended for 'thinkest thou' or 'think'st thou,' of which expression there are several instances in Shakespeare.

69. *I'll count his favours.* Rowe and others altered "count" to 'court;' but it appears to us that "I'll count his favours" is a following up of the previous sentence, and means, 'I'll reckon up the favourable points of his cause.' Hamlet has been enumerating all the grounds of his own injuries received from his uncle, and will count those which Laertes has undergone as those which favourably plead for him—his father killed, his sister deranged and destroyed, himself insulted.

70. *The bravery of his grief did put me into a towering passion.* The manly regret for his late violence to Laertes, the generous allowance he makes for the young man's resentment against himself, together with this recurrence to the excusing cause of his own indignation, expressed in confidence to his bosom-friend Horatio, form beautifully characteristic touches of Hamlet's disposition; and at the same time tend strongly to confute the (to our mind) unsound theory that he is really insane. Through all the agitated account of the counter-plot on board ship there is visible a collected mind, with a rational and vindicated course of procedure; while this summing-up of the confidence reposed in his friend by self-rebuke, and by mentioning his "towering passion" as a thing of the past, bespeak a temper capable of cool reflection and staid introspection. It is observable that Hamlet never once here alludes to the lost Ophelia, even though he is pouring out his thoughts to his faithful and cherished friend. The fact is, as it appears to us, that Hamlet said the truth in its sad and full extent, when he told her, "I did love you once." See Note 26, Act iii. He loved her passionately, intensely, with all the warmth and earnestness of his intense nature, but this was while he believed her guileless, artless, incapable of caprice or inconstancy. When he finds her, as he thinks (unknowing that it is from her father's and brother's instigation), capable of rejecting him without apparent cause, his love for her is crushed and buried within his own heart; and he allows it to lie there extinct, speaking of it as dead and gone, acquiescing, moreover, in the necessity forced upon him by fate of including it among those "trivial fond records" which he had vowed to "wipe away from the table of" his "memory," when binding himself to his vowed duty of avengement.

71. *This water-fly.* Any one who has watched the busy yet light skimming of the winged insects that flit upon the surface of pools, will verify the exact appropriateness of this epithet for the court flutterer, Osric.



Osric. Your lordship is right welcome back to Denmark.
Hamlet. I humbly thank you, sir.—[*Aside to* HORATIO.] Dost know this water-fly?
Act V. Scene II.

gracious; for 'tis a vice to know him. He hath much land, and fertile: let a beast be lord of beasts, and his crib shall stand at the king's mess: 'tis a chough; but, as I say, spacious in the possession of dirt.

Osr. Sweet lord, if your lordship were at leisure, I should impart a thing to you from his majesty.

Ham. I will receive it, sir, with all diligence of spirit. Put your bonnet to his right use; 'tis for the head.

Osr. I thank your lordship, 'tis very hot.

Ham. No, believe me, 'tis very cold; the wind is northerly.

Osr. It is indifferent cold, my lord, indeed.

Ham. But yet, methinks it is very sultry and hot; or my complexion [72]—

Osr. Exceedingly, my lord; it is very sultry,—as 'twere,—I cannot tell how.—But, my lord, his majesty bade me signify to you, that he has laid a great wager on your head: sir, this is the matter,—

Ham. I beseech you, remember—

[HAMLET *moves him to put on his hat.*

Osr. Nay, in good faith; for mine ease, in good faith. Sir, here is newly come to court Laertes; believe me, an absolute gentleman, full of most excellent differences,[73] of very soft society, and

72. *Or my complexion.* This is the Quarto reading; while the Folio gives 'for my complexion.' We think that Hamlet is intended to imply, 'I find it very sultry and hot; or it may be that my constitutional temperament renders me peculiarly liable to feel heat.' "Complexion" is here used in a similar sense to that pointed out in Note 110, Act i.

73. *Excellent differences.* 'Various and distinguishing excellences.'

great showing: indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see.[74]

Ham. Sir, his definement suffers no perdition in you;—though, I know, to divide him inventorially would dizzy the arithmetic of memory; and yet but raw,[75] neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and who else would trace him, his umbrage, nothing more.[76]

Osr. Your lordship speaks most infallibly of him.

Ham. The concernancy, sir? why do we wrap the gentleman in our more rawer[77] breath?

Osr. Sir?

Hor. Is't not possible to understand in another tongue?[78] You will do't, sir, really.

Ham. What imports the nomination of this gentleman?

Osr. Of Laertes?

Hor. [*Aside to* HAM.] His purse is empty already; all his golden words are spent.

Ham. Of him, sir.

Osr. I know you are not ignorant—

Ham. I would you did, sir; yet, in faith, if you did, it would not much approve me:—well, sir.

Osr. You are not ignorant of what excellence Laertes is—

Ham. I dare not confess that, lest I should compare with him in excellence; but, to know a man well, were to know himself.

Osr. I mean, sir, for his weapon; but in the imputation[79] laid on him by them, in his meed,[80] he's unfellowed.

Ham. What's his weapon?

Osr. Rapier and dagger.

Ham. That's two of his weapons: but, well.

Osr. The king, sir, hath wagered with him six Barbary horses: against the which he has imponed,[81] as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers,[82] and so: three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

Ham. What call you the carriages?

Hor. [*Aside to* HAM.] I knew you must be edified by the margent[83] ere you had done.

Osr. The carriages, sir, are the hangers.

Ham. The phrase would be more german[84] to the matter, if we could carry cannon by our sides: I would it might be hangers till then. But, on: six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages; that's the French bet against the Danish. Why is this imponed, as you call it?[85]

---

74. *You shall find in him the continent of, &c.* 'You shall find him to be the container and compriser of whatsoever meritorious accomplishment one gentleman would wish to behold in another.' By "the card or calendar of gentry" Osric probably means one of those "books of good manners" mentioned by Touchstone in the passage referred to in Note 37, Act v., "As You Like It."

75. *Yet but raw.* The Folio omits the present passage; while all the Quartos, excepting one (that of 1604, which prints 'yaw' for "raw"), give the reading we adopt. We take the word "raw" to be here used in the sense pointed out in Note 20, Act iii., "As You Like It;" and we believe it to refer to "definement," at the commencement of Hamlet's speech. He is mimicking Osric's affected phraseology; purposely expressing himself in the finically fantastic style which the euphuistic fops of Shakespeare's time adopted as a fashionable jargon, and which is here satirised. We thus interpret the sentence: 'Sir, his description loses nothing by your account; though I know, to sum up his numerous merits would make an arithmetician giddy; and yet your description is but inefficient and inadequate, after all, owing to the rate at which he outruns all praise.'

76. *Who else would trace him, his umbrage, nothing more.* 'Whoever else would endeavour to give but a faint image of him, is his shadow, nothing more.' "Trace" is here used so as to include the senses of 'follow closely,' 'keep up with' (see Note 38, Act iii., "Henry VIII."), 'emulate,' 'imitate,' 'represent,' 'give a reflection of.'

77. *Rawer.* This word, used here, is in keeping with what we conceive to be the right word ("raw") in the passage discussed in the penultimate note. Hamlet asks, "But to return to the matter that concerns us, sir? Why do we digress to envelope the gentleman in eulogium breathed forth so inexpertly and inefficiently by us?"

78. *Is't not possible, &c.* This speech has been variously altered by various emendators; but its meaning appears to us to be, 'Is it not possible to make us comprehend in other and simpler language? You will be able to do it, sir, assuredly.' The speech admits of yet another interpretation: 'Is't not possible to understand in another and more fantastic language than ordinary parlance? You will be at no loss to do so, sir, assuredly.' The speaker is joining Hamlet in bantering Osric; and the poor gentleman-dealer in fine diction being utterly nonplussed by the torrent of sentences in mockery of his own style which the prince pours upon him, is exquisitely comic in effect.

79. *The imputation.* 'The attributed merit,' 'the imputed excellence.' See Note 95, Act i., "Troilus and Cressida."

80. *Meed.* 'Merit,' 'desert;' 'that which deserves meed or reward.' See Note 57, Act i., "Timon of Athens."

81. *Imponed.* This is the Folio form of the word, while the Quartos give 'impawned.' "Imponed" is evidently spelt thus to mark Osric's affected pronunciation of 'impawned;' which meant 'pledged,' 'staked,' 'given as a gage.' In "First Part Henry IV.," Act iv., sc. 3, we find, "Let there be *impawned* some surety," &c.

82. *Hangers.* Those portions of the girdle or belt by which the sword is suspended.

83. *The margent.* Explanatory comments of books were anciently printed on the margin of the pages. See Note 57, Act i., "Romeo and Juliet."

84. *German.* 'Akin,' 'allied,' 'pertinent.' See Note 206, Act iv., "Winter's Tale."

85. *Why is this imponed, as you call it?* Hamlet's inquiry

Osr. The king, sir, hath laid, that in a dozen passes between yourself and him, he shall not exceed you three hits: he hath laid, on twelve for nine; and it would come to immediate trial, if your lordship would vouchsafe the answer.

Ham. How if I answer no?

Osr. I mean, my lord, the opposition of your person in trial.

Ham. Sir, I will walk here in the hall: if it please his majesty, it is the breathing time of day with me;[86] let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him if I can; if not, I will gain nothing but my shame, and the odd hits.

Osr. Shall I deliver you so?

Ham. To this effect, sir; after what flourish your nature will.

Osr. I commend my duty to your lordship.

Ham. Yours, yours. [*Exit* OSRIC.]—He does well to commend it himself; there are no tongues else for 's turn.

Hor. This lapwing runs away with the shell on his head.[87]

Ham. He did comply with[88] his dug, before he sucked it. Thus has he (and many more of the same breed, that, I know, the drossy age dotes on) only got the tune of the time, and outward habit of encounter; a kind of yesty collection, which carries them through and through the most fond and winnowed opinions;[89] and do but blow them to their trial, the bubbles are out.

Enter a Lord.

Lord. My lord, his majesty commended him to you by young Osric, who brings back to him, that you attend him in the hall: he sends to know if your pleasure hold to play with Laertes, or that you will take longer time.

Ham. I am constant to my purposes; they follow the king's pleasure: if his fitness speaks, mine is ready; now or whensoever, provided I be so able as now.

Lord. The king and queen and all are coming down.

Ham. In happy time.[90]

Lord. The queen desires you to use some gentle entertainment[91] to Laertes before you fall to play.

Ham. She well instructs me. [*Exit* Lord.

Hor. You will lose this wager, my lord.

Ham. I do not think so; since he went into France, I have been in continual practice; I shall win at the odds. But thou wouldst not think how ill all 's here about my heart: but it is no matter.

Hor. Nay, good my lord,—

Ham. It is but foolery; but it is such a kind of gain-giving,[92] as would perhaps trouble a woman.

Hor. If your mind dislike anything, obey it: I will forestall their repair hither, and say you are not fit.

Ham. Not a whit, we defy augury: there 's a special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all: since no man, of aught he leaves, knows,[93] what is 't to leave betimes? Let be.

Enter KING, QUEEN, LAERTES, Lords, OSRIC, *and* Attendants *with foils, &c.*

King. Come, Hamlet, come, and take this hand from me.

[*The* KING *puts* LAERTES' *hand into* HAMLET'S.

Ham. Give me your pardon, sir: I've done you wrong;

---

serves to mark unmistakeably his own raillery of and the author's intended satire upon Osric's mincing pronunciation, as pointed out in Note 81 of the present Act. See also Note 34, Act i., "As You Like It."

86. *The breathing time of day with me.* 'The time I appropriate in the day for taking exercise.' See Note 44, Act i., "All's Well."

87. *This lapwing, &c.* In allusion to an old proverb, thus given in Meres's "Wits' Treasury" (1598): "As the lapwing runneth away with the shell on her head, as soon as she is hatched." This is Horatio's way of calling Osric a silly fledgling fellow.

88. *He did comply with.* 'He was complaisant to,' 'he was obsequious or deferential to.' See Note 84, Act ii. Hamlet's phrase is equivalent to 'he is a born courtier,' or 'a courtier from his very cradle.'

89. *The most fond and winnowed opinions.* This is the Folio reading; while the Quartos give 'prophane and trennowed' instead of "fond and winnowed." Warburton changed "fond" to 'fanned,' a plausible alteration; but we think that probably here "fond" is used to express 'fondly cherished,' 'dearly esteemed,' while "winnowed" we take to mean 'choice,' 'select.' In a previous passage of the present play (see the one adverted to in Note 141, Act i.), "All trivial fond records," the word "fond" is probably used in this same sense of 'fondly cherished,' 'fondly entertained.'

90. *In happy time.* See Note 80, Act iii., "Romeo and Juliet."

91. *Gentle entertainment.* 'Conciliatory conversation;' 'mildness of manner.'

92. *Gain-giving.* 'Misgiving;' an internal feeling of mistrust, and giving way against the impression of coming evil.

93. *Since no man, of aught he leaves, knows.* This is the Quarto reading; while the Folio gives, 'Since no man ha's ought of what he leaves.' We adopt the former; believing it to be more characteristic of Hamlet that he thinks leaving life of little consequence because he cannot come to a right knowledge of its many mysteries and perplexities, than because he cannot carry with him life's goods and advantages. Nay, we think (agreeing in this particular with Johnson) it not improbable that the Folio reading was a simplified construction of the original passage; and that 'ha's' was merely a misprint for "knows."

But pardon 't, as you are a gentleman.
This presence knows,[94]
And you must needs have heard, how I am punish'd
With sore distraction. What I have done,
That might your nature, honour, and exception,
Roughly awake, I here proclaim was madness.
Was 't Hamlet wrong'd Laertes? Never Hamlet:
If Hamlet from himself be ta'en away,
And when he 's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it, then? His madness: if 't be so,
Hamlet is of the faction that is wrong'd;
His madness is poor Hamlet's enemy.
Sir, in this audience,
Let my disclaiming from a purpos'd evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house,
And hurt my brother.[95]

Laer. I am satisfied in nature,
Whose motive, in this case, should stir me most
To my revenge: but in my terms of honour
I stand aloof; and will no reconcilement,
Till by some elder masters, of known honour,
I have a voice and precedent of peace,
To keep my name ungor'd.[96] But till that time,
I do receive your offer'd love like love,
And will not wrong it.

Ham. I embrace it freely;
And will this brother's wager frankly play.—
Give us the foils.—Come on.

Laer. Come, one for me.

Ham. I'll be your foil, Laertes: in mine ignorance
Your skill shall, like a star i' the darkest night,
Stick fiery off indeed.[97]

Laer. You mock me, sir.

Ham. No, by this hand.

King. Give them the foils, young Osric.—Cousin Hamlet,
You know the wager?

Ham. Very well, my lord;
Your grace hath laid the odds o' the weaker side.

King. I do not fear it; I have seen you both:
But since he is better'd, we have therefore odds.

Laer. This is too heavy, let me see another.

Ham. This likes me well. These foils have all a length? [*They prepare to play.*

Osr. Ay, my good lord.

King. Set me the stoops[98] of wine upon that table.—
If Hamlet give the first or second hit,
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire;
The king shall drink to Hamlet's better breath;
And in the cup a union[99] shall he throw,
Richer than that which four successive kings
In Denmark's crown have worn. Give me the cups;
And let the kettle[100] to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heavens to earth,
"Now the king drinks to Hamlet."—Come, begin;—
And you, the judges, bear a wary eye.

Ham. Come on, sir.

Laer. Come, my lord. [*They play.*

Ham. One.

Laer. No.

Ham. Judgment.

Osr. A hit, a very palpable hit.

Laer. Well;—again.

King. Stay; give me drink.—Hamlet, this pearl is thine;[101]

---

94. *This presence knows.* The king, queen, and assembled court.

95. *I have shot mine arrow o'er the house, and hurt my brother.* The Folio misprints 'mother' for "brother" here, which is the word given in the Quartos. For the expression, "o'er the house," see Note 6, Act iv., "Twelfth Night."

96. *To keep my name ungor'd.* In the Folio there is a misprint of 'vngorg'd' for "ungor'd;" which is shown to be right by the Quarto copies. Very consonant with Laertes' character is his present speech; he admits that he has received satisfaction for the wounds his "nature" has received in the death of his father and the destruction of his sister, but reserves the right to demand farther atonement made to his hurt honour, until some persons of authority in questions of gentlemanly punctilio shall decide whether or not he may consider himself at liberty to remain satisfied, and feel that his reputation is untouched. The stiffness of egotistical susceptibility, the petty anxiety to preserve the world's good opinion, the regard to social claims rather than to natural affections, the artificial gentleman and not the true gentleman—all are admirably embodied in Laertes; and he forms, besides his dramatic fitness in the play wherein he figures, an excellent impersonated satire upon those empty gallants of whom Shakespeare saw so many specimens in the fashionable circles of his day.

97. *Stick fiery off indeed.* "Stick off" is a similar idiom to "stands off," as used in the passage we have referred to in Note 59, Act ii., "Henry V.," and "comes off," as inclusively employed in that referred to in Note 10, Act i., "Timon of Athens."

98. *Stoops.* 'Flagons.' See Note 11 of the present Act.

99. *A union.* A pearl of unique beauty and value. To swallow a pearl in a draught was formerly done as a token of princely liberality and gallantry.

100. *Kettle.* An abbreviated form of 'kettle-drum.'

101. *Hamlet, this pearl is thine.* Probably here the king is intended to drop a poisonous drug into the cup prepared for Hamlet, under pretence of putting a pearl into the cup from which he himself is about to drink. The prince's subsequent scoffing inquiry, "Is thy union here?" seems to confirm the probability that such was the author's intention in the present



Horatio. Now cracks a noble heart:—good night, sweet prince;
And flights of angels sing thee to thy rest!

Act V. Scene II.

Here 's to thy health.
[*Drinks from one of the cups. Trumpets sound, and cannon shot off within.*
Give him the cup.

Ham. I'll play this bout first; set it by awhile.—
Come. [*They play.*]—Another hit; what say you?

Laer. A touch, a touch, I do confess.

King. Our son shall win.

Queen. He 's fat, and scant of breath.[102]—
Here, Hamlet, take my napkin,[103] rub thy brows:
The queen carouses to thy fortune, Hamlet.
[*Takes the other cup.*

Ham. Good madam!

King. Gertrude, do not drink.

Queen. I will, my lord; I pray you, pardon me.
[*Drinks.*

King. [*Aside.*] It is the poison'd cup; it is too late.

Ham. [QUEEN *offers the cup to* HAMLET.] I dare not drink yet, madam; by-and-by.

Queen. Come, let me wipe thy face.

Laer. My lord, I'll hit him now.

King. I do not think it.

Laer. [*Aside.*] And yet 'tis almost 'gainst my conscience.[104]

Ham. Come, for the third, Laertes: you but dally;
I pray you, pass with your best violence;
I am afeard you make a wanton of me.[105]

Laer. Say you so? come on.
[*They play.*

Osr. Nothing, neither way.

Laer. Have at you now!
[LAERTES *wounds* HAMLET; *then, in scuffling, they change rapiers, and* HAMLET *wounds* LAERTES.

King. Part them; they are incens'd.

Ham. Nay, come, again. [*The* QUEEN *falls.*

Osr. Look to the queen there, ho!

Hor. They bleed on both sides.—How is it, my lord?

Osr. How is it, Laertes?

Laer. Why, as a woodcock to mine own springe, Osric;
I am justly kill'd with mine own treachery.

Ham. How does the queen?

King. She swoons to see them bleed.

Queen. No, no, the drink, the drink,—oh, my dear Hamlet,—
The drink, the drink!—I am poison'd. [*Dies.*

Ham. Oh, villany!—Ho! let the door be lock'd:
Treachery! seek it out. [LAERTES *falls.*

Laer. It is here, Hamlet: Hamlet, thou art slain;
No medicine in the world can do thee good,
In thee there is not half an hour of life;
The treacherous instrument is in thy hand,
Unbated[106] and envenom'd: the foul practice
Hath turn'd itself on me; lo, here I lie,
Never to rise again: thy mother 's poison'd:—
I can no more:—the king, the king 's to blame.

Ham. The point,—envenom'd too![107]—
Then, venom, to thy work. [*Stabs the* KING.

All. Treason! treason!

King. Oh, yet defend me, friends; I am but hurt.

---

passage, and to show that he meant Hamlet to have a suspicion of Claudius's feint.

102. *He's fat, and scant of breath.* By some commentators it has been proposed to substitute 'faint' for "fat;" by others, who retain the original word, the passage has been explained as referring apologetically to the obesity of the first actor who played the part—Burbage. We believe, however, that the expression in the text refers to Hamlet himself; who, as a sedentary student, a man of contemplative habits, one given rather to reflection than to action, might naturally be supposed to be of somewhat plethoric constitution. This accords well with his not daring to "drink" while he is heated with the fencing bout; with his being of a "complexion" that makes him feel the weather "sultry and hot;" with his custom of walking "four hours together in the lobby;" with his having a special "breathing time of the day;" and with his telling Horatio that he has "been in continual practice" of fencing—as though he took set exercise for the purpose of counteracting his constitutional tendency to that full habit of body which is apt to be the result of sedentary occupation and a too sedulous addiction to scholarly pursuits.

103. *Napkin.* 'Handkerchief.' See Note 69, Act iii., "Julius Cæsar."

104. *And yet 'tis almost 'gainst my conscience.* This symptom of relenting is not only a redeeming touch in the character of Laertes (and Shakespeare, in his large tolerance and true knowledge of human nature, is fond of giving these redeeming touches to even his worst characters), but it forms a judiciously interposed link between the young man's previous determination to treacherously take the prince's life and his subsequent revealment of the treachery. From the deliberate malice of becoming the agent in such a plot, to the remorseful candour which confesses it, would have been too violent and too abrupt a moral change, had not the dramatist, with his usual skill, introduced this connecting point of half compunction.

105. *You make a wanton of me.* 'You treat me as if I were an effeminate creature.' In "King John," Act v., sc. 1, the term, "a cocker'd silken wanton," is used to express an effeminate stripling.

106. *Unbated.* 'Unblunted.' See Note 88, Act iv. of this play.

107. *The point,—envenom'd too!* We agree with Mr. Staunton in thinking that instead of printing this, as in most editions, 'The point envenom'd too!' there should be a break put after the word "point," to indicate that Hamlet, recurring to what Laertes has just said ("unbated and envenom'd"), examines the foil, and finding it without the customary button, exclaims, "The point,"—and then, without completing his sentence by "unbated," hurries on to "envenom'd too!" Finding he has a sharp-pointed and poisoned weapon in his hand, he suddenly resolves to make it the instrument of his long-deferred vengeance.

Ham. Here, thou incestuous, murderous, damnèd Dane,
Drink off this potion :—is thy union here :
Follow my mother. [KING *dies.*
Laer. He is justly serv'd ;
It is a poison temper'd by himself.—
Exchange forgiveness with me, noble Hamlet :
Mine and my father's death come not upon thee,
Nor thine on me ! [*Dies.*
Ham. Heaven make thee free of it ! I follow thee.—
I am dead, Horatio.—Wretched queen, adieu !—
You that look pale and tremble at this chance,
That are but mutes or audience to this act,
Had I but time (as this fell sergeant, death,
Is strict in his arrest), oh, I could tell you,—
But let it be.—Horatio, I am dead ;
Thou liv'st ; report me and my cause aright
To the unsatisfied.
Hor. Never believe it :
I am more an antique Roman than a Dane :[108]
Here 's yet some liquor left.
Ham. As thou 'rt a man,
Give me the cup : let go ; by heaven, I'll have it.—
Oh, good Horatio, what a wounded name,
Things standing thus unknown, shall live behind me !
If thou didst ever hold me in thy heart,
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain,
To tell my story.
[*March afar off, and shot within.*
What warlike noise is this ?
Osr. Young Fortinbras, with conquest come from Poland,
To the embassadors of England gives
This warlike volley.
Ham. [*Falls.*] Oh, I die, Horatio ;
The potent poison quite o'er-crows[109] my spirit :
I cannot live to hear the news from England ;
But I do prophesy the election lights
On Fortinbras : he has my dying voice ;
So tell him, with the occurrents, more and less,
Which have solicited.[110]—The rest is silence.
[*Dies.*

Hor. Now cracks a noble heart :—good night, sweet prince ;
And flights of angels sing thee to thy rest !—
[*March within.*
Why does the drum come hither ?

Enter FORTINBRAS, *the* English Embassadors, *and others.*

Fort. Where is this sight ?
Hor. What is it ye would see ?
If aught of woe or wonder, cease your search.
Fort. This quarry cries on havoc.[111]—Oh, proud death,
What feast is toward[112] in thine eternal cell,
That thou so many princes at a shot
So bloodily hast struck ?
First Emb. The sight is dismal ;
And our affairs from England come too late :
The ears are senseless that should give us hearing,
To tell him his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead :
Where should we have our thanks ?
Hor. Not from his mouth,
Had it the ability of life to thank you :
He never gave commandment for their death.
But since, so jump[113] upon this bloody question,
You from the Polack wars, and you from England,
Are here arriv'd, give order that these bodies
High on a stage be placèd to the view ;
And let me speak to the yet unknowing world
How these things came about : so shall you hear
Of carnal,[114] bloody, and unnatural acts ;
Of accidental judgments, casual slaughters ;
Of deaths put on[115] by cunning and forc'd cause ;
And, in this upshot, purposes mistook
Fall'n on the inventors' heads : all this can I
Truly deliver.
Fort. Let us haste to hear it,
And call the noblest to the audience.
For me, with sorrow I embrace my fortune :
I have some rights of memory in this kingdom,[116]
Which now to claim my vantage doth invite me.

---

108. *More an antique Roman than a Dane.* See Note 25, Act v., "Julius Cæsar."

109. *O'er-crows.* 'Overcomes,' 'subdues.'

110. *Solicited.* 'Urged this decision,' 'prompted this decree.' See Note 50, Act i., "Macbeth."

111. *This quarry cries on havoc.* "Quarry" was the term for a heap of slaughtered game. See Note 84, Act iv., "Macbeth." "Cries on" is 'exclaims against' or 'proclaims,' 'announces.' See passage referred to in Note 74, Act ii., "As You Like It," and Note 37, Act v., "Richard III." "Havoc" was the word for profuse and indiscriminate destruction. See Note 50, Act ii., "King John."

112. *What feast is toward ?* See Note 104, Act i., "Romeo and Juliet."

113. *Jump.* 'Just immediately ;' 'exactly,' 'precisely.'

114. *Carnal.* 'Sanguinary.' See Note 45, Act iv., "Richard III."

115. *Put on.* 'Instigated,' 'occasioned.'

116. *Some rights of memory in this kingdom.* 'Some rights which are remembered in this kingdom.'

Hor. Of that I shall have also cause to speak,
And from his mouth whose voice will draw on more:
But let this same be presently perform'd,
Even while men's minds are wild; lest more mischance,
On plots and errors, happen.
Fort. Let four captains
Bear Hamlet, like a soldier, to the stage;
For he was likely, had he been put on,
To have prov'd most royally: and, for his passage,
The soldiers' music and the rites of war
Speak loudly for him.[117]—
Take up the bodies:—such a sight as this
Becomes the field, but here shows much amiss.—
Go, bid the soldiers shoot.

[*A dead march. Exeunt, bearing away the dead bodies; after which a peal of ordnance is shot off.*

117. *The soldiers' music and the rites of war speak loudly for him.* The word "let," which commences this speech, is understood as repeated before "the soldiers' music."


KING LEAR

DRAMATIS PERSONÆ.

LEAR, King of Britain.
King of France.
Duke of Burgundy
Duke of Cornwall.
Duke of Albany.
Earl of Kent.
Earl of Gloster.
EDGAR, Son to Gloster.
EDMUND, Bastard Son to Gloster.
CURAN, a Courtier.
OSWALD, Steward to Goneril.
Old Man, Tenant to Gloster.
Physician.
Fool.
Captain employed by Edmund.
Gentleman, Emissary to Cordelia,
A Herald.
Servants to Cornwall.

GONERIL,
REGAN,
CORDELIA, } Daughters to Lear.

Knights of LEAR's train, Officers, Messengers, Soldiers, and Attendants.

SCENE — BRITAIN.

KING LEAR.[1]

ACT I.

SCENE I.—*A Room of State in* King LEAR's *Palace.*

Enter KENT, GLOSTER, *and* EDMUND.

Kent. I thought the king had more affected the Duke of Albany[2] than Cornwall.

Glo. It did always seem so to us: but now, in the division of the kingdom, it appears not which of the dukes he values most; for equalities are so weighed, that curiosity[3] in neither can make choice of either's moiety.[4]

Kent. Is not this your son, my lord?

Glo. His breeding, sir, hath been at my charge: I have so often blushed to acknowledge him, that now I am brazed to 't.

Kent. I cannot conceive you.

Glo. Sir, this young fellow's mother had a son for her cradle ere she had a husband for her bed. Do you smell a fault?

Kent. I cannot wish the fault undone, the issue of it being so proper.[5]

Glo. But I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account: though this knave came somewhat saucily into the world before he was sent for, yet was his mother fair; there was good sport at his making, and the son must be acknowledged.—Do you know this noble gentleman, Edmund?

Edm. No, my lord.

Glo. My lord of Kent: remember him hereafter as my honourable friend.

Edm. My services to your lordship.

Kent. I must love you, and sue to know you better.

Edm. Sir, I shall study deserving.

Glo. He hath been out nine years, and away he shall again.—The king is coming.

[*Sennet within.*

1. The earliest known printed copies of this sublime drama are three Quarto editions, published in 1608; but they vary, in many particulars, from the text of the play as it appears in the Folio 1623. These variations have all the effect of curtailments made for stage representation; as they consist chiefly of passages which it is not likely that the writer of the tragedy would have cancelled from any other consideration. As manager, he may have sanctioned their omission; as author, certainly not; for they possess beauty of diction, development of character, and dramatic fitness. Therefore, it is matter of immense gratulation that these Quarto copies exist, where the original passages are preserved, as well as the Folio copy; which, together, afford means of giving the text as nearly as possible in accordance with what Shakespeare first penned. Under the date November 26th, 1607, the "Stationers' Registers" contain this memorandum—"Na. Butter and Jo. Busby] Entered for their copie under t' hands of Sir George Bucke, Kt., and the Wardens, a booke called Mr. Willm. Shakespeare, his Hystorie of Kinge Lear, as it was played before the King's Majestie at Whitehall, upon St. Stephen's night at Christmas last, by his Majesties Servants playing usually at the Globe on the Bank-side:" thus proving that it was acted at court on the 26th of December, 1606. The three Quarto editions, published in the course of the very next year, show how immediately this grand drama became popular. The period of its composition has been pointed out as in all probability subsequent to 1603; because Harnet's "Discovery of Popish Impostures" appeared at that date; and the names of the fiends mentioned by Edgar are evidently derived from that work. Hints for the materials of his plot Shakespeare very likely obtained from Geoffrey of Monmouth, Holinshed, "The Mirror of Magistrates," Spenser's "Faerie Queene," book ii., canto 10; Sidney's "Arcadia," book ii., chap. x.; and perhaps from an old anonymous play on the subject, entitled "The True Chronicle History of King Leir, and his Three Daughters, Gonorill, Ragan, and Cordella;" perhaps also from the "Gesta Romanorum," the "Romance of Perceforest," and an old ballad called "King Leir and his Three Daughters," of which there is a version in Percy's "Reliques." However this may be, certain it is that the story was popularly known in our poet's time; and he treated it in his own super-potential style, producing, perhaps, the loftiest portrayal of tragic passion ever delineated by human hand.

2. *Albany*, or 'Albania,' was the ancient name for Scotland.

3. *Curiosity.* Here used to express 'extremest precision of scrutiny.' See Note 69, Act iv., "Timon of Athens."

4. *Moiety.* 'Portion,' 'share.' See Note 16, Act iii., "First Part Henry IV."

5. *Proper.* 'Comely,' 'handsome.' See Note 1, Act iv., "Two Gentlemen of Verona."

Enter LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, *and* Attendants.

Lear. Attend the lords of France and Burgundy, Gloster.

Glo. I shall, my liege.

[*Exeunt* GLOSTER *and* EDMUND.

Lear. Meantime we shall express our darker purpose.[6]—
Give me the map there.—Know that we have divided
In three our kingdom: and 'tis our fast intent[7]
To shake all cares and business from our age;
Conferring them on younger strengths, while we
Unburden'd crawl toward death.—Our son of Cornwall,
And you, our no less loving son of Albany,
We have this hour a constant[8] will to publish
Our daughters' several dowers, that future strife
May be prevented now. The princes, France and Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answer'd.—Tell me, my daughters,
(Since now we will divest us, both of rule,
Interest of territory, cares of state,)[9]
Which of you shall we say doth love us most?
That we our largest bounty may extend
Where nature doth with merit challenge.—Goneril,
Our eldest-born, speak first.

Gon. Sir, I love you more than words can wield the matter;
Dearer than eye-sight, space, and liberty;
Beyond what can be valu'd, rich or rare;
No less than life, with grace, health, beauty, honour;
As much as child e'er lov'd, or father found;
A love that makes breath poor, and speech unable;
Beyond all manner of so much I love you.[10]

Cor. [*Aside.*] What shall Cordelia do? Love, and be silent.

Lear. Of all these bounds, even from this line to this,
With shadowy forests and with champains[11] rich'd,
With plenteous rivers and wide-skirted meads,
We make thee lady: to thine and Albany's issue
Be this perpetual.—What says our second daughter,
Our dearest Regan, wife to Cornwall? Speak.

Reg. I am made of that self metal[12] as my sister,
And prize me at her worth.[13] In my true heart
I find she names my very deed of love;
Only she comes too short,—that I profess[14]
Myself an enemy to all other joys,
Which the most precious square[15] of sense possesses;
And find I am alone felicitate
In your dear highness' love.

Cor. [*Aside.*] Then poor Cordelia!
And yet not so; since, I am sure, my love's
More richer[16] than my tongue.

Lear. To thee and thine, hereditary ever,
Remain this ample third of our fair kingdom;
No less in space, validity,[17] and pleasure,
Than that conferr'd on Goneril.—Now, our joy,
Although our last, not least; to whose young love
The vines of France and milk of Burgundy
Strive to be interess'd;[18] what can you say to draw

6. *We shall express our darker purpose.* 'We shall now disclose our hitherto unexplained intention.' Lear has already declared that he shall make "division of the kingdom," as we find from Gloster's first speech; but he here lets it be understood that the equal shares, in which he has been supposed to have divided it, are subject to an ulterior decision on his own part, and that he will make this decision greatly depend upon the amount of love felt for him by each of his three daughters, who are to receive their respective shares in relative proportion to their professed affection. So irrational a scheme serves well to show, at the very outset of the play, how unsound is the old king's judgment, and how already touched with a diseased perversion is his understanding; a mental condition that has resulted from a long course of irresponsible power and uncurbed self-will, and which is but the commencement of that insanity which ultimately breaks out into complete madness.

7. *Fast intent.* 'Firm intention.'

8. *Constant.* Here used in the sense of 'steadfast,' 'determined,' 'resolute.' See Note 91, Act ii., "Julius Cæsar."

9. *We will divest us, both of rule, interest of territory, cares of state.* Here, as elsewhere, Shakespeare uses "both" in reference to more than two specified objects. See Note 69, Act iv., "Winter's Tale."

10. *Beyond all manner of so much I love you.* 'Beyond all power of saying how much I love you,' 'beyond all means of stating that so much I love you.' Here "so much" is used idiomatically, to signify an indefinite amount or quantity. Compare the mode in which it is employed in the passages referred to in Note 32, Act ii., "Timon of Athens," and Note 36, Act v., "Julius Cæsar."

11. *Champains.* 'Open stretches of country;' 'extensive tracts of land.' See Note 112, Act ii., "Twelfth Night." "Rich'd" is an abbreviated form of 'enriched.'

12. *I am made of that self metal.* "Self" is here used to express 'self-same.'

13. *And prize me at her worth.* 'And I reckon myself equal to her in amount of affection.'

14. *She comes too short,—that I profess.* Here "that" is elliptically used for 'in that,' or 'inasmuch as.' Shakespeare often uses "that" with considerable force of ellipsis. See, among others, Note 121, Act i., "All's Well;" Note 13, Act i., "Henry VIII.;" and Note 6, Act i, "Macbeth."

15. *Square.* Here employed to express that which comprises; 'complement,' 'compass.'

16. *More richer.* This is the Quarto reading; while the Folio gives 'more ponderous.' The word "richer" forms the antithesis to "poor," in the penultimate line; and Shakespeare has frequently antithetical style, as well as occasionally a double comparative.

17. *Validity.* 'Value.' See Note 5, Act i., "Twelfth Night."

18. *Interess'd.* This word was used in Shakespeare's time; being derived from the French, *interessé*, while 'interested' is derived from the Latin, *interest*.



Lear. Meantime we shall express our darker purpose.—
Give me the map there.—Know that we have divided
In three our kingdom. *Act I. Scene I.*

A third more opulent than your sisters?[19] Speak.

Cor. Nothing, my lord.

Lear. Nothing!

Cor. Nothing.

Lear. Nothing will come of nothing: speak again.

Cor. Unhappy that I am, I cannot heave
My heart into my mouth: I love your majesty
According to my bond; nor more nor less.

Lear. How, how, Cordelia! mend your speech a little,
Lest you may mar your fortunes.

Cor. Good my lord,
You have begot me, bred me, lov'd me: I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,

19. *What can you say to draw a third more opulent than your sisters?* 'Have drawn' is elliptically understood after "sisters." The appeal here made by Lear again affords token of his already unsound mind: he puts forth the very last inducement that would be likely to move so disinterested a nature as Cordelia's into a declaration of attachment, and he talks of giving her "a *third* more opulent," when he has already given an "ample *third*" to his second daughter that equals the first *third* given to Goneril. This confusion of division in allotment—giving two large thirds, and then thinking that he has in reserve a third still larger to bestow—is quite the reasoning of one whose understanding is impaired by age and habitually despotic wilfulness. Shakespeare has wonderfully prepared the ground for Lear's subsequent derangement of intellect, from the very first opening of the play. His ill-conceived device, his senseless rage at Cordelia's refusal to profess affection, his headstrong fury against Kent for his timely remonstrance, are all the precise indications of a weakened brain, that becomes a thoroughly disordered one by misery and resentment.

That lord whose hand must take my plight shall carry
Half my love with him, half my care, and duty:
Sure, I shall never marry like my sisters,
To love my father all.

Lear. But goes thy heart with this?

Cor. Ay, good my lord.

Lear. So young, and so untender?

Cor. So young, my lord, and true.

Lear. Let it be so,—thy truth, then, be thy dower:
For, by the sacred radiance of the sun,
The mysteries [20] of Hecate, and the night;
By all the operation of the orbs
From whom we do exist, and cease to be;
Here I disclaim all my paternal care,
Propinquity and property of blood,
And, as a stranger to my heart and me,
Hold thee, from this,[21] for ever. The barbarous Scythian,[22]
Or he that makes his generation [23] messes
To gorge his appetite, shall to my bosom
Be as well neighbour'd, pitied, and reliev'd,
As thou my sometime daughter.

Kent. Good my liege,—

Lear. Peace, Kent!
Come not between the dragon and his wrath.—
I lov'd her most, and thought to set my rest
On her kind nursery. Hence, and avoid my sight![24]
So be my grave my peace, as here I give
Her father's heart from her!—Call France;—who stirs?
Call Burgundy.—Cornwall and Albany,
With my two daughters' dowers digest the third:
Let pride, which she calls plainness, marry her.
I do invest you jointly with my power,
Pre-eminence, and all the large effects
That troop with majesty.—Ourself, by monthly course,
With reservation of a hundred knights,
By you to be sustain'd, shall our abode
Make with you by due turns. Only we still retain
The name, and all the additions to a king;[25]
The sway,
Revénue, execution of the rest,[26]
Belovèd sons, be yours: which to confirm,
This coronet[27] part between you.

[*Giving the crown.*

Kent. Royal Lear,
Whom I have ever honour'd as my king,
Lov'd as my father, as my master follow'd,
As my great patron thought on in my prayers,—

Lear. The bow is bent and drawn, make from the shaft.

Kent. Let it fall rather, though the fork invade
The region of my heart: be Kent unmannerly,
When Lear is mad.[28] What wouldst thou do, old man?
Think'st thou that duty shall have dread to speak,
When power to flattery bows? To plainness honour's bound,
When majesty stoops to folly. Reverse thy doom;[29]
And, in thy best consideration, check
This hideous rashness: answer my life my judgment,[30]
Thy youngest daughter does not love thee least;
Nor are those empty-hearted whose low sound
Reverbs[31] no hollowness.

Lear. Kent, on thy life, no more.

Kent. My life I never held but as a pawn
To wage against[32] thine enemies; nor fear to lose it,
Thy safety being the motive.

Lear. Out of my sight!

Kent. See better, Lear; and let me still remain
The true blank[33] of thine eye.

Lear. Now, by Apollo,—

Kent. Now, by Apollo, king,
Thou swear'st thy gods in vain.

20. *Mysteries.* The first Folio prints 'miseries,' the Quartos print 'mistresse' here. Corrected in the second Folio.

21. *From this.* 'From this time,' 'from henceforth.'

22. *Scythian.* Some writers have represented that the Scythians fed upon human flesh.

23. *His generation.* Here used to express 'those whom he has generated;' his children.

24. *Hence, and avoid my sight!* This, by some, is believed to be parenthetically addressed to Cordelia; by others, to Kent. It is to be observed that he has already bidden Kent stand aside, while, on the contrary, he inmediately sends for France and Burgundy, that he may offer Cordelia to either of their acceptance; and as for the argument that Kent did not deserve such treatment from the king—having as yet said no more than "Good my liege"—Lear's ire at any one who offers to "come between the dragon and his wrath" is sufficiently impetuous to account for his hurling these words at his faithful counsellor, with quite as much (or as little) reason as at his reticent daughter.

25. *All the additions to a king.* 'All the titles belonging to a king.' See Note 109, Act i., "Hamlet."

26. *Execution of the rest.* An elliptical expression; implying 'execution of those offices which belong to a king, and which remain for him to perform.'

27. *Coronet.* Sometimes, as here, used for 'crown.' See Note 49, Act v., "First Part Henry VI."

28. *When Lear is mad.* This affords obvious corroboration of our view respecting the author's intention; it serves to manifest how insane the king's conduct is thought by his faithful friend.

29. *Reverse thy doom.* This is the reading of the Quartos; while the Folio gives 'reserue thy state.'

30. *Answer my life my judgment.* 'Let my life be answerable for my judgment;' 'I will stake my life on the correctness of my conviction.'

31. *Reverbs.* A poetically abbreviated form of 'reverberates.'

32. *As a pawn to wage against.* 'As a pledge to stake against.' See Note 81, Act v., "Hamlet."

33. *Blank.* This was the term for the white mark at which shooters aimed. See Note 7, Act iv., "Hamlet." Kent figuratively says, 'Let me still serve as the point which guides your sight, and aids you to direct your surmises correctly.'

Lear. [*Grasping his sword.*] Oh, vassal! miscreant!

Alb., Corn. Dear sir, forbear.

Kent. Do;
Kill thy physician, and the fee bestow
Upon the foul disease. Revoke thy gift;
Or, whilst I can vent clamour from my throat,
I'll tell thee thou dost evil.

Lear. Hear me, recreant!
On thine allegiance, hear me!—
Since thou hast sought to make us break our vow
(Which we durst never yet), and with strain'd pride
To come betwixt our sentence and our power
(Which nor our nature nor our place can bear),
Our potency made good, take thy reward.
Five days we do allot thee, for provision
To shield thee from diseases[34] of the world;
And, on the sixth, to turn thy hated back
Upon our kingdom: if, on the tenth day following
Thy banish'd trunk be found in our dominions,
The moment is thy death. Away! by Jupiter,
This shall not be revok'd.

Kent. Fare thee well, king: since thus thou wilt appear,
Freedom lives hence, and banishment is here.—
[*To* CORDELIA.] The gods to their dear shelter take thee, maid,
That justly think'st, and hast most rightly said!—
[*To* GON. *and* REG.] And your large speeches may your deeds approve,[35]
That good effects may spring from words of love.—
Thus Kent, oh, princes, bids you all adieu;
He'll shape his old course in a country new. [*Exit.*

Flourish. *Re-enter* GLOSTER, *with* FRANCE, BURGUNDY, *and* Attendants.

Glo. Here's France and Burgundy, my noble lord.

Lear. My lord of Burgundy,
We first address toward you, who with this king
Hath rivall'd for our daughter: what, in the least,
Will you require in present dower with her,
Or cease your quest[36] of love?

Bur. Most royal majesty,
I crave no more than hath your highness offer'd,
Nor will you tender less.

Lear. Right noble Burgundy,
When she was dear to us, we did hold her so;[37]
But now her price is fall'n. Sir, there she stands:
If aught within that little seeming substance,[38]
Or all of it, with our displeasure piec'd,
And nothing more, may fitly like your grace,[39]
She's there, and she is yours.

Bur. I know no answer.

Lear. Will you, with those infirmities she owes,[40]
Unfriended, new-adopted to our hate,
Dower'd with our curse, and stranger'd with our oath,
Take her, or leave her?

Bur. Pardon me, royal sir;
Election makes not up on such conditions.[41]

Lear. Then leave her, sir; for, by the power that made me,
I tell you all her wealth.—[*To* FRANCE.] For you, great king,
I would not from your love make such a stray,
To match you where I hate; therefore beseech you
To avert your liking a more worthier way
Than on a wretch whom nature is asham'd
Almost t' acknowledge hers.

France. This is most strange,
That she, who even but now was your best object,
The argument of your praise, balm of your age,
The best, the dearest, should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favour. Sure, her offence
Must be of such unnatural degree,
That monsters it,[42] or your fore-vouch'd affection
Fall into taint:[43] which to believe of her,
Must be a faith that reason, without miracle,
Could never plant in me.

Cor. I yet beseech your majesty

34. *Diseases.* Here used in the sense of 'hardships,' 'discomforts,' 'uneasinesses,' 'inconveniences.' This is the Quarto word, while the Folio gives 'disasters;' and we think that, in all probability, "diseases" was the author's expression, inasmuch as a "provision" made in "five days" might suffice to avert the difficulties of the world, though scarcely its calamities.

35. *And your large speeches may your deeds approve.* 'And may your acts substantiate your ample protestations.'

36. *Quest.* 'Seeking,' 'pursuit,' 'suit,' 'solicitation.'

37. *We did hold her so.* 'We did esteem her worthy of that dower which you say we offered to give as hers.' "Dear" is used in this sentence with a slightly punning effect, as in the senses of 'affectionately valued,' and 'of high value;' while "so" has here elliptical force.

38. *That little seeming substance.* There has been some difference among the commentators as to what this phrase means; to us it appears to signify a slighting expression on the part of Lear, as if he had said, 'that small scrap of womanhood,' 'that mere morsel of humanity.' He is speaking of Cordelia as solely and simply herself, without any of her former advantages as daughter to a king.

39. *May fitly like your grace.* In modern phraseology, 'may suit your grace.'

40. *Owes.* 'Owns,' 'possesses.'

41. *Election makes not up on such conditions.* The expression, "makes not up," here is idiomatic and elliptical; conveying the effect of 'makes not up its mind,' 'cannot come to a decision.'

42. *That monsters it.* An idiomatic form of phrase, implying 'as to be monstrous,' 'as to assume the proportions of a monster.' Shakespeare occasionally uses "that" for 'as' in phrases where the word "such" occurs. See passage referred to in Note 59, Act iii., "Coriolanus."

43. *Fall into taint.* 'Come within imputation of blame;' 'become subject to accusation as having been misplaced.' Shakespeare has "taints and blames" in the course of the speech referred to in Note 67, Act iv., "Macbeth;" and he there, as here, uses the word as an abbreviation of 'attaint.'

(If for I want that glib and oily art,[44]
To speak and purpose not; since what I well intend,
I'll do't before I speak), that you make known
It is no vicious blot, murder, or foulness,[45]
No unchaste action, or dishonour'd step,
That hath depriv'd me of your grace and favour;
But even for want of that for which I am richer,—
A still-soliciting eye, and such a tongue
That I am glad I have not, though not to have it
Hath lost me in your liking.

Lear. Better thou
Hadst not been born than not to have pleas'd me better.

France. Is it but this,—a tardiness in nature
Which often leaves the history unspoke
That it intends to do?—My lord of Burgundy,
What say you to the lady? Love is not love,
When it is mingled with respects,[46] that stand
Aloof from the entire[47] point. Will you have her?
She is herself a dowry.

Bur. Royal Lear,
Give but that portion which yourself propos'd,
And here I take Cordelia by the hand,
Duchess of Burgundy.

Lear. Nothing: I have sworn; I am firm.

Bur. I am sorry, then, you have so lost a father
That you must lose a husband.

Cor. Peace be with Burgundy!
Since that respects of fortune are his love,
I shall not be his wife.

France. Fairest Cordelia, that art most rich, being poor;
Most choice, forsaken; and most lov'd, despis'd!
Thee and thy virtues here I seize upon:
Be it lawful I take up what 's cast away.
Gods, gods! 'tis strange that from their cold'st neglect
My love should kindle to inflam'd respect.—
Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France:
Not all the dukes of waterish Burgundy
Can buy this unpriz'd precious maid of me.—
Bid them farewell, Cordelia, though unkind:[48]
Thou losest here, a better where to find.[49]

Lear. Thou hast her, France: let her be thine; for we
Have no such daughter, nor shall ever see
That face of hers again:—Therefore be gone
Without our grace, our love, our benison.[50]—
Come, noble Burgundy.

[*Flourish.* *Exeunt* LEAR, BURGUNDY, CORNWALL, ALBANY, GLOSTER, *and* Attendants.

France. Bid farewell to your sisters.

Cor. Ye jewels of our father,[51] with wash'd eyes
Cordelia leaves you: I know you what you are;
And, like a sister, am most loth to call
Your faults as they are nam'd. Love well our father:
To your professèd[52] bosoms I commit him:
But yet, alas! stood I within his grace,
I would prefer[53] him to a better place.
So, farewell to you both.

Reg. Prescribe not us our duty.

Gon. Let your study
Be to content your lord, who hath receiv'd you
At fortune's alms. You have obedience scanted,
And well are worth the want that you have wanted.[54]

Cor. Time shall unfold what plighted[55] cunning hides:

44. *If for I want that glib and oily art.* "For" is here used in the sense of 'because;' and "want" in that of 'am without,' or 'have not.'

45. *No vicious blot, murder, or foulness.* Objection has been made to the word "murder" here, and substitutions have been proposed; but, considering that her father has spoken of her as "a wretch whom nature is asham'd almost to acknowledge hers," and that the King of France has suggested that "her offence must be of such unnatural degree" as to imply that it is absolutely monstrous, Cordelia's allusion to even the dark crime of "murder," as among those which she may be suspected of having committed, does not seem at all overstrained. The era of the world in which the story took place upon which this play is founded should be remembered; an era when the poisoning of one sister by the other, and the putting out the eyes of a man suspected to be a traitor, were occurrences that seem but a part of the savage procedure common to persons in power at that period.

46. *Respects.* This is the word in the Quarto copies; while the Folio gives 'regards.' "Respects" is here, and elsewhere, used to express 'scrupulous considerations.' 'over-prudential or over-cautious considerations.' See Note 98, Act iii., "Richard III."

47. *Entire.* 'Integral;' that which comprises in itself its constituent and essential parts.

48. *Unkind.* Here includes the combined senses of 'unnatural' and 'unaffectionate.' See Note 46, Act i., "Hamlet."

49. *Thou losest here, a better where to find.* "Here" and "where" are in this passage used substantively; and the sentence implies, 'Thou losest thine own place here, to find a better place of thine own elsewhere.' In the speech previous to the one referred to in Note 21, Act i., "Romeo and Juliet," "he's some other where" means 'he's in some other place.'

50. *Benison.* 'Blessing.' See Note 63, Act ii., "Macbeth."

51. *Ye jewels of our father.* In the Folio there is the same misprint of 'The' for "Ye" here as in the passage pointed out in Note 73, Act i., "Coriolanus." Rowe made the present correction. The old mode of occasionally writing 'ye' for 'the' probably led the printer, in both instances, into the mistake of believing that 'the' was intended by the author.

52. *Professèd.* Here used for 'professing,' or 'full of professions.' See Note 7, Act iv., "Macbeth."

53. *Prefer.* 'Recommend,' 'promote.' See Note 41, Act v., "Julius Cæsar."

54. *Well are worth the want that you have wanted.* 'Well deserve to be without that which you are without;' 'well deserve to need that dower of which you have been deprived.' See Note 44 of this Act.

55. *Plighted.* 'Complicated,' 'involved,' 'intricate' From the Latin *plicatus*, knitted, plaited or folded together; interweaved.



Cordelia. Who cover faults, at last shame them derides.
Well may you prosper!
France. Come, my fair Cordelia.

Act I. Scene I.

Who cover faults, at last shame them derides.[56]
Well may you prosper!

France. Come, my fair Cordelia.

[*Exeunt* FRANCE *and* CORDELIA.

Gon. Sister, it is not little I have to say of what most nearly appertains to us both. I think our father will hence to-night.

Reg. That's most certain, and with you; next month with us.

Gon. You see how full of changes his age is; the observation we have made of it hath not been little:[57] he always loved our sister most; and with what poor judgment he hath now cast her off appears too grossly.

Reg. 'Tis the infirmity of his age: yet he hath ever but slenderly known himself.

Gon. The best and soundest of his time hath been but rash; then must we look to receive from his age, not alone the imperfections of long-engrafted condition,[58] but therewithal the unruly waywardness that infirm and choleric years bring with them.

Reg. Such unconstant starts are we like to have from him as this of Kent's banishment.

Gon. There is farther compliment of leave-taking between France and him. Pray you, let us hit together;[59] if our father carry authority with such dispositions as he bears, this last surrender of his will but offend us.

Reg. We shall farther think of it.

Gon. We must do something, and i' the heat.[60]

[*Exeunt.*

SCENE II.—*A Hall in the* Earl of GLOSTER'S *Castle.*

Enter EDMUND, *with a letter.*

Edm. Thou, nature, art my goddess; to thy law
My services are bound. Wherefore should I
Stand in the plague of custom,[61] and permit
The curiosity[62] of nations to deprive[63] me,
For that I am some twelve or fourteen moon-shines
Lag of a brother? Why bastard? wherefore base?
When my dimensions are as well compact,
My mind as generous, and my shape as true,
As honest madam's issue? Why brand they us
With base? with baseness? bastardy? base, base?
Legitimate Edgar, I must have your land:
Our father's love is to the bastard Edmund
As to the legitimate: fine word,—legitimate!
Well, my legitimate, if this letter speed,
And my invention thrive, Edmund the base
Shall top the legitimate.[64] I grow; I prosper:—
Now, gods, stand up for bastards!

Enter GLOSTER.

Glo. Kent banish'd thus! and France in choler parted!
And the king gone to-night! subscrib'd[65] his power!
Confin'd to exhibition![66] All this done
Upon the gad![67]—Edmund, how now! what news?

Edm. So please your lordship, none.

[*Putting up the letter.*

56. *Who cover faults, at last shame them derides.* This, with the exception of a misprinted 's' after "cover," is the reading of the Quartos; while the Folio gives 'who couers faults, at last with shame derides.' "Who" is here used for 'persons who,' or 'those who.' See Note 53, Act i., "All's Well," and Note 38, Act v., "Winter's Tale."

57. *The observation we have made of it hath not been little.* The Folio omits the word "not" in this sentence, while the Quartos give it; and we think that the similarly-constructed phrase in Goneril's previous speech ("It is *not little* I have to say," &c.) tends to confirm the probability that the Quarto reading here is the correct one. What she goes on to say, also, shows that she has much observed her father; and aids in proving that the text, as here given, is right. This short scene between the two women, by the way, commenting with undaughterly hardness upon the tokens of failing judgment and uncertain temper in the old king, is full of testimony that he has been for some time in that state of unchecked wilfulness and arbitrariness which is the next stage to mental unsoundness, and which prepares the way for total derangement when thwarting and cruelty come upon him.

58. *Long-engrafted condition.* 'A temper rendered imperious by long habit.'

59. *Let us hit together.* "Hit" is the Quarto word; while the Folio prints 'sit.' "Let us hit together" is an idiomatic phrase, signifying 'let us agree together;' but it also includes the sense of 'let us strike at the same time,' 'let us act in concert,' as is shown by what Goneril says in her next speech.

60. *We must do something, and i' the heat.* Equivalent to the proverbial phrase, 'We must strike while the iron is hot.' See Note 125, Act ii., "Second Part Henry IV."

61. *Stand in the plague of custom.* The word "plague" in this passage has been suspected of error by some of the commentators; but we think that the sentence may refer to the social banishment awarded to those who were smitten by the malady of the plague; and that Edmund means figuratively to say, 'Wherefore should I remain an outcast from society, by the stern decree of custom, because I am a younger and an illegitimate son?' 'Why should I remain, like a plague-smitten creature, set apart by custom?' &c. The idiom, "Stand in the plague of," seems to us to have analogy with the old legal expression, "Stand within his danger," explained in Note 18, Act iv., "Merchant of Venice," and with the phrase, "My life stands in the level of your dreams," explained in Note 17, Act iii., "Winter's Tale."

62. *Curiosity.* 'Scrupulousness,' 'strictness,' 'punctiliousness.' See Note 69, Act iv., "Timon of Athens," and Note 3, Act i., of the present play.

63. *Deprive.* Besides that Shakespeare uses this word with elliptical force (see Note 118, Act i., "Hamlet"), it was employed, in his time, to express 'disinherit.'

64. *Shall top the legitimate.* Instead of "top the" (Capell's correction), the Quartos give 'tooth,' and the Folio 'to'th'.' The word "base," in the previous line, lends every appearance of probability to "top" being the right word here.

65. *Subscrib'd.* 'Yielded,' 'surrendered,' 'given up.' See Note 50, Act iv., "Troilus and Cressida."

66. *Exhibition.* An ancient term for 'an allowance,' 'a stipend.' See Note 32, Act i., "Two Gentlemen of Verona."

67. *Upon the gad.* Equivalent to 'upon the spur of the moment.' A "gad" or 'goad' was a sharp-pointed piece of steel, used as a spur to urge cattle forward; whence the expression 'goaded.'

Glo. Why so earnestly seek you to put up that letter?

Edm. I know no news, my lord.

Glo. What paper were you reading?

Edm. Nothing, my lord.

Glo. No! What needed, then, that terrible despatch of it into your pocket? the quality of nothing hath not such need to hide itself. Let's see: come, if it be nothing, I shall not need spectacles.

Edm. I beseech you, sir, pardon me: it is a letter from my brother, that I have not all o'er-read; and for so much as I have perused, I find it not fit for your o'er-looking.

Glo. Give me the letter, sir.

Edm. I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

Glo. Let's see, let's see.

Edm. I hope, for my brother's justification, he wrote this but as an essay or taste[68] of my virtue.

Glo. [*Reads.*] This policy and reverence of age makes the world bitter to the best of our times; keeps our fortunes from us till our oldness cannot relish them. I begin to find an idle and fond[69] bondage in the oppression of aged tyranny; who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I waked him, you should enjoy half his revenue for ever, and live the beloved of your brother, EDGAR.

H'm—conspiracy!—"Sleep till I waked him,—you should enjoy half his revenue,"—My son Edgar! Had he a hand to write this? a heart and brain to breed it in?—When came this to you? who brought it?

Edm. It was not brought me, my lord,—there's the cunning of it; I found it thrown in at the casement of my closet.

Glo. You know the character to be your brother's?

Edm. If the matter were good, my lord, I durst swear it were his; but, in respect of that, I would fain think it were not.

Glo. It is his.

Edm. It is his hand, my lord; but I hope his heart is not in the contents.

Glo. Hath he never heretofore sounded you in this business?

Edm. Never, my lord: but I have often heard him maintain it to be fit, that, sons at perfect age, and fathers declined, the father should be as ward to the son, and the son manage his revenue.

Glo. Oh, villain, villain!—His very opinion in the letter!—Abhorred villain! Unnatural, detested, brutish villain! worse than brutish!—Go, sirrah, seek him; I'll apprehend him:—abominable villain!—Where is he?

Edm. I do not well know, my lord. If it shall please you to suspend your indignation against my brother till you can derive from him better testimony of his intent, you shall run a certain course; where,[70] if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour, and shake in pieces the heart of his obedience. I dare pawn down my life for him, that he hath writ this to feel my affection to your honour,[71] and to no other pretence[72] of danger.

Glo. Think you so?

Edm. If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance have your satisfaction; and that without any farther delay than this very evening.

Glo. He cannot be such a monster—

Edm. Nor is not, sure.

Glo. To his father, that so tenderly and entirely loves him.—Heaven and earth!—Edmund, seek him out; wind me into him,[73] I pray you: frame the business after your own wisdom. I would unstate myself, to be in a due resolution.[74]

Edm. I will seek him, sir, presently; convey[75] the business as I shall find means, and acquaint you withal.

Glo. These late eclipses in the sun and moon portend no good to us: though the wisdom of nature can reason it thus and thus,[76] yet nature finds itself scourged by the sequent effects: love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked between son and father. This

68. *Taste.* 'Test.' See Note 78, Act iii., "Twelfth Night."

69. *Idle and fond.* 'Senseless and weak.' See Note 56, Act iii., "Hamlet." It is worthy of observation how harmoniously the dramatist has made the secondary plot of this great tragedy consist with its main subject—the filial treachery and rebellion to age in the person of Gloster, with filial barbarity to age in the person of Lear.

70. *Where.* Sometimes, as in the present passage, used for 'whereas.' See Notes 13 and 100, Act i., "Coriolanus."

71. *Your honour.* Here meaning 'your lordship.' See Note 30, Act ii., "Measure for Measure."

72. *Pretence.* 'Design,' 'purpose,' 'intention,'

73. *Wind me into him.* Here "me" is used in the idiomatic manner so frequently indicated by us.

74. *I would unstate myself, to be, &c.* 'I would give all I possess in state, rank, and fortune, to be duly resolved (or satisfied) of the truth.' Shakespeare frequently uses 'resolved' in the sense of 'satisfied,' 'fully informed;' witness, for instance, "We would be *resolv'd*, before we hear him, of some things," &c., "Henry V.," Act i., sc. 2; and, "To be *resolv'd* if Brutus so unkindly knocked or no," "Julius Cæsar," Act iii., sc. 2; see also Note 26, Act iv., "Richard III.," and Note 80, Act ii. of the present play.

75. *Convey.* Here used for 'conduct,' 'carry through,' 'manage.'

76. *Though the wisdom of nature, &c.* 'Though natural philosophy can explain the causes of these eclipses, yet human nature feels their consequences.' This was in accordance with the belief in Shakespeare's time; and he characteristically makes the credulous Gloster a medium for showing the faith in 'astrological influence as it existed in the general mind, while he makes the shrewd Edmund a medium for exposing its absurdity and depraving tendency.

villain of mine comes under the prediction; there's son against father: the king falls from bias of nature; there's father against child. We have seen the best of our time: machinations, hollowness, treachery, and all ruinous disorders, follow us disquietly to our graves.—Find out this villain, Edmund; it shall lose thee nothing; do it carefully. —And the noble and true-hearted Kent banished! his offence, honesty!—Strange! strange! [*Exit.*

Edm. This is the excellent foppery of the world, that, when we are sick in fortune (often the surfeit of our own behaviour), we make guilty of our disasters the sun, the moon, and the stars: as if we were villains by necessity; fools by heavenly compulsion; knaves, thieves, and treachers,[77] by spherical[78] predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on: an admirable evasion of man, to lay his disposition to the charge of a star! My nativity was under *ursa major*;[79] so that it follows, I am rough and lawless. —Tut, I should have been that I am, had the maidenliest star in the firmament twinkled on my bastardising. Edgar—

Enter EDGAR.

And pat he comes like the catastrophe of the old comedy:[80] my cue is villanous melancholy, with a sigh like Tom o' Bedlam.—Oh, these eclipses do portend these divisions! fa, sol, la, mi.[81]

Edg. How now, brother Edmund! what serious contemplation are you in?

Edm. I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

Edg. Do you busy yourself with that?[82]

Edm. I promise you, the effects he writes of succeed[83] unhappily; as of unnaturalness between the child and the parent; death, dearth, dissolutions of ancient amities; divisions in state, menaces and maledictions against king and nobles; needless diffidences, banishment of friends, dissipation of cohorts,[84] nuptial breaches, and I know not what.

Edg. How long have you been a sectary astronomical?

Edm. Come, come; when saw you my father last?

Edg. The night gone by.

Edm. Spake you with him?

Edg. Ay, two hours together.[85]

Edm. Parted you in good terms? Found you no displeasure in him by word or countenance?

Edg. None at all.

Edm. Bethink yourself wherein you may have offended him: and at my entreaty forbear his presence till some little time hath qualified the heat of his displeasure; which at this instant so rageth in him, that with the mischief of your person it would scarcely allay.

Edg. Some villain hath done me wrong.

Edm. That's my fear. I pray you, have a continent forbearance[86] till the speed of his rage goes slower; and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak. Pray you, go; there's my key. If you do stir abroad, go armed.

Edg. Armed, brother!

Edm. Brother, I advise you to the best; I am no honest man if there be any good meaning toward you: I have told you what I have seen and heard but faintly, nothing like the image and horror of it: pray you, away.

Edg. Shall I hear from you anon?

Edm. I do serve you in this business.

[*Exit* EDGAR.

77 *Treachers.* An old word for 'traitors;' those who are guilty of treachery, treacherous persons.

78. *Spherical.* This word, generally used to express 'sphere-like in shape,' 'round,' is here used by Shakespeare in the sense of 'pertaining to the spheres,' 'belonging to the heavenly bodies.'

79. *Ursa major.* 'The great bear;' the constellation so called. See Note 51, Act i., "Twelfth Night."

80. *Like the catastrophe of the old comedy.* In this passage the Folio omits the words "Edgar—and;" while the Quartos give them, but misprint 'out' for "pat." It has been supposed that here Shakespeare intended to ridicule the awkward conclusions of the old comedies, where the persons of the scene make their entry inartificially, and just when the author wants them on the stage: probably so; but we think that the passage also very likely includes allusion to the adage, "Talk of the devil and he instantly appears," said when any one approaches while he is being spoken of. There may have been some well-known morality or ancient dramatic show, where the devil who frequently figured in them (see Notes 39 and 40, Act iv., "Twelfth Night") came in thus patly at the catastrophe of the piece; and the wording of the phrase, "like *the* catastrophe of *the* old comedy," seems to us to countenance our idea.

81. *Fa, sol, la, mi.* Dr. Burney has the following note upon this passage:—"Shakespeare shows by the context that he was well acquainted with the property of these syllables in solmisation, which imply a series of sounds so unnatural, that ancient musicians prohibited their use. The monkish writers on music say, *Mi contra fa est diabolus*: the interval *fa mi*, including a *tritonus* or sharp fourth, consisting of three tones without the intervention of a semi-tone, expressed in the modern scale by the letters F G A B, would form a musical phrase extremely disagreeable to the ear. Edmund, speaking of eclipses as portents and prodigies, compares the dislocation of events, the *times being out of joint*, to the unnatural and offensive sounds, *fa sol, la, mi.*"

82. *Do you busy yourself with that?* By the contemptuous inquiry in this and the next speech, put into the mouth of the sensible and worthy Edgar, our poet has emphasised his own opinion upon the astrological creed previously satirised through Edmund's sneering soliloquy.

83. *Succeed.* 'Follow,' 'successively occur.' See Note 122, Act i., "All's Well."

84. *Cohorts.* 'Large troops of soldiers.' Johnson and others proposed to substitute 'courts' for "cohorts."

85. *Two hours together.* An idiom of indefinite time, somewhat similar to the one noticed in Note 51, Act iii., "Hamlet."

86. *Have a continent forbearance.* 'Keep a forbearing restraint upon yourself,' 'contain yourself within forbearing bounds.' See Note 29, Induction, "Taming of the Shrew."



Edmund. Pray you, go; there's my key. If you do stir abroad, go armed.
Edgar. Armed, brother! *Act I. Scene II.*

A credulous father! and a brother noble,
Whose nature is so far from doing harms,
That he suspects none; on whose foolish honesty
My practices[87] ride easy!—I see the business.—
Let me, if not by birth, have lands by wit:
All with me's meet that I can fashion fit. [*Exit.*

SCENE III.—*A Room in the* Duke of ALBANY'S *Palace.*

Enter GONERIL *and* OSWALD.

Gon. Did my father strike my gentleman for chiding of his fool?

Osw. Ay, madam.

Gon. By day and night[88] he wrongs me; every hour
He flashes into one gross crime or other,
That sets us all at odds: I'll not endure it:
His knights grow riotous, and himself upbraids us
On every trifle.—When he returns from hunting,
I will not speak with him; say I am sick:—
If you come slack of former services,
You shall do well; the fault of it I'll answer.
[*Horns heard.*

Osw. He's coming, madam; I hear him.

Gon. Put on what weary negligence you please,
You and your fellows; I'd have it come to question:

87. *Practices.* 'Devices,' 'stratagems.' See Note 57, Act ii., "Henry V."

88. *By day and night.* In this passage we take these words to be not an adjuration (see Note 78, Act i., "Henry VIII.," and Note 152, Act i., "Hamlet"), but an idiomatic expression of time, signifying 'daily and nightly,' 'constantly,' 'perpetually.' "Every hour," immediately afterwards in the same line, seems to confirm the correctness of our interpretation.

If he distaste it, let him to my sister,
Whose mind and mine, I know, in that are one,
Not to be over-rul'd. Idle[89] old man,
That still would manage those authorities
That he hath given away!—Now, by my life,
Old fools are babes again; and must be us'd
With checks as flatteries,[90]—when they are seen abus'd.
Remember what I have said.

Osw. Well, madam.

Gon. And let his knights have colder looks among you;
What grows of it, no matter; advise your fellows so:
I would breed from hence occasions, and I shall,
That I may speak:—I'll write straight to my sister,
To hold my course.—Prepare for dinner.

[*Exeunt.*

SCENE IV.—*A Hall in the* Duke of ALBANY'S *Palace.*

Enter KENT, *disguised.*

Kent. If but as well I other accents borrow,[91]
That can my speech diffuse,[92] my good intent
May carry through itself to that full issue
For which I raz'd[93] my likeness.—Now, banish'd Kent,
If thou canst serve where thou dost stand condemn'd,
So may it come, thy master, whom thou lov'st,
Shall find thee full of labours.

Horns heard. *Enter* LEAR, Knights, *and* Attendants.

Lear. Let me not stay a jot for dinner; go get it ready.

[*Exit an* Attendant.] How now! what art thou?

Kent. A man, sir.

Lear. What dost thou profess? What wouldst thou with us?

Kent. I do profess to be no less than I seem; to serve him truly that will put me in trust; to love him that is honest; to converse with[94] him that is wise, and says little; to fear judgment; to fight when I cannot choose;[95] and to eat no fish.[96]

Lear. What art thou?

Kent. A very honest-hearted fellow, and as poor as the king.

Lear. If thou be'st as poor for a subject as he is for a king, thou art poor enough. What wouldst thou?

Kent. Service.

Lear. Whom wouldst thou serve?

Kent. You.

Lear. Dost thou know me, fellow?

Kent. No, sir; but you have that in your countenance which I would fain call master.

Lear. What's that?

Kent. Authority.

Lear. What services canst thou do?

Kent. I can keep honest counsel, ride, run, mar a curious[97] tale in telling it, and deliver a plain message bluntly: that which ordinary men are fit for, I am qualified in; and the best of me is diligence.

Lear. How old art thou?

Kent. Not so young, sir, to love a woman for singing, nor so old to dote on her for anything: I have years on my back forty-eight.

Lear. Follow me; thou shalt serve me: if I like thee no worse after dinner, I will not part from thee yet.—Dinner, ho, dinner!—Where's my knave?[98] my fool?—Go you, and call my fool hither. [*Exit an* Attendant.

Enter OSWALD.

You, you, sirrah, where's my daughter?

---

89. *Idle.* 'Senseless,' 'silly.' See Note 69 of the present Act.

90. *With checks as flatteries.* "As" seems to be used here with the force of 'instead of,' 'in lieu of;' and we take the whole sentence to mean, "Old folk are like children; and must be treated with restraint rather than with indulgence, when the latter is seen to be misused." The passage is susceptible of another interpretation if "they" be supposed to refer to "old fools," and "abused" be accepted in the sense that Shakespeare sometimes gives it of 'deluded;' but we believe our explanation to be the correct one.

91. *If but as well I, &c.* Kent says this in reference to his disguise; implying, 'If I can but as well alter my tone and utterance as I have altered my dress and appearance,' &c.

92. *Diffuse.* 'Disorder;' 'render wild, irregular, uncouth, and rough.' See Note 25, Act iv., "Merry Wives," and Note 37, Act v., "Henry V."

93. *Raz'd.* 'Effaced,' 'obliterated.' See the speech where the passage occurs adverted to in Note 25, Act v., "Macbeth."

94. *Converse with.* Here used to express not merely 'talk with,' but 'have intercourse with,' 'hold communion with,' 'have commerce with.' Shakespeare elsewhere uses the word in this larger sense. See the passage referred to in Note 14, Act iv., "Richard III.," and also Note 5, Act ii., "Coriolanus."

95. *When I cannot choose.* An idiom in use formerly, equivalent to 'when I cannot help it,' 'when it is not to be avoided.' See Note 91, Act i., "First Part Henry IV."

96. *To eat no fish.* Warburton, in illustration of this passage, has pointed out that during Elizabeth's reign, when Papists were considered as enemies to the Government, there was a proverbial phrase of "He's an honest man, and *eats no fish*," signifying he is a friend to the Government and a Protestant; an assertion corroborated by various citations from plays of that period. But we think that here, Kent, in his just-assumed blunt fashion of speaking, means to infer that he is not very strict in the observance of abstinence and fast days.

97. *Curious.* Here used in the sense of 'elaborate,' 'complicated,' 'involved,' 'unsimple,' in contradistinction to "plain."

98. *Knave.* Meaning 'boy.' See Note 30, Act iii., "Love's Labour's Lost."

Osw. So please you,— [*Exit.*

Lear. What says the fellow there? Call the clotpoll[99] back. [*Exit a* Knight.]—Where's my fool, ho?—I think the world's asleep.—

Re-enter Knight.

How now! where's that mongrel?

Knight. He says, my lord, your daughter is not well.

Lear. Why came not the slave back to me when I called him?

Knight. Sir, he answered me in the roundest[100] manner, he would not.

Lear. He would not!

Knight. My lord, I know not what the matter is; but, to my judgment, your highness is not entertained with that ceremonious affection as you were wont; there's a great abatement of kindness appears, as well in the general dependants, as in the duke himself also, and your daughter.

Lear. Ha! sayest thou so?

Knight. I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent when I think your highness wronged.

Lear. Thou but rememberest me of mine own conception: I have perceived a most faint neglect of late; which I have rather blamed as mine own jealous curiosity[101] than as a very pretence[102] and purpose of unkindness: I will look farther into't.—But where's my fool? I have not seen him this two days.

Knight. Since my young lady's going into France, sir, the fool hath much pined away.[103]

Lear. No more of that; I have noted it well.—Go you, and tell my daughter I would speak with her. [*Exit an* Attendant.]—Go you, call hither my fool. [*Exit an* Attendant.

Re-enter OSWALD.

Oh, you sir, you, come you hither, sir: who am I, sir?

Osw. My lady's father.

Lear. My lady's father! my lord's knave:[104] you dog! you slave! you cur!

Osw. I am none of these, my lord; I beseech your pardon.

Lear. Do you bandy looks with me, you rascal? [*Striking him.*

Osw. I'll not be struck, my lord.

Kent. Nor tripped neither, you base foot-ball player. [*Tripping up his heels.*

Lear. I thank thee, fellow; thou servest me, and I'll love thee.

Kent. Come, sir, arise, away! I'll teach you differences: away, away! If you will measure your lubber's length again, tarry: but away! go to; have you wisdom? so. [*Pushes* OSWALD *out.*

Lear. Now, my friendly knave, I thank thee: there's earnest of thy service. [*Giving* KENT *money.*

Enter Fool.

Fool. Let me hire him too:—here's my coxcomb.[105] [*Offering* KENT *his cap.*

Lear. How now, my pretty knave! how dost thou?

Fool. Sirrah, you were best take my coxcomb.

Kent. Why, fool?[106]

Fool. Why, for taking one's part that 's out of favour: nay, an thou canst not smile as the wind sits, thou 'lt catch cold shortly:[107] there, take my coxcomb: why, this fellow has banished two of his daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb.—How now, nuncle![108] Would I had two coxcombs and two daughters!

99. *Clo'poll.* Spelt also 'clotpole' and 'clod-poll.' A 'thick-skull,' a 'blockhead;' a fellow with a head like a clod of earth.

100. *Roundest.* 'Bluffest,' 'bluntest.' See Note 47, Act ii., "Hamlet."

101. *Jealous curiosity.* 'Susceptible punctilio,' 'over-scrupulous care for deference.' See Note 62 of this Act.

102. *A very pretence.* 'An actual intention,' 'an absolute design.' See Note 5, Act iii., "Two Gentlemen of Verona."

103. *The fool hath much pined away.* By the exquisite touch contained in this little speech and in Lear's rejoinder, how finely has the dramatist concentrated large significance! It serves to excite a tender interest in the boy-fool even before he enters, and to mark him at once as a creation apart from all other of Shakespeare's fools; it serves to depict Cordelia's power of attaching and endearing those around her; and it serves to denote her old father's already awakened consciousness that he has done her grievous injustice.

104. *My lady's father! my lord's knave.* A retort of the kind we have several times pointed out as being a favourite with Shakespeare. See Note 108, Act ii., "First Part Henry IV."

105. *Here's my coxcomb.* The professional fool-jester's cap was ornamented by an appendage in scarlet cloth formed like a cock's comb (see Note 22, Act v., "Merry Wives"); and even sometimes by the cock's comb itself. In Minshew's "Dictionary" (1617) it is said: "Natural idiots and fools have, and still do accustom themselves to weare in their cappes cockes feathers, or a hat *with a cocke and heade of a cocke on the top*, and a bell thereon."

106. *Why, fool?* This is the reading of the Quartos, and assigned therein to Kent as his speech; while the Folio prints 'Why, my boy?' giving the prefix of '*Lear.*' It is evident that the fool, as he approaches, has witnessed Kent's "taking" Lear's "part" by tripping up Oswald's heels, and therefore does not answer the king's first speech of inquiry; but goes straight up to Kent, addresses him, receives his reply, and does not speak to Lear until the words, "How now, nuncle?"

107. *Catch cold shortly.* 'Be turned out of doors and exposed to the inclemency of the weather.' See Note 62, Act i., "Twelfth Night."

108. *Nuncle.* A familiar contraction of 'mine uncle.' 'Uncle,' or "nuncle," was the usual appellation of the professional fool for his employer and his superiors. Mr. Vaillant mentions that the lower people in Shropshire call the judge of assize 'my *nuncle* the judge;' and Mr. Hudson observes that "in the Southern states it is customary for a family, especially the younger members of it, to call an old and faithful servant *uncle* or *aunt*, from a mixed feeling of respect for his character, attachment to his person, dependence on his service, and authority over his actions." This, by the way, serves to explain to English readers the name given to the hero of Mrs. Beecher Stowe's popular book, "*Uncle* Tom's Cabin."

Lear. Why, my boy?

Fool. If I gave them all my living,[109] I'd keep my coxcombs myself. There's mine; beg another of thy daughters.

Lear. Take heed, sirrah,—the whip.[110]

Fool. Truth's a dog must to kennel; he must be whipped out, when Lady, the brach,[111] may stand by the fire and stink.

Lear. A pestilent gall to me!

Fool. [*To* KENT.] Sirrah, I'll teach thee a speech.

Lear. Do.

Fool. Mark it, nuncle:—

Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest,[112]
Ride more than thou goest,
Learn more than thou trowest,[113]
Set[114] less than thou throwest;
Leave thy drink and thy roar,
And keep in-a-door,
And thou shalt have more
Than two tens to a score.

Kent. This is nothing, fool.

Fool. Then 'tis like the breath of an unfee'd lawyer,—you gave me nothing for't.—Can you make no use of nothing, nuncle?

Lear. Why, no, boy; nothing can be made out of nothing.

Fool. [*To* KENT.] Pr'ythee, tell him, so much the rent of his land comes to: he will not believe a fool.

Lear. A bitter fool!

Fool. Dost thou know the difference, my boy, between a bitter fool and a sweet one?

Lear. No, lad; teach me.

Fool. That lord that counsell'd thee[115]
To give away thy land,
Come place him here by me,—
Do thou for him stand:
The sweet and bitter fool
Will presently appear;
The one in motley here,
The other found out there.

Lear. Dost thou call me fool, boy?

Fool. All thy other titles thou hast given away; that thou wast born with.

Kent. This is not altogether fool, my lord.

Fool. No, faith, lords and great men will not let me; if I had a monopoly out,[116] they would have part on't, and loads[117] too: they will not let me have all fool to myself; they'll be snatching.—Nuncle, give me an egg, and I'll give thee two crowns.

Lear. What two crowns shall they be?

Fool. Why, after I have cut the egg i' the middle, and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' the middle, and gavest away both parts, thou borest thine ass on thy back o'er the dirt: thou hadst little wit in thy bald crown, when thou gavest thy golden one away. If I speak like myself in this let him be whipped that first finds it so.

[*Singing.*]

Fools had ne'er less grace in a year;[118]
For wise men are grown foppish,
And know not how their wits to wear,
Their manners are so apish.

Lear. When were you wont to be so full of songs, sirrah?

Fool. I have used it, nuncle, ever since thou madest thy daughters thy mothers: for when thou gavest them the rod,

109. *Living.* 'Possessions,' 'property;' 'means of livelihood.' See Note 47, Act v., "Merchant of Venice."

110. *Take heed, sirrah,—the whip.* Lear reminds the lad of the punishment given to fools who exceed their privilege of uttering unwelcome truths in the form of jests. See Note 33, Act i., "As You Like It."

111. *Lady, the brach.* The Folio prints 'the Lady Brach;' and the Quartos 'Lady oth'e brach.' We adopt Malone's correction; because it tallies with Hotspur's expression, referred to in Note 43, Act iii., "First Part Henry IV."

112. *Owest.* 'Ownest.' See Note 71, Act ii., "Midsummer Night's Dream."

113. *Trowest.* 'Believest.' See Note 9, Act v., "Third Part Henry VI."

114. *Set.* 'Stake.' The word is used for 'staked' in Act v., sc. 4, "Richard III.," where the king says, "I have *set* my life upon a cast;" and for 'stake' in Act iii., sc. 2, "Macbeth," where one of the murderers says, "I would *set* my life on any chance."

115. *That lord that counsell'd thee.* This speech, and all that follows as far as to "Nuncle, give me an egg," &c., is omitted in the Folio.

116. *If I had a monopoly out.* "Out" is here used in the sense of 'extant,' 'issued on my account,' 'given out for my benefit.' The passage is a satire upon the unjust monopolies that were granted in Shakespeare's time, and upon the high personages who shamelessly shared in the profit made by the monopolist, on the plea that they had aided in procuring him his grant from the sovereign; therefore it has been plausibly supposed that the reason why the passage was omitted in the Folio was because the point and truth of the satire were likely to render it obnoxious to those against whom it was levelled.

117. *Loads.* This word is printed in the Quarto copies (the Folio omits the passage altogether) 'lodes;' while Capell and most modern editors change the word to 'ladies.' "Loads," however, is a familiar form of expressing 'a large quantity,' 'a great amount;' and may be the word here intended by the author.

118. *Fools had ne'er less grace in a year.* 'Fools were never in less favour than at present.' The expression "in a year" seems to be one of those idioms of indefinite time, specimens of which we have heretofore pointed out (see Note 24, Act i., "Troilus and Cressida," and Note 25, Act v., "Hamlet"), and appears to have been used to imply 'now-a-days,' 'at present;' for in Lyly's comedy of "Mother Bombie" (1594) we find: "I think gentlemen had *never less wit in a year*." In the Quarto copies, the present line has 'wit' instead of "grace;" which is the word in the Folio. The gist of what the fool here says, or sings, is, 'Fools were never in less favour than at present; for wise men are grown absurd, and know not how to appear provided with brains, their manners are so fantastic;' inferring that there is no need of fools, since there is such an abundance of foolish wiseacres in their stead.



Lear. Hear, Nature, hear; dear goddess, hear!
Suspend thy purpose, if thou didst intend
To make this creature fruitful! *Act I. Scene IV.*

[*Singing.*]

Then they for sudden joy did weep,
And I for sorrow sung,[119]
That such a king should play bo-peep,
And go the fools among.

Pr'ythee, nuncle, keep a schoolmaster that can teach thy fool to lie: I would fain learn to lie.

Lear. An you lie, sirrah, we'll have you whipped.

Fool. I marvel what kin thou and thy daughters are: they'll have me whipped for speaking true, thou'lt have me whipped for lying; and sometimes I am whipped for holding my peace. I had rather be any kind o' thing than a fool: and yet I would not be thee, nuncle; thou hast pared thy wit o' both sides, and left nothing i' the middle:—here comes one o' the parings.

Enter GONERIL.

Lear. How now, daughter! what makes that frontlet[120] on? Methinks you are too much of late i' the frown.

Fool. Thou wast a pretty fellow when thou hadst no need to care for her frowning; now thou art an O[121] without a figure: I am better than thou art now; I am a fool, thou art nothing.—[*To* GON.] Yes, forsooth, I will hold my tongue; so your face bids me, though you say nothing. Mum, mum,

He that keeps nor crust nor crum,
Weary of all, shall want some.—

[*Pointing to* LEAR.] That 's a shealed peascod.[122]

Gon. Not only, sir, this your all-licens'd fool,
But other of your insolent retinue
Do hourly carp and quarrel; breaking forth
In rank and not-to-be-endurèd riots. Sir,
I had thought, by making this well known unto you,
To have found a safe redress; but now grow fearful,
By what yourself too late have spoke and done,
That you protect this course, and put it on[123]
By your allowance;[124] which if you should, the fault
Would not 'scape censure, nor the redresses sleep,
Which, in the tender of a wholesome weal,
Might in their working do you that offence,
Which else were shame, that then necessity
Will call discreet proceeding.

Fool. For, you trow, nuncle,
The hedge-sparrow fed the cuckoo so long,[125]
That it had its head bit off by its young.[126]
So, out went the candle, and we were left darkling.[127]

Lear. Are you our daughter?

Gon. I would you would make use of your good wisdom,
Whereof I know you are fraught; and put away
These dispositions, which of late transport you
From what you rightly are.

Fool. May not an ass know when the cart draws the horse?—Whoop, Jug! I love thee.[128]

Lear. Does any here know me?[129]—This is not Lear: does Lear walk thus? speak thus? Where are his eyes? Either his notion weakens or his

119. *Then they for sudden joy did weep, and I, &c.* In Thomas Heywood's "Rape of Lucrece" (1608) there is a similar couplet:—

"Some men for sodden joy gan weep,
And I for sorrow sing."

120. *Frontlet.* A forehead cloth, worn by ladies formerly to prevent wrinkles; and often, as here, associated by writers with the idea of frowning. For instance, in "Zepheria," a collection of sonnets (1594), we find:—

"But now, my sunne, it fits thou take thy set,
And vayle thy face with *frownes* as with a *frontlet*."

In Lyly's "Euphues and his England" (1580):—"The next day coming to the gallery where she was solitary, walking, with her *frowning cloth*, as sick lately of the sullens," &c. And in George Chapman's "Hero and Leander:"—

"E'en like the *forehead cloth* that in the night,
Or when they sorrow, ladies us'd to wear."

121. *An O.* 'A cipher;' 'a naught.'

122. *A shealed peascod.* 'A pea-shell without its peas;' 'a husk containing nothing.' Tollet mentions that "the robing of Richard II.'s effigy in Westminster Abbey is wrought with *peascods open*, and the *peas out*; perhaps an allusion to his being once in full possession of sovereignty, but soon reduced to an empty title."

123. *Put it on.* 'Promote it,' 'encourage it,' 'push it forward.'

124. *Allowance.* 'Approval,' 'sanction.'

125. *Fed the cuckoo so long.* See Note 6, Act v., "First Part Henry IV."

126. *It had its head bit off by its young.* The first Folio prints this, 'It's had it head bit off by it young.' Corrected in the second Folio. We have before commented upon the rare use of "its" in Shakespeare's time. See Notes 73, Act i., and 36, Act v., "Hamlet."

127. *Darkling.* 'In the dark.' See Note 72, Act ii., "Midsummer Night's Dream." The expression probably included a figurative meaning of 'baffled,' 'deserted,' 'bereft of light and help;' for in all three passages where Shakespeare uses the word "darkling" it involves this sense. Mr. Charles Knight has well pointed out the link of connection between these apparently irrelevant words of the fool, and a passage in Spenser's "Faerie Queene," where Lear's story is adverted to:—

"But true it is, that, *when the oil is spent*,
The light goes out, and wick is thrown away;
So when he had resign'd his regiment,
His daughter 'gan despise his drooping day."

Sir Joshua Reynolds is quite correct in saying that "Shakespeare's fools are copied from the life," and that "the originals whom he copied had a custom of taking off the edge of too sharp a speech by covering it hastily with the end of an old song or any glib nonsense that came into the mind;" adding, "I know no other way of accounting for the incoherent words with which Shakespeare often finishes this fool's speeches." The fact is, the fool in "Lear" does make "incoherent" and flighty speeches; but not wholly irrelevant ones. They all, more or less, contain some fine underlying thread of connection with, and remote allusion to, points that figuratively illustrate the subject which engrosses the lad's dimly lighted mind and deeply affectionate heart—his old master's ill-usage.

128. *Whoop, Jug! I love thee.* Probably the burden of an old song. Shakespeare, in the speech referred to in Note 94, Act iv., "Winter's Tale," alludes to one which contains the same word—"*Whoop*, do me no harm, good man;" and Mr. Chappell, in his "Popular Music of the Olden Time" (p. 774), mentions another—

"*Whoop*, Jenny, come down to me."

129. *Does any here know me?* The Folio prints this speech of Lear's in halting verse, and omits portions of the dialogue here. We adopt the arrangement of the Quartos.

discernings are lethargied.—Sleeping or waking?—
Ha! sure 'tis not so. Who is it that can tell me
who I am?—

Fool. Lear's shadow,[130]—

Lear. I would learn that;[131] for, by the marks
of sovereignty, knowledge, and reason, I should be
false persuaded I had daughters.[132]

Fool. Which they will make an obedient
father.[133]

Lear. Your name, fair gentlewoman?

Gon. This admiration,[134] sir, is much o' the
favour
Of other your new pranks.[135] I do beseech you
To understand my purposes aright:
As you are old and reverend, should be wise.[136]
Here do you keep a hundred knights and squires;
Men so disorder'd, so debosh'd,[137] and bold,
That this our court, infected with their manners,
Shows like a riotous inn: epicurism and vice
Make it more like a tavern or an alehouse
Than a grac'd palace. The shame itself doth speak
For instant remedy: be, then, desir'd
By her, that else will take the thing she begs,
A little to disquantity your train;
And the remainder, that shall still depend,[138]
To be such men as may besort your age,
Which know themselves and you.

Lear. Darkness and devils!—
Saddle my horses; call my train together.—
Degenerate bastard! I'll not trouble thee:
Yet have I left a daughter.

Gon. You strike my people; and your dis-
order'd rabble
Make servants of their betters.

Enter Albany.

Lear. Woe, that too late repents,—[*To* Alb.]
Oh, sir, are you come?
Is it your will? Speak, sir.—Prepare my horses.—
Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee in a child
Than the sea-monster![139]

Alb. Pray, sir, be patient.

Lear. [*To* Gon.] Detested kite! thou liest:
My train are men of choice and rarest parts,
That all particulars of duty know,
And in the most exact regard support
The worships of their name.—Oh, most small fault,
How ugly didst thou in Cordelia show!
Which, like an engine,[140] wrench'd my frame of
nature
From the fix'd place; drew from my heart all love,
And added to the gall. O Lear, Lear, Lear!
[*Striking his head.*
Beat at this gate, that let thy folly in,
And thy dear judgment out!—Go, go, my people.

Alb. My lord, I am guiltless, as I am ignorant
Of what hath mov'd you.

Lear. It may be so, my lord.—
Hear, Nature, hear; dear goddess, hear!
Suspend thy purpose, if thou didst intend
To make this creature fruitful!
Into her womb convey sterility!
Dry up in her the organs of increase;
And from her derogate[141] body never spring
A babe to honour her! If she must teem,
Create her child of spleen; that it may live,
And be a thwart[142] disnatur'd[143] torment to her!

130. *Lear's shadow.* The Quartos erroneously make this a portion of the king's speech; but the Folio gives it correctly as the fool's interruption. This is shown to be the author's intention by the lad's next speech, which is a following up of his present interposed words.

131. *I would learn that.* This is said by Lear in continuation of his own speech, regardless of the fool's intervening reply.

132. *By the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters.* The Folio omits this, as well as the fool's rejoinder. It has been contended that the passage is obscure; since "the marks of sovereignty, knowledge, and reason" could not serve to persuade Lear as to whether he had or had not daughters. But we take the consecution of thought to be this: 'I cannot be Lear: can any one tell me who I am? I would know that: for by the tokens of sovereignty that I still retain, by the knowledge and reason that are still mine, I could almost persuade myself into the false belief that I am that King Lear who had daughters.'

133. *Which they will make an obedient father.* The fool here concludes his interposed speech; "which" referring to "Lear's shadow," and "they" to "daughters."

134. *Admiration.* Here used to express 'assumed wonder,' 'pretended amazement.' See Note 61, Act ii., "Henry V."

135. *Is much o' the favour of other, &c.* The Folio and majority of Quartos print 'savour,' while the third Quarto gives "favour," here; which latter reading we adopt as more in consonance with Shakespeare's phraseology elsewhere in passages where the words "favour" and "savour" respectively occur. The word "favour" is here used in the sense of 'aspect,' 'appearance,' 'complexional character.' See Note 86, Act i., "Julius Cæsar."

136. *As you are old and reverend, should be wise.* The word "you" in this line is elliptically understood as repeated before "should." Two of the Quartos print "you" a second time in the line; but we think it likely that the author allowed the repetition to be understood here for the sake of metrical euphony, as he has elsewhere done.

137. *Debosh'd.* See Note 97, Act ii., "All's Well."

138. *Still depend.* Here used to express 'remain dependants,' 'continue in service.'

139. *The sea-monster.* Probably meaning the hippopotamus; which is the hieroglyphical symbol of impiety and ingratitude. Sandys, in his "Travels," mentions that this animal "killeth his sire." It may be that the hippopotamus was mentioned in Shakespeare's time as a sea-beast; though it is in fact, as its name imports, the 'river-horse.'

140. *An engine.* Here meant for the rack. In his "Nun's Priest's Tale," Chaucer uses the word "engined" for 'racked,' 'tortured,' 'strained upon the rack.'

141. *Derogate.* 'Degenerate,' 'debased,' 'degraded,' 'depraved;' 'damaged,' 'deteriorated.' Shakespeare, in the word he here puts into Lear's mouth, comprises the effect of 'debased' from her nature as his daughter, by the deed which has caused him to denounce her as "Degenerate bastard!" and 'damaged' physically by the fearful malediction he here invokes upon her.

142. *Thwart.* This word, used as a noun adjective, is found also in "Promos and Cassandra" (1578): "Sith fortune *thwart* doth crosse my joys with care."

143. *Disnatur'd.* 'Unnatural,' 'without natural affection.'

Let it stamp wrinkles in her brow of youth;
With cadent[144] tears fret channels in her cheeks;
Turn all her mother's pains and benefits
To laughter and contempt; that she may feel
How sharper than a serpent's tooth it is
To have a thankless child!—Away, away! [*Exit.*

Alb. Now, gods that we adore, whereof comes this?

Gon. Never afflict yourself to know the cause;
But let his disposition have that scope
That dotage gives it.

Re-enter LEAR.

Lear. What! fifty of my followers at a clap!
Within a fortnight![145]

Alb. What's the matter, sir?

Lear. I'll tell thee,—[*To* GON.] Life and death! I am asham'd
That thou hast power to shake my manhood thus;
That these hot tears, which break from me perforce,
Should make thee worth them.—Blasts and fogs upon thee!
The untented[146] woundings of a father's curse
Pierce every sense about thee!—Old fond eyes,
Beweep this cause again, I'll pluck you out,
And cast you, with the waters that you lose,
To temper clay.—Ha!
Let it be so:—I have another daughter,
Who, I am sure, is kind and comfortable:
When she shall hear this of thee, with her nails
She'll flay thy wolfish visage. Thou shalt find
That I'll resume the shape which thou dost think
I have cast off for ever.

[*Exeunt* LEAR, KENT, *and* Attendants.

Gon. Do you mark that?

Alb. I cannot be so partial, Goneril,
To the great love I bear you,—

Gon. Pray you, content.—What, Oswald, ho!—[*To the* FOOL.] You, sir, more knave than fool, after your master.

Fool. Nuncle Lear, nuncle Lear, tarry, and take the fool with thee.—
A fox, when one has caught her,
And such a daughter,
Should sure to the slaughter,
If my cap would buy a halter:
So the fool follows after. [*Exit.*

Gon. This man hath had good counsel:—a hundred knights!
'Tis politic and safe to let him keep
At point[147] a hundred knights: yes, that, on every dream,
Each buzz, each fancy, each complaint, dislike,
He may enguard his dotage with their powers,
And hold our lives in mercy.—Oswald, I say!—

Alb. Well, you may fear too far.

Gon. Safer than trust too far:
Let me still take away the harms I fear,
Not fear still to be taken: I know his heart.
What he hath utter'd I have writ my sister:
If she sustain him and his hundred knights,
When I have show'd the unfitness,—

Re-enter OSWALD.

How now, Oswald!
What! have you writ that letter to my sister?

Osw. Ay, madam.

Gon. Take you some company, and away to horse:
Inform her full of my particular fear;
And thereto add such reasons of your own
As may compact it more. Get you gone;
And hasten your return. [*Exit* OSWALD.] No, no, my lord,
This milky gentleness and course of yours,
Though I condemn not, yet, under pardon,
You are much more attask'd[148] for want of wisdom
Than prais'd for harmful mildness.

Alb. How far your eyes may pierce I cannot tell:
Striving to better, oft we mar what 's well.

Gon. Nay, then—

Alb. Well, well; the event. [*Exeunt.*

SCENE V.—*Court before the* Duke of ALBANY'S *Palace.*

Enter LEAR, KENT, *and* Fool.

Lear. Go you before to Gloster with these letters. Acquaint my daughter no farther with anything you know than comes from her demand out of the letter. If your diligence be not speedy, I shall be there before you.[149]

144. *Cadent.* From the Latin, *cadens*, 'falling,' 'trickling.'

145. *Within a fortnight!* Here is one of Shakespeare's indications of dramatic time, serving to mark the space that has elapsed since the opening scene of the play. So artfully is it introduced, that no violation of probability is felt as to nearly two whole weeks having passed during the progress of the first Act.

146. *Untented.* 'Untentable,' 'unsearchable,' 'incurable;' 'not to be relieved or healed.' See Note 24, Act ii., "Troilus and Cressida." Shakespeare thus occasionally uses participles: the passive for the active form, or active for the passive form. See Note 52 of the present Act.

147. *At point.* This is an idiomatic phrase, signifying 'in preparative appointment,' 'in a state of preparation;' 'armed and prepared.' See Note 67, Act iv., "Macbeth."

148. *Attask'd.* 'Taken to task,' 'censured,' 'rated,' 'taxed.' 'Tasked' and 'taxed' were formerly not unfrequently used the one for the other. See Note 53, Act iv., "First Part Henry IV."

149. *I shall be there before you.* "There" is used, in this sentence, according to a mode of Shakespeare's when occasionally employing the word (see Note 63, Act iii., "As You Like It;" Note 55, Act ii., "Second Part Henry IV.;" and Note 4, Act iii., "Henry VIII."), to signify an implied place;



Lear. Go you before to Gloster with these letters. *Act I. Scene V.*

Kent. I will not sleep, my lord, till I have delivered your letter. [*Exit.*

Fool. If a man's brains were in's heels, were't not in danger of kibes?[150]

Lear. Ay, boy.

Fool. Then I pr'ythee, be merry; thy wit shall not go slip-shod.

Lear. Ha, ha, ha!

Fool. Shalt see,[151] thy other daughter will use thee kindly;[152] for though she's as like this as a crab is like an apple, yet I can tell what I can tell.

Lear. What canst tell, boy?

Fool. She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i' the middle on's face?

Lear. No.

Fool. Why, to keep one's eyes of either side's nose; that what a man cannot smell out, he may spy into.

Lear. I did her wrong:[153] —

Fool. Canst tell how an oyster makes his shell?

and in the present instance means the place to which the speaker is sending his messenger. "Gloster," in this speech, seems to mean the county where the Duke of Gloster's castle is situated, and where the residence of the Duke of Cornwall and his wife is supposed also to be; since the two mansions are sufficiently near to allow of Regan and her husband setting out late and riding hurriedly through the night from the one house to the other, in order to be away from home when the old king arrives.

150. *If a man's brains were in's heels, were't not, &c.* "Brains" here is treated as a collective noun. See Note 60, Act iii., "Julius Cæsar."

151. *Shalt see.* 'Thou' is understood before "shalt." See Note 55, Act v., "Twelfth Night."

152. *Kindly.* Here used with punning significance; ostensibly, in the sense of 'affectionately,' and really in the double sense of 'according to her nature or kind,' and 'with kindred cruelty to that of her sister.'

153. *I did her wrong.* He is reverting to his injustice towards Cordelia. See Note 103 of this Act.

Lear. No.

Fool. Nor I neither; but I can tell why a snail has a house.

Lear. Why?

Fool. Why, to put his head in; not to give it away to his daughters, and leave his horns without a case.

Lear. I will forget my nature.—So kind a father!—Be my horses ready?

Fool. Thy asses are gone about 'em! The reason why the seven stars are no more than seven is a pretty reason.

Lear. Because they are not eight?

Fool. Yes, indeed: thou wouldst make a good fool.

Lear. To take it again perforce![154]—Monster ingratitude!

Fool. If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

Lear. How's that?

Fool. Thou shouldst not have been old before thou hadst been wise.

Lear. Oh, let me not be mad, not mad, sweet Heaven![155]
Keep me in temper: I would not be mad!—

Enter Gentleman.

How now! are the horses ready?

Gent. Ready, my lord.

Lear. Come, boy. [*Exeunt.*

ACT II.

SCENE I.—*A Court within the Castle of the* Earl of GLOSTER.

Enter EDMUND *and* CURAN, *meeting.*

Edm. Save thee, Curan.

Cur. And you, sir. I have been with your father, and given him notice that the Duke of Cornwall and Regan his duchess will be here with him this night.

Edm. How comes that?

Cur. Nay, I know not.—You have heard of the news abroad,—I mean the whispered ones, for they are yet but ear-kissing arguments?[1]

Edm. Not I: pray you, what are they?

Cur. Have you heard of no likely wars toward, 'twixt the Dukes of Cornwall and Albany?

Edm. Not a word.

Cur. You may, then, in time. Fare you well, sir. [*Exit.*

Edm. The duke be here to-night? The better! best!
This weaves itself perforce into my business.
My father hath set guard to take my brother;
And I have one thing, of a queasy question,[2]
Which I must act:—briefness and fortune, work!—
Brother, a word;—descend:—brother, I say!

Enter EDGAR.

My father watches:—Oh, sir, fly this place;
Intelligence is given where you are hid;
You have now the good advantage of the night:—
Have you not spoken 'gainst the Duke of Cornwall?
He's coming hither; now, i' the night, i' the haste,
And Regan with him: have you nothing said
Upon his party[3] 'gainst the Duke of Albany?
Advise yourself.[4]

Edg. I am sure on't, not a word.

Edm. I hear my father coming:—pardon me;
In cunning I must draw my sword upon you:—
Draw: seem to defend yourself: now 'quit you well.[5]—
Yield:—come before my father.—Light, ho, here!—
Fly, brother.—Torches, torches!—So, farewell.
[*Exit* EDGAR.
[*Wounds his arm.*] Some blood drawn on me would beget opinion
Of my more fierce endeavour: I have seen drunkards
Do more than this in sport.[6]—Father, father!—
Stop, stop!—No help?

154. *To take it again perforce!* Lear is meditating upon the means of fulfilling his threat to Goneril:—"Thou shalt find that I'll resume the shape which thou dost think I have cast off for ever."

155. *Oh, let me not be mad, not mad, sweet Heaven!* Intensely pathetic is this cry of the shaken mind in its anguish of foreboded overthrow.

1. *Ear-kissing arguments.* 'Reports buzzed about;' as if spoken by one man into another's car.

2. *Of a queasy question.* 'Of a delicate nature,' 'of particular concern.' "Queasy" strictly means 'squeamish,' 'fastidious.' See Note 49, Act ii., "Much Ado."

3. *Upon his party.* 'On his side,' 'on his behalf,' 'as a partisan of his.'

4. *Advise yourself.* 'Recollect yourself;' 'bethink yourself;' 'reflect,' 'consider.'

5. *'Quit you well.* 'Acquit yourself well.'

6. *Do more than this in sport.* Feats of the kind here alluded to are enumerated in one of Marston's plays: "Have I not been drunk for your health, eat glasses, drunk wine, *stabbed arms*, and done all offices of protested gallantry for your sake?"

Enter GLOSTER, *and* Servants *with torches.*

Glo. Now, Edmund, where 's the villain?

Edm. Here stood he in the dark, his sharp sword out,
Mumbling of wicked charms, conjuring the moon
To stand auspicious mistress,[7]—

Glo. But where is he?

Edm. Look, sir, I bleed.

Glo. Where is the villain, Edmund?

Edm. Fled this way, sir. When by no means he could—

Glo. Pursue him, ho!—Go after. [*Exeunt some* Servants.]—"By no means" what?

Edm. Persuade me to the murder of your lordship;
But that I told him, the revenging gods
'Gainst parricides did all their thunders bend;[8]
Spoke, with how manifold and strong a bond
The child was bound to the father;—sir, in fine,
Seeing how loathly opposite I stood
To his unnatural purpose, in fell motion,
With his prepared sword, he charges home
My unprovided body, lanc'd mine arm:
But when he saw my best alarum'd spirits,
Bold in the quarrel's right, rous'd to th' encounter
Or whether gasted[9] by the noise I made,
Full suddenly he fled.

Glo. Let him fly far:
Not in this land shall he remain uncaught;
And found—despatch.[10]—The noble duke my master,
My worthy arch[11] and patron, comes to-night:
By his authority I will proclaim it,
That he which finds him shall deserve our thanks,
Bringing the murderous coward to the stake;
He that conceals him, death.

Edm. When I dissuaded him from his intent,
And found him pight[12] to do it, with curst[13] speech
I threaten'd to discover him: he replied,
"Thou unpossessing bastard! dost thou think,
If I would stand against thee, would the reposal
Of any trust,[14] virtue, or worth, in thee
Make thy words faith'd? No: what I should deny
(As this I would; ay, though thou didst produce
My very character),[15] I'd turn it all
To thy suggestion,[16] plot, and cursèd practice:[17]
And thou must make a dullard of the world,
If they not thought the profits of my death
Were very pregnant and potential spurs
To make thee seek it."

Glo. Strong and fasten'd[18] villain
Would he deny his letter?—I never got him.—
[*Tucket within.*
Hark, the duke's trumpets! I know not why he comes.—
All ports[19] I'll bar; the villain shall not 'scape;
The duke must grant me that: besides, his picture
I will send far and near, that all the kingdom
May have due note of him; and of my land,
Loyal and natural boy, I'll work the means
To make thee capable.[20]

Enter CORNWALL, REGAN, *and* Attendants.

Corn. How now, my noble friend! since I came hither
(Which I can call but now), I have heard strange news.

Reg. If it be true, all vengeance comes too short
Which can pursue the offender. How dost, my lord?

Glo. Oh, madam, my old heart is crack'd,—it's crack'd!

Reg. What! did my father's godson seek your life?
He whom my father nam'd? your Edgar?

Glo. Oh, lady, lady, shame would have it hid!

Reg. Was he not companion with the riotous knights
That tend upon my father?

Glo. I know not, madam:—'tis too bad, too bad.

Edm. Yes, madam, he was of that consort.

Reg. No marvel, then, though he were ill affected:
'Tis they have put him on[21] the old man's death,
To have the expense and waste of his revénues.
I have this present evening from my sister
Been well inform'd of them; and with such cautions,

---

7. *To stand auspicious mistress.* Edmund here craftily appeals to his father's foible of credence in superstitions relative to astrological influence. See Note 76, Act i.

8. *All their thunders bend.* This is the reading of the Quartos; while the Folio prints, 'all the thunder bend.'

9. *Gasted.* 'Aghasted,' 'affrighted.'

10. *And found—despatch.* 'And being found, despatch is the word;' he shall be punished forthwith.

11. *Arch.* Chief. Now used only in compound with other words; as 'arch-duke,' 'arch-angel,' &c.

12. *Pight.* 'Pitched,' 'fixed,' 'settled,' 'resolved.'

13. *Curst.* 'Harsh,' 'scolding,' 'severe.' See Note 58, Act iii., "Midsummer Night's Dream."

14. *Would the reposal, &c.* 'Would any confidence that men may have reposed in thy trustworthiness, virtue, or merit, have caused thy word to be believed?'

15. *Character.* 'Handwriting.'

16. *Suggestion.* 'Instigation,' 'incitement.'

17. *Practice.* 'Scheming,' 'contrivance.'

18. *Strong and fasten'd.* 'Confirmed and inveterate;' steadfast in guilt.'

19. *Ports.* 'Gates.' See Note 64, Act v., "Coriolanus."

20. *Capable.* Here used to express 'capable of inheriting;' because, as an illegitimate son, Edmund was legally disqualified from succeeding to Gloster's title and estate.

21. *Put him on.* 'Incited him to.' 'prompted him to.' See Note 123, Act i. It is just one of Shakespeare's subtleties in knowledge of human nature, making Regan seek to associate the accused man, Edgar, with the knights who belong to her father's train, and whom she is determined to fasten blame upon, as an excuse for her refusal to receive and entertain them.

That if they come to sojourn at my house,
I'll not be there.

Corn. Nor I, assure thee, Regan.—
Edmund, I hear that you have shown your father
A child-like office.

Edm. 'Twas my duty, sir.

Glo. He did bewray his practice;[22] and receiv'd
This hurt you see, striving to apprehend him.

Corn. Is he pursu'd?

Glo. Ay, my good lord.

Corn. If he be taken, he shall never more
Be fear'd of doing harm: make your own purpose,
How in my strength you please.—For you, Edmund,
Whose virtue and obedience doth this instant
So much commend itself, you shall be ours:
Natures of such deep trust we shall much need;
You we first seize on.

Edm. I shall serve you, sir,
Truly, however else.

Glo. For him I thank your grace.

Corn. You know not why we came to visit you,—

Reg. Thus out of season, threading dark-ey'd night:
Occasions, noble Gloster, of some poise,[23]
Wherein we must have use of your advice:—
Our father he hath writ, so hath our sister,
Of differences, which I best thought it fit
To answer from our home;[24] the several messengers
From hence attend despatch. Our good old friend,
Lay comforts to your bosom; and bestow
Your needful counsel to our business,
Which craves the instant use.

Glo. I serve you, madam:
Your graces are right welcome. [*Exeunt.*

SCENE II.—*Before* GLOSTER'S *Castle.*

Enter KENT *and* OSWALD, *severally.*

Osw. Good dawning to thee,[25] friend: art of this house?

Kent. Ay.

Osw. Where may we set our horses?

Kent. I' the mire.

Osw. Pr'ythee, if thou love me, tell me.

Kent. I love thee not.

Osw. Why, then, I care not for thee.

Kent. If I had thee in Lipsbury pinfold,[26] I would make thee care for me.

Osw. Why dost thou use me thus? I know thee not.

Kent. Fellow, I know thee.

Osw. What dost thou know me for?

Kent. A knave; a rascal; an eater of broken meats; a base, proud, shallow, beggarly, three-suited,[27] hundred-pound,[28] filthy, worsted-stocking knave;[29] a lily-livered, action-taking knave;[30] a glass-gazing, superserviceable, finical rogue; one-trunk-inheriting slave;[31] one that wouldst be a broker, in way of good service, and art nothing but the composition of a knave, beggar, coward, and

22. *He did bewray his practice.* 'He discovered his malicious scheme,' 'he revealed his treacherous device.'

23. *Poise.* 'Weight,' 'moment,' 'importance.'

24. *From our home.* 'Away from our home.' See Note 103, Act iv., "Timon of Athens."

25. *Good dawning to thee.* Shakespeare here, and elsewhere, uses 'dawning" substantively as a form of 'dawn.' He has marked the time throughout this scene with especial care; opening it with the hours before the breaking of the morning, when it is still "night, yet the moon shines," and allows sufficient light for Kent to draw and attack Oswald; for the re-appearance of Regan and her husband, who have ridden through the night; and yet not sufficient light to permit Kent to read the letter he has received from Cordelia.

26. *If I had thee in Lipsbury pinfold.* It has been conjectured that "Lipsbury pinfold" may have been a fabricated name, like 'Lob's pound,' which was a cant term for a jail, or any confined place; "pinfold" meaning a 'pound' or 'cattle-pen.' There is a possibility that "Lipsbury pinfold" may be here intended to signify some enclosed space suited for coming to fisticuffs, or for administering a drubbing; but we think it not unlikely that the present is a rougher version of one of those forms of defiance which we have before pointed out. See Notes 11, Act i., and 9, Act iv., "Richard II.;" and Note 83, Act iii., "Macbeth." Again in this scene Kent says, "If I had you upon Sarum plain;" which distinctly indicates the reference to a wide and deserted place, an open and solitary spot.

27. *Three-suited.* This seems to be an epithet flung at the upper-serving-man condition of Oswald, which sufficiently distinguished his class at the time Shakespeare wrote; for afterwards, Edgar, when reverting to his supposed former station as one of these pampered serving-gentlemen, speaks of himself as one "who hath had *three suits* to his back." Possibly it was a stipulated part of their hire that they were to have three suits at a time provided for their wear.

28. *Hundred-pound.* This also seems to have been an expression formerly used to designate a pretender to gentry: for in Middleton's play of "The Phœnix" (1607), we find, "Am I used like a *hundred-pound* gentleman;" and in Oldys's "Life of Raleigh," "At Milan, where there are three *hundred-pound* Englishmen, they cannot so much as have a barber among them."

29. *Worsted-stocking knave.* Stockings in England, when Shakespeare wrote, were a very expensive article of apparel; though elegant ones were reckoned so essential a part of luxurious wear, that Stubbes, in his "Anatomie of Abuses," says, "Those who have not above forty shillings a year wages, will not stick to have two or three pair of these silk nether stocks, or else of the finest yarn that may be got, though the price of them be a ryall, or twenty shillings." Prince Hal adverts to Poins's "silk stockings" as matters "to take note how many pair of" them he possesses (see passage referred to in Note 31, Act ii., "Second Part Henry IV.") ; and in Robert Tailor's comedy of "The Hog hath lost its Pearl" (1614), it is said, "Good parts are no more set by, than a good leg in a *woollen stocking.*"

30. *Action-taking knave.* A fellow who, if you beat him, would bring an action for the assault, instead of resenting it like a man of courage.

31. *One-trunk-inheriting slave.* One whose sole inheritance is an old chest left by his father, and containing all that exists of the family property.



Kent. Strike, you slave; stand, rogue, stand; you neat slave, strike.
Oswald. Help, ho! murder! murder! *Act II. Scene II.*

the son and heir of a mongrel: one whom I will beat into clamorous whining, if thou deniest the least syllable of thy addition.[32]

Osw. Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee!

Kent. What a brazen-faced varlet art thou, to deny thou knowest me! Is it two days since I tripped up thy heels, and beat thee, before the king? Draw, you rogue: for, though it be night, yet the moon shines; I'll make a sop o' the moonshine[33] of you: [*drawing his sword*] draw, you cullionly barber-monger,[34] draw.

Osw. Away! I have nothing to do with thee.

Kent. Draw, you rascal: you come with letters against the king; and take Vanity,[35] the puppet's part, against the royalty of her father: draw, you rogue, or I'll so carbonado[36] your shanks:—draw, you rascal; come your ways.

32. *Addition.* 'Title,' 'descriptive designation.' See Note 89, Act ii., "Troilus and Cressida."

33. *A sop o' the moonshine.* In allusion to an antique dish called 'eggs in moonshine;' which consisted of eggs broken and boiled in salad oil till the yolks become hard. Kent's threat is equivalent to 'I'll beat you flat as a pancake.'

34. *Barber-monger.* A 'finical rogue,' who deals much with barbers, to trim and fashion his beard according to the most approved cut. See Note 87, Act ii., "As You Like It." See also the passage where Don Pedro, Claudio, and Leonato rally Benedick upon his having the barber to make him look "younger than he did, by the loss of a beard," "Much Ado," Act iii., sc. 2; and the one in "Antony and Cleopatra," Act ii., sc. 2, where Enobarbus mentions Mark Antony as "being barber'd ten times o'er."

35. *Vanity.* One of the characters in the ancient moralities and puppet-show dramas. See Note 135, Act ii., "First Part Henry IV." Kent gives this name of "Vanity" to Goneril, in antithesis to "royalty," and as a contrast between her puppet queenship and her father's veritable kingliness.

36. *Carbonado.* See Note 94, Act iv., "All's Well."

Osw. Help, ho! murder! help!

Kent. Strike, you slave; stand, rogue, stand; you neat slave,[37] strike. [*Beating him.*

Osw. Help, ho! murder! murder!

Enter EDMUND, CORNWALL, REGAN, GLOSTER, *and* Servants.

Edm. How now! What's the matter?[38]

Kent. With you, goodman boy, if you please: come, I'll flesh you;[39] come on, young master.

Glo. Weapons! arms! What's the matter here?

Corn. Keep peace, upon your lives;
He dies that strikes again. What is the matter?

Reg. The messengers from our sister and the king.

Corn. What is your difference? speak.

Osw. I am scarce in breath, my lord.

Kent. No marvel, you have so bestirred your valour. You cowardly rascal, nature disclaims in thee:[40] a tailor made thee.

Corn. Thou art a strange fellow: a tailor make a man?

Kent. Ay, a tailor, sir: a stone-cutter or a painter could not have made him so ill, though they had been but two hours at the trade.

Corn. Speak yet, how grew your quarrel?

Osw. This ancient ruffian, sir, whose life I have spared at suit of his grey beard,—

Kent. Thou rascal zed![41] thou unnecessary letter!—My lord, if you will give me leave, I will tread this unbolted[42] villain into mortar, and daub the wall of a sewer with him.—Spare my grey beard, you wagtail?

Corn. Peace, sirrah!
You beastly knave, know you no reverence?

Kent. Yes, sir; but anger hath a privilege.

Corn. Why art thou angry?

Kent. That such a slave as this should wear a sword,
Who wears no honesty. Such smiling rogues as these,
Like rats, oft bite the holy cords a-twain
Which are too intrinse[43] t' unloose; smoothe[44] every passion
That in the natures of their lords rebels;
Bring oil to fire, snow to their colder moods;
Renege,[45] affirm, and turn their halcyon[46] beaks
With every gale and vary of their masters,
Knowing naught, like dogs, but following.—
A plague upon your epileptic visage![47]
Smile you my speeches, as I were a fool?
Goose, if I had you upon Sarum[48] plain,
I'd drive ye cackling home to Camelot.[49]

Corn. What! art thou mad, old fellow?

Glo. How fell you out? say that.

Kent. No contraries hold more antipathy
Than I and such a knave.

Corn. Why dost thou call him knave? What is his fault?

37. *You neat slave.* Here the epithet "neat" has double and treble significance of allusion. It means 'spruce,' 'dapper,' 'cleanly,' in reference to Oswald as a "*glass-gazing, finical* rogue;" 'unclean,' like black or 'neat cattle' (from the Saxon *neten*, or *niten*), and 'villanous,' in allusion to the 'neat land,' or *terra villanorum*, which was land let out to feudal tenants. Thus the word "neat" forms an appropriate term for the foppish yet dirtily servile, arrogant yet serf-devoted steward, Oswald.

38. *What's the matter?* In the Folio these words are followed by 'Part.' We follow the Quartos, which omit the monosyllable, it being probably a stage-direction, indicating that those who enter *part* the combatants, or rather interpose between Kent and the object of his castigation. If the word 'Part' be retained in the text, it conveys the effect of Kent's saying he'll part with Edmund, if he please; whereas, he says, "The matter" shall be "with you," if you will.

39. *I'll flesh you.* 'I'll initiate you in fighting.' See Note 6, Act v., "King John."

40. *Disclaims in thee.* To "disclaim in" was used formerly as, since then, 'disclaim,' simply, is used.

41. *Zed.* Kent employs this as a term of contempt because it is the last letter in the English alphabet; and it is called an "unnecessary letter," because its place may be supplied by S.

42. *Unbolted.* 'Unsifted;' coarse. 'Unbolted mortar' is mortar made of unsifted lime; and, to break the lumps, it was trodden by men in wooden shoes.

43. *Too intrinse.* The Folio misprints this 't' intrince;' and the Quartos 'to intrench.' Shakespeare probably used "intrinse" here as an abbreviated form of "intrinsicate;" which latter word he employs in the last scene of "Antony and Cleopatra" to express 'intricate.'

44. *Smoothe.* 'Flatter.' See Note 39, Act i., "Richard III."

45. *Renege.* The Quarto spells this word 'reneag,' while the Folios misprint it 'reuenge.' "Renege" is 'deny,' 'disclaim,' 'give a negative.'

46. *Halcyon.* One name for the bird called the kingfisher; which, when dried and hung up by a thread, is popularly believed to turn his bill to the point from whence the wind blows. In Marlowe's "Jew of Malta" (1633) we find:—

> "But how stands the wind?
> Into what corner peers my halcyon's bill?"

And in the "Book of Notable Things:"—"A lytle byrde called the Kings Fysher, being hanged up in the ayre by the neck, his nebbe or byll wyll be always direct or strayght against y* winde."

47. *Your epileptic visage.* One of the many signal proofs that Shakespeare was well acquainted with the symptoms of various disorders. During an attack of epilepsy the muscles of the face are in violent action, producing frightful distortions of the countenance; and Kent, by the term here used, depicts forcibly to our mind's eye the visage of Oswald, grinning with suppressed rage, while striving to pass it off as a smile of contemptuous superiority.

48. *Sarum.* The ancient name for Salisbury. Kent threatens the steward that if he had him in the broad open space of Wiltshire, he would drive him into the adjoining county of Somerset, where there are large moors, famous for breeding great quantities of geese.

49. *Camelot.* Situated in Somersetshire. Selden, in his Notes on Drayton's "Polyolbion," says, "By South Cadhury is that Camelot; a hill of a mile compass at the top; four trenches encircling it; and betwixt every of them an earthen wall: the contents of it within, about twenty acres; full of ruins and reliques of old buildings. Antique report makes this one of Arthur's places of the Round Table, as the muse here sings—

> "'Like Camelot what place was ever yet renown'd?
> Where, as at Caerlion oft, he kept the Table Round.'"

Kent. His countenance likes me not.[50]
Corn. No more, perchance, does mine, nor his, nor hers.
Kent. Sir, 'tis my occupation to be plain:
I have seen better faces in my time
Than stands on any shoulder that I see
Before me at this instant.
Corn. This is some fellow,
Who, having been prais'd for bluntness, doth affect
A saucy roughness, and constrains the garb
Quite from his nature:[51] he cannot flatter, he,—
An honest mind and plain,—he must speak truth!
An they will take it, so; if not, he 's plain.
These kind of knaves I know, which in this plainness
Harbour more craft, and more corrupter ends,
Than twenty silly ducking observants
That stretch their duties nicely.[52]
Kent. Sir, in good faith, in sincere verity,
Under the allowance of your grand aspect,
Whose influence, like the wreath of radiant fire
On flickering Phœbus' front,—
Corn. What mean'st by this?
Kent. To go out of my dialect, which you discommend so much. I know, sir, I am no flatterer: he that beguiled you in a plain accent was a plain knave; which, for my part, I will not be, though I should win your displeasure to entreat me to 't.[53]
Corn. What was the offence you gave him?
Osw. I never gave him any:
It pleas'd the king his master very late
To strike at me, upon his misconstruction;
When he, compact,[54] and flattering his displeasure,
Tripp'd me behind; being down, insulted, rail'd,[55]
And put upon him such a deal of man,
That worthied him, got praises of the king
For him attempting who was self-subdu'd;
And, in the fleshment of this dread exploit,[56]
Drew on me here again.
Kent. None of these rogues and cowards,
But Ajax is their fool.[57]
Corn. Fetch forth the stocks!—
You stubborn ancient knave, you reverend braggart,
We 'll teach you—
Kent. Sir, I am too old to learn:
Call not your stocks for me: I serve the king;
On whose employment I was sent to you:
You shall do small respect, show too bold malice
Against the grace and person of my master,
Stocking his messenger.
Corn. Fetch forth the stocks!—As I have life and honour,
There shall he sit till noon.
Reg. Till noon! till night, my lord;[58] and all night too.
Kent. Why, madam, if I were your father's dog,
You should not use me so.
Reg. Sir, being his knave, I will.
Corn. This is a fellow of the self-same colour
Our sister speaks of.[59]—Come, bring away the stocks! [*Stocks brought out.*[60]
Glo. Let me beseech your grace not to do so:
His fault is much, and the good king his master
Will check him for 't: your purpos'd low correction
Is such, as basest and contemned'st wretches
For pilferings and most common trespasses
Are punish'd with: the king must take it ill,
That he, so slightly valu'd in his messenger,
Should have him thus restrain'd.
Corn. I 'll answer that.

50. *His countenance likes me not.* 'I do not like his countenance;' 'his countenance does not please me.' See Note 19, Act v., "Troilus and Cressida."

51. *Quite from his nature.* "His" here used for 'its.' Cornwall implies, in what he says of Kent, that he distorts the style of straightforward speaking quite from its nature, which is sincerity; whereas he makes it a cloak for craft. We explain our view of the passage: because it has been by some commentators, who here follow Johnson, stated to mean, 'Forces his outside or his appearance to something totally different from his natural disposition;' whereby "his" is understood as the personal pronoun, and not the impersonal one 'its,' which we take it here to be employed for.

52. *Nicely.* 'Punctiliously,' 'precisely,' 'with scrupulous exactness.' See Note 66, Act v., "Henry V."

53. *Though I should win your displeasure to entreat me to 't.* 'Though I should win you from your displeasure sufficiently to make you entreat me to be a knave.'

54. *Compact.* 'Acting in concert with him,' 'joined in a compact with him.' See Note 25, Act v., "Measure for Measure."

55. *Being down, insulted, rail'd.* Here 'I' is understood before "being," and 'he' before "insulted." See Note 34, Act iv., "Timon of Athens."

56. *In the fleshment of this dread exploit.* 'In the first glory of this grand achievement.' Oswald sneers at Kent's initiative piece of service performed for the king, his master; "fleshment" being used in reference to the commencing training of a young swordsman. See Note 39 of this Act.

57. *Ajax is their fool.* Equivalent to 'Ajax is a fool to them;' the whole speech signifying, 'There is not one of these rogues and cowards but, by his own account, makes out Ajax to be a mere fool compared with himself.'

58. *Till noon! till night, my lord.* Very artfully is this speech thrown in. Not only does it serve to paint the vindictive disposition of Regan; it also serves to regulate dramatic time, by making the subsequent scene, where Lear arrives before Gloster's castle and finds his faithful messenger in the stocks, appear sufficiently advanced in the morning to allow of that same scene closing with the actual approach of "night" without disturbing the sense of probability. So carefully, so artistically does our dramatist work, that he makes a whole day pass before our eyes during a single scene and dialogue, yet all seems consistent and natural in the course of progression. This great enchanter sways our impressions with such potent art, that the very laws of Nature seem subject to his will; and we accept his order of time and space as established verities.

59. *A fellow of the self-same colour our sister speaks of.* Elliptically expressed: 'a fellow of exactly the same kind as those "riotous knights" concerning whom my sister wrote to me.' "Colour" is here used for 'complexional character.'

60. *Stocks brought out.* Formerly in great houses, as at a later period in some colleges, there were movable "stocks" for the correction of the servants.

Reg. My sister may receive it much more worse,
To have her gentleman abus'd, assaulted,
For following her affairs.—Put in his legs.[61]—
[KENT *is put in the stocks.*
Come, my lord, away.
[*Exeunt all except* GLOSTER *and* KENT.
Glo. I am sorry for thee, friend; 'tis the duke's pleasure,
Whose disposition, all the world well knows,
Will not be rubb'd nor stopp'd:[62] I'll entreat for thee.
Kent. Pray, do not, sir: I have watch'd,[63] and travell'd hard;
Some time I shall sleep out, the rest I'll whistle.
A good man's fortune may grow out at heels:
Give you good morrow!
Glo. The duke 's to blame in this; 'twill be ill taken. [*Exit.*
Kent. Good king, that must approve[64] the common saw,[65]—
Thou out of heaven's benediction com'st
To the warm sun!
Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruse this letter![66]—Nothing, almost, sees miracles
But misery:[67]—I know 'tis from Cordelia,
Who hath most fortunately been inform'd
Of my obscured course; and shall find time[68]
From this enormous[69] state,—seeking to give
Losses their remedies.—All weary and o'er-watch'd,
Take vantage, heavy eyes, not to behold
This shameful lodging.
Fortune, good night: smile once more; turn thy wheel! [*Sleeps.*

SCENE III.—*The open Country.*

Enter EDGAR.

Edg. I heard myself proclaim'd;
And by the happy hollow of a tree
Escap'd the hunt. No port is free; no place,
That guard, and most unusual vigilance,
Does not attend my taking. While I may 'scape,
I will preserve myself: and am bethought
To take the basest and most poorest shape
That ever penury, in contempt of man,
Brought near to beast; my face I'll grime with filth;
Blanket my loins; elf all my hair in knots;[70]
And with presented nakedness out-face
The winds and persecutions of the sky.
The country gives me proof and precedent

61. *Put in his legs.* This line is omitted in the Folio, but given in the Quartos; and its concluding portion certainly is most characteristic of Regan's stony and relentless nature. It is difficult to assign the pre-eminence in repulsive qualities between these two horrible women; but to our thinking there is a brassy malignancy about Regan's manner that is still more repulsive than Goneril's disdainful arrogance. The one is meanly as well as cruelly cold and hard; the other is haughtily unfeeling.

62. *Not be rubb'd nor stopp'd.* Double negative. The metaphor is from the game of bowling.

63 *Watch'd.* 'Been awake,' 'been without sleep.'

64. *Approve.* 'Support,' 'confirm,' 'justify;' 'make manifest the truth of.' See Note 19, Act iii., "Merchant of Venice."

65. *The common saw.* 'The common proverb, or adage' The one here alluded to is given thus in Heywood's "Dialogues on Proverbs:"—

> "In your running from him to me ye runne
> *Out of God's blessing into the warm sunne.*"

And also in Howell's "Collection of English Proverbs," in his Dictionary (1660), together with its explanation:—"He goes out of God's blessing to the warm sun, viz, from good to worse." See Note 47, Act i., "Hamlet." Kent is here thinking that the king is likely to receive even worse treatment from Regan than that which he has experienced from Goneril.

66. *This letter.* Meaning 'this letter that I have received;' and possibly being supposed to draw it forth and look at it for a moment, attempting to read it by the still imperfect light of coming dawn.

67. *Nothing, almost, sees miracles but misery.* 'There is hardly anything but misery that sees miracles.' "Almost" is here used with the effect of 'scarcely' or 'hardly.' See Note 61, Act iii., "Richard III." Kent seems to allude to his having adopted the lowly disguise of a serving-man; which will perchance enable him to behold the miracle of redress for the present unnatural condition of affairs.

68. *And shall find time, &c.* Here "shall" has been altered to 'she'll,' with a view to give clearness to a passage which has been pronounced to be "obscure" and "perhaps corrupt;" but we think that it is made purposely confused in phraseology, to indicate the situation of Kent. In the first place, we believe that "who" before "hath" is allowed to be elliptically understood as repeated before "shall," in accordance with a frequent practice of Shakespeare's in sentences of similar construction. See, for instance, Note 20, Act ii., "Tempest;" Notes 15, Act ii., and 61, Act iv., "Timon of Athens;" and Note 136, Act i. of the present play, among hosts of other examples that we have denoted. In the next place, we take the portion of this speech from "I know 'tis from Cordelia" to "their remedies," to be a series of disjointed sentences, imperfectly uttered by the soliloquiser; and that the breaks in them are intentionally given, to mark that Kent is dropping off to sleep. The current of his thoughts appears to us to be this:—'I know this letter is from Cordelia, who hath most fortunately been informed of my disguised condition; and she will find an opportunity from this irregular and unnatural state of things' [to convert it into duer order],—'seeking to give losses their remedies' [by reinstating her father in his kingdom and restoring me to my dukedom]: then finding himself unable to pursue his train of ideas, or even to express them coherently, he interrupts himself with "All weary and o'erwatch'd," &c., and resolves to rest. In this speech we find precisely that felicity of perfect impression in imperfect expression which we have so often pointed out and dwelt upon as one among the numberless excellences of Shakespeare's power in style (see Note 67, Act iii., "Timon of Athens"); as well as that most natural and characteristic inexplicitness in wording, which he gives when writing soliloquy. See Note 34, Act iv., "Henry V."

69. *Enormous.* 'Out of rule,' 'out of order,' contrary to natural ordination; 'abnormal.'

70. *Elf all my hair in knots.* Shakespeare has formed the substantive "elf" into a verb, to succinctly express an operation which was popularly supposed to be performed by elves or fairies. See Note 82, Act i., "Romeo and Juliet."



Edgar. I heard myself proclaim'd;
And by the happy hollow of a tree
Escap'd the hunt. *Act II. Scene III.*

Of Bedlam beggars,[71] who, with roaring voices,
Strike in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary;
And with this horrible object, from low farms,
Poor pelting[72] villages, sheep-cotes, and mills,
Sometime with lunatic bans,[73] sometime with prayers,
Enforce their charity.—Poor Turlygod![74] poor Tom!
That 's something yet:—Edgar I nothing am.
[*Exit.*

SCENE IV.—*Before* GLOSTER's *Castle.* KENT *in the Stocks.*

Enter LEAR, Fool, *and* Gentleman.

Lear. 'Tis strange that they should so depart from home,[75]
And not send back my messenger.
Gent. As I learn'd,
The night before,[76] there was no purpose in them
Of this remove.
Kent. Hail to thee, noble master!
Lear. Ha!
Mak'st thou this shame thy pastime?
Kent. No, my lord.
Fool. Ha, ha! he wears cruel garters.[77] Horses are tied by the head, dogs and bears by the neck, monkeys by the loins, and men by the legs: when a man 's over-lusty at legs, then he wears wooden nether-stocks.[78]
Lear. What 's he that hath so much thy place mistook
To set thee here?
Kent. It is both he and she,—
Your son and daughter.
Lear. No.
Kent. Yes.
Lear. No, I say.
Kent. I say, yea.
Lear. No, no, they would not.
Kent. Yes, they have.
Lear. By Jupiter, I swear, no.
Kent. By Juno, I swear, ay.
Lear. They durst not do 't;
They could not, would not do 't; tis worse than murder,
To do upon respect[79] such violent outrage:
Resolve me,[80] with all modest haste, which way
Thou mightst deserve, or they impose, this usage,
Coming from us.
Kent. My lord, when at their home
I did commend your highness' letters to them,
Ere I was risen from the place that show'd
My duty kneeling, came there a reeking post,
Stew'd in his haste, half breathless, panting forth
From Goneril, his mistress, salutations;
Deliver'd letters, spite of intermission,[81]

71. *Bedlam beggars.* Aubrey, in his MS. "Remaines of Gentilisme and Judaisme," describes the kind of wanderers who were the originals of those here alluded to:—"Before the civil wars, I remember *Tom a Bedlams* went about begging. They had been such as had been in *Bedlam*, and come to some degree of sobernesse; and when they were licensed to goe out, they had on their left arme an armilla of tinne printed, of about three inches breadth, which was sodered on." The compassion shown for these veritable lunatics occasioned their condition to be counterfeited by a set of vagabonds, thus mentioned by Randal Holme in his "Academy of Arms and Blazon:"—"The *Bedlam* is in the same garb, with a long staff, and a cow or ox-horn by his side; but his cloathing is more fantastick and ridiculous; for being a mad-man, he is madly decked and dressed all over with rubins, feathers, cuttings of cloth, and what not; to make him seem a mad-man, or one distracted, when he is no other than a dissembling knave." Decker, in "The Bell-man of London" (1640), also gives an account of one of these impostors, under the title of *Abraham Man* (which doubtless gave rise to the cant phrase, 'to sham Abrahaam,' signifying 'to make pretence of illness or other false condition'):—"He swears he hath been in Bedlam, and will talke frantickely of purpose: you see *pinnes* stuck in sundry places of his naked flesh, especially in his *armes*, which paine he gladly puts himself to, only to make you believe he is out of his wits. He calls himselfe by the name of *Poore Tom*, and, coming near any body, cries out, *Poor Tom is a-cold.*"

72. *Pelting.* 'Paltry,' 'petty.' See Note 10, Act ii., "Richard II."

73. *Bans.* 'Curses.'

74. *Turlygod.* Sometimes spelt 'Turlygood.' It was the English word in use to signify the *Italian Turlupi-o*, or *Turlupin*, and the French *Turlupin*, or *Turelureau*, which signify 'buffoon,' 'fool,' 'crazy fellow.'

75. *'Tis strange, &c.* Here it seems to us that Lear has come to Gloster's castle, instead of going to his daughter Regan's residence, having heard from his attendant gentleman that the Duke and Duchess of Cornwall have left their home and repaired hither. See Note 149, Act i.

76. *The night before.* This expression, introduced at this juncture, serves to denote that morning is now well set in; and therefore, though the duke and duchess have retired to their apartment, and still remain there on the plea that "they have travell'd hard to-night," the effect is given of advancing day, and allows the progress of dramatic time to take place with sufficient rapidity for the spectators being beguiled into easy credence, when, at the close of the present long scene, Gloster says, "The night comes on;" and Cornwall soon after observes, "'Tis a wild night." See Note 58 of this Act.

77. *Cruel garters.* The fool puns on the word "cruel," as if it were 'crewel;' which is a kind of worsted used for making garters, &c.

78. *Nether-stocks.* An old term for 'stockings.' See Note 84, Act ii., "First Part Henry IV."

79. *To do upon respect.* We think that here "respect" is used, with elliptical significance, to signify 'that which should command respect.' Shakespeare sometimes thus uses such words as "reproach," "obloquy," "merit," "terror," "offence," &c. See Note 125, Act iii., "Hamlet." As messenger from the king, Kent was entitled to special respect.

80. *Resolve me.* 'Inform me,' 'satisfy my desire to know.' See Note 74, Act i.

81. *Spite of intermission.* 'In defiance of pause required,' for him to take breath, or for me to rise from my knee and receive my answer. That "intermission" bears the sense we here give we think is proved by the mode in which Shakespeare employs the word elsewhere. See Note 37, Act iii., "Merchant of Venice;" the passage referred to in Note 67, Act ii., "As

Which presently they read: on whose contents,
They summon'd up their meiny,[82] straight took horse;
Commanded me to follow, and attend
The leisure of their answer; gave me cold looks:
And meeting here the other messenger,
Whose welcome, I perceiv'd, had poison'd mine
(Being the very fellow which of late
Display'd so saucily against your highness),
Having more man than wit about me, drew:[83]
He rais'd the house with loud and coward cries.
Your son and daughter found this trespass worth
The shame which here it suffers.[84]

Fool. Winter 's not gone yet, if the wild-geese fly that way.[85]

Fathers that wear rags
Do make their children blind;
But fathers that bear bags
Shall see their children kind.
Fortune still shuts the door,
Ne'er turns the key to the poor.—

But, for all this, thou shalt have as many dolours[86] for thy daughters as thou canst tell in a year.

Lear. Oh, how this mother swells up toward my heart![87]
Hysterica passio,—down, thou climbing sorrow,
Thy element's below!—Where is this daughter?

Kent. With the earl, sir, here within.

Lear. Follow me not;
Stay here. [*Exit.*

Gent. Made you no more offence than what you speak of?

Kent. None.
How chance the king comes with so small a train?

Fool. An thou hadst been set i' the stocks for that question, thou hadst well deserved it.

Kent. Why, fool?

Fool. We'll set thee to school to an ant,[88] to teach thee there 's no labouring i' the winter. All that follow their noses are led by their eyes, but blind men:[89] and there 's not a nose among twenty but can smell him that 's stinking. Let go thy hold when a great wheel runs down a hill, lest it break thy neck with following it; but the great one that goes up the hill, let him draw thee after. When a wise man gives thee better counsel, give me mine again: I would have none but knaves follow it, since a fool gives it.

That sir which serves[90] and seeks for gain
And follows but for form,
Will pack when it begins to rain,
And leave thee in the storm.
But I will tarry; the fool will stay,
And let the wise man fly:
The knave turns fool that runs away;[91]
The fool no knave, perdy.[92]

You Like It;" and the speech before the one adverted to in Note 88, Act iv., "Macbeth." These three, and the one under consideration, are the only four occasions on which Shakespeare uses "intermission;" and we are thus particular in specifying them because the present passage has been variously explained by other commentators, each giving a different interpretation from ours.

82. *Meiny.* 'Train,' 'retinue.' From the old French, *meinie;* or, as anciently spelt, *mesnie;* which Du Cange considers to be a form of *mesonie* or *maisonie*, from *maison*, 'house.' The modern French word is *menage*, 'household.' Our word 'menial,' still in use, is of the same stock as "meiny."

83. *Having more man than wit about me, drew.* "I" before "perceived" allows the same pronoun to be understood as repeated before "having" or before "drew" in the present line. See Notes 55 and 68 of this Act.

84. *Found this trespass worth the shame which here it suffers.* By employing the word "worth" here to express 'deserving of,' Shakespeare gives the included contemptuous effect to this sentence of 'found it worth while to put me to the shame which I here undergo.'

85. *Winter's not gone yet, if, &c.* Figuratively hinting, 'The king's season of discomfort is not over yet, if this be the way his son and daughter behave.'

86. *Dolours.* There is a quibble between this word and 'dollars;' and 'for thy daughters' is used in the sense of 'on account of thy daughters,' or 'owing to thy daughters.' See Note 9, Act iv., "Richard III."

87. *How this mother, &c.* Lear affects to pass off the swelling of his heart, in its paroxysm of grief and indignation, for the disease called 'the mother,' or '*hysterica passio*,' to which, in Shakespeare's time, men as well as women were believed to be subject. It is probable that our author had this point suggested to him by two passages in Harsnet's "Declaration of Popish Impostures," which he in all likelihood consulted in order to supply him with his characteristic matter for portraying his Tom of Bedlam. The first passage runs thus:—"Ma. Maynie had a spice of the *hysterica passio*, as seems, from his youth; he himself termes it the *mother*." The other, thus:—"The disease I spoke of was a spice of the *mother*, wherewith I had been troubled before my going into Fraunce: whether I doe rightly term it the *mother* or no, I knowe not."

88. *Set thee to school to an ant.* Solomon says, "Go to the ant, thou sluggard; consider her ways, and be wise: which having no guide, overseer, or ruler, provideth her meat *in the summer*, and gathereth her food *in the harvest*." The fool implies, 'Had you learned wisdom of the ant, you would have known that the king has so small a train because few adhere in the cold season of adversity; the majority preferring the sunshine of prosperity, which offers prospect of gain.'

89. *All that follow, &c.* 'All men, following their noses, are led by their eyes, excepting blind men; and even among these, who have nothing but their nose to guide them, there is not one among twenty but has sense enough to perceive when a man's fortunes are tainted and decaying.'

90. *That sir which serves.* "Sir" used substantively, and "which" used for 'who.' See Note 62, Act i., "Winter's Tale."

91. *The knave turns fool that runs away.* Johnson and others thought that the sense of this line would be improved if the words "knave" and "fool" were transposed; but we think that Shakespeare, in his own noble philosophy, here affirms that the cunning rogue who deserts his benefactor in the time of reverse, from motives of prudence, shows himself fool as well as knave, moral miscalculator as well as moral coward. That our poet, through all this jingle of "knave" and "fool" put into the mouth of his subtlest-drawn fool, meant something especially pointed in its bitter and sarcastic irony, he has taken care to mark, by following up the given "counsel" with the words, "I would have none but knaves follow it;" and, after the entire speech, by Kent's inquiry, "Where learned you this, fool?"

92. *Perdy.* See Note 104, Act iii., "Hamlet."

Kent. Where learned you this, fool?
Fool. Not i' the stocks, fool.

Re-enter LEAR, *with* GLOSTER.

Lear. Deny to speak with me? They are sick? they are weary?
They have travell'd hard to-night? Mere fetches;
The images of revolt and flying off.
Fetch me a better answer.
Glo. My dear lord,
You know the fiery quality of the duke;
How unremovable and fix'd he is
In his own course.
Lear. Vengeance! plague! death! confusion!—
Fiery? what quality? Why, Gloster, Gloster,
I'd speak with the Duke of Cornwall and his wife.
Glo. Well, my good lord, I have inform'd them so.
Lear. Inform'd them! Dost thou understand me, man?
Glo. Ay, my good lord.
Lear. The king would speak with Cornwall; the dear father
Would with his daughter speak, commands her service:
Are they inform'd of this?—My breath and blood!—
Fiery? the fiery duke?—Tell the hot duke that—
No, but not yet:—may be he is not well:
Infirmity doth still neglect all office
Whereto our health is bound; we are not ourselves
When nature, being oppress'd, commands the mind
To suffer with the body: I'll forbear;
And am fall'n out with my more headier will,
To take the indispos'd and sickly fit
For the sound man.[93]—[*Looking on* KENT.]—Death on my state! wherefore
Should he sit here? This act persuades me
That this remotion[94] of the duke and her
Is practice[95] only. Give me my servant forth.
Go tell the duke and 's wife I 'd speak with them,
Now, presently: bid them come forth and hear me,
Or at their chamber-door I'll beat the drum
Till it cry sleep to death.[96]
Glo. I would have all well betwixt you. [*Exit.*
Lear. Oh, me, my heart, my rising heart!—but, down!
Fool. Cry to it, nuncle, as the cockney[97] did to the eels when she put 'em i' the paste alive; she rapped 'em o' the coxcombs with a stick, and cried, "Down, wantons, down!" 'Twas her brother, that, in pure kindness to his horse, buttered his hay.

Enter CORNWALL, REGAN, GLOSTER, *and* Servants.

Lear. Good morrow to you both.
Corn. Hail to your grace!
[KENT *is set at liberty.*
Reg. I am glad to see your highness.
Lear. Regan, I think you are; I know what reason
I have to think so: if thou shouldst not be glad,
I would divorce me from thy mother's tomb,
Sepulchring an adultress.—[*To* KENT.] Oh, are you free?
Some other time for that.—Belovèd Regan,
Thy sister's naught:[98] O Regan, she hath tied
Sharp-tooth'd unkindness, like a vulture, here,—
[*Points to his heart.*
I can scarce speak to thee; thou 'lt not believe
With how deprav'd a quality—O Regan!
Reg. I pray you, sir, take patience: I have hope
You less know how to value her desert[99]
Than she to scant her duty.
Lear. Say, how is that?
Reg. I cannot think my sister in the least
Would fail her obligation: if, sir, perchance
She have restrain'd the riots of your followers,
'Tis on such ground, and to such wholesome end,
As clears her from all blame.
Lear. My curses on her!
Reg. Oh, sir, you are old;

93. *To take the indispos'd and sickly fit for the sound man.* The elliptical force and condensation of this phrase has finely characteristic effect here. How well it serves to paint the ill-suppressed wrath, the pathetic effort made by the old king to control his agitation, to compel himself into forbearance and allowance-making; and what double and treble strength is given by this momentary check, to the burst of indignant rage with which he breaks forth when reminded, by the sight of Kent in the stocks, that the conduct of those who set his faithful servant there is intentional in its slight and offence towards himself.

94. *Remotion.* 'Removal,' from their own residence to that of the Earl of Gloster. See Note 74, Act iv., "Timon of Athens."

95. *Practice.* 'Artifice,' 'designing scheme.' See Note 17 of this Act.

96. *Till it cry sleep to death.* 'Till it clamour sleep to death;' 'till it give the death-stroke to sleep;' by awakening them, and causing them to slumber no longer.

97. *Cockney.* This word meant both a 'ninny' and a 'cook;' and, in the present passage, it seems to include reference to both these senses. In the only other passage where Shakespeare uses the word, he employs it more in the sense in which it is now used; a term of contempt for a simpleton born and bred in the metropolis, bigoted to its ways, and knowing nothing beyond them. See Note 2, Act iv., "Twelfth Night." That its derivation has some link of connection with cookery, and that it partly came from the Italian *cocagna*, and the French *cocagne*, seems certain. Florio translates *cocagna* by 'Lubberland;' and the French *pays de cocagne* means a country containing a fabulous amount of good cheer, such as none but gulls could believe in.

98. *Naught.* 'Worthless,' 'good for nothing,' 'bad.' See Note 11, Act iii., "As You Like It." The struggle to speak, the broken sentences, the incapacity of utterance, together with the affecting attempt to wile Regan into affectionate conduct by attributing it to her, by professing faith in her, and even by calling her affectionate names himself, is inexpressibly pathetic, as delineated in this speech of the unhappy father and wronged old man.

99. *You less know how, &c.* 'You are less capable of appreciating her merit than she is of failing in her duty.'



Lear. O Regan, wilt thou take her by the hand?
Goneril. Why not by the hand, sir? How have I offended? *Act II. Scene IV.*

Nature in you stands on the very verge
Of her confine: you should be rul'd, and led
By some discretion, that discerns your state
Better than you yourself. Therefore, I pray you,
That to our sister you do make return;
Say you have wrong'd her, sir.
Lear. Ask her forgiveness?
Do you but mark how this becomes the house:[100]
[*Kneeling.*
"Dear daughter, I confess that I am old;
Age is unnecessary:[101] on my knees I beg
That you'll vouchsafe me raiment, bed, and food."
Reg. Good sir, no more; these are unsightly tricks:
Return you to my sister.
Lear. [*Rising.*] Never, Regan:
She hath abated me of half my train;
Look'd black upon me; struck me with her tongue,
Most serpent-like, upon the very heart:—
All the stor'd vengeances of Heaven fall
On her ingrateful top![102] Strike her young bones,
You taking[103] airs, with lameness!

100. *How this becomes the house.* We think that here "the house" is probably used to express 'the household,' 'the domestic circle,' 'the family home.'

101. *Age is unnecessary.* Shakespeare uniformly uses the word "unnecessary" in the sense of 'needless,' 'superfluous;' and he also uses "unnecessarily" in the sense of 'superfluously,' 'needlessly.' Consequently, we think that here by "age is unnecessary" is meant 'living to be old is superfluous,' 'advanced years are needless,' 'living beyond a certain period is unneeded.' The sense is perhaps included of 'age needs but the merest necessaries of life'—no more than "raiment, bed, and food."

102. *Top.* We have before observed upon the dignity with which Shakespeare invests this slight word of three letters by his employment of it. See Note 3, Act iii., "Tempest," and Note 36, Act ii., "Measure for Measure."

103. *Taking.* 'Blighting,' 'infecting,' 'blasting.' See Note 37, Act i., "Hamlet."

Corn. Fie, sir, fie!
Lear. You nimble lightnings, dart your blinding flames
Into her scornful eyes! Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
To fall and blast her pride!
Reg. Oh, the blest gods! so will you wish on me,
When the rash mood is on.
Lear. No, Regan, thou shalt never have my curse:
Thy tender-hefted[104] nature shall not give
Thee o'er to harshness: her eyes are fierce; but thine
Do comfort, and not burn.[105] 'Tis not in thee
To grudge my pleasures, to cut off my train,
To bandy hasty words, to scant my sizes,[106]
And, in conclusion, to oppose the bolt
Against my coming in: thou better know'st
The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude;
Thy half o' the kingdom hast thou not forgot,[107]
Wherein I thee endow'd.
Reg. Good sir, to the purpose.
Lear. Who put my man i' the stocks? [*Tucket within.*
Corn. What trumpet 's that?
Reg. I know 't,—my sister's:[108] this approves[109] her letter,
That she would soon be here.

Enter OSWALD.

Is your lady come?
Lear. This is a slave, whose easy-borrow'd pride
Dwells in the fickle grace of her he follows.—
Out, varlet, from my sight!
Corn. What means your grace?
Lear. Who stock'd my servant? Regan, I have good hope
Thou didst not know of 't.—Who comes here? Oh, heavens,

Enter GONERIL.

If you do love old men, if your sweet sway
Allow[110] obedience, if yourselves are old,
Make it your cause; send down, and take my part!—
[*To* GON.] Art not asham'd to look upon this beard?—
O Regan, wilt thou take her by the hand?
Gon. Why not by the hand, sir? How have I offended?
All 's not offence, that indiscretion finds,
And dotage terms so.
Lear. Oh, sides, you are too tough;
Will you yet hold?—How came my man i' the stocks?
Corn. I set him there, sir; but his own disorders
Deserv'd much less advancement.[111]
Lear. You! did you?
Reg. I pray you, father, being weak, seem so.[112]
If, till the expiration of your month,
You will return and sojourn with my sister,
Dismissing half your train, come then to me:
I am now from home, and out of that provision
Which shall be needful for your entertainment.
Lear. Return to her, and fifty men dismiss'd?
No, rather I abjure all roofs, and choose
To wage[113] against the enmity o' the air;
To be a comrade with the wolf and owl,—
Necessity's sharp pinch![114]—Return with her?
Why, the hot-blooded France, that dowerless took
Our youngest born, I could as well be brought
To knee his throne, and, squire-like, pension beg
To keep base life afoot.—Return with her?

104. *Tender-hefted.* This word has been altered by various emendators; but we think, judging from the following grounds, that it was the one here intended by the author. Firstly, in the only place where Shakespeare uses the word, "hefts" he employs it to express 'heavings.' See Note 8, Act ii., "Winter's Tale." Secondly, in the speech referred to in Note 1, Act iv., "Hamlet," he uses "heaves" for 'sighs,' or deep-drawn breaths of emotion; and in the present play (Act iv., sc. 3) he has "heaved" to express 'breathed sighingly.' He also sometimes uses a passive participle instead of an active one; and therefore we think it probable that "tender-hefted nature" may be taken to mean 'tenderly-sighing nature' or 'tenderly-breathing nature,' as signifying 'tenderly-compassionate nature.'

105. *Thine do comfort, and not burn.* The eagerness of poor, weak-judging Lear to ascribe gentleness to the cold, pitiless eyes of Regan, to prompt her with those kindlinesses which he would have her show him, together with the involuntary betrayal of his knowledge of her real nature, discovered by his closing appeal to her mercenary and interested spirit, are all marvellously drawn.

106. *Sizes.* 'Allotted portions of food,' 'allowances of provision.' The term 'sizer' is still used at Cambridge for that class of students who live there on a stated allowance.

107. *Hast thou not forgot.* Transposed construction; 'thou hast not forgot.' An emphasis is laid on "thou."

108. *I know 't,—my sister's.* Regan recognises the particular passage or flourish on the trumpet used for Goneril. It was the custom of great personages to have their arrival announced by a preceding trumpeter, who played some specially adopted "tucket," or flourish on his instrument. See Note 25, Act v., "Merchant of Venice."

109. *Approves.* 'Confirms.' See Note 64 of this Act.

110. *Allow.* 'Approve.' See Note 51, Act ii., "Merry Wives."

111. *Less advancement.* Cornwall's sneering mode of saying that Kent's disorderly conduct deserved even a meaner position than the stocks as his punishment.

112. *Being weak, seem so.* 'As you are weak, be content to let it appear that you are so.' There is a cool brutality of bluntness in Regan's speeches to her father, an unsparing hardness of allusion to his age and weakness, that are unspeakably revolting.

113. *To wage.* Shakespeare uses this word with diverse meaning, and with elliptical force. Here he employs it to express 'contend,' 'wage war.'

114. *Necessity's sharp pinch.* Lear's parenthetical exclamation, growing out of the three previous lines; to abjure all roofs, to contend against the inclemency of the weather, to keep fellowship with beasts and birds,—enduring these severe pressures of necessity, compelled by the unfilial conduct of his children.

Persuade me rather to be slave and sumpter[115]
To this detested groom. [*Pointing at* OSWALD.
Gon. At your choice, sir.
Lear. I pr'ythee, daughter, do not make me mad:[116]
I will not trouble thee, my child; farewell:
We'll no more meet, no more see one another:—
But yet thou art my flesh, my blood, my daughter;
Or rather a disease that 's in my flesh,
Which I must needs call mine: thou art a boil,
A plague-sore, an embossèd[117] carbuncle,
In my corrupted blood. But I'll not chide thee;
Let shame come when it will, I do not call it:
I do not bid the thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove:
Mend when thou canst; be better at thy leisure:
I can be patient; I can stay with Regan,
I and my hundred knights.
Reg. Not altogether so:
I look'd not for you yet, nor am provided
For your fit welcome. Give ear, sir, to my sister;
For those that mingle reason with your passion,
Must be content to think you old, and so—
But she knows what she does.
Lear. Is this well spoken?
Reg. I dare avouch it, sir: what! fifty followers?
Is it not well? What should you need of more?
Yea, or so many, sith that both charge and danger
Speak 'gainst so great a number? How, in one house,
Should many people, under two commands,
Hold amity? 'Tis hard; almost impossible.
Gon. Why might not you, my lord, receive attendance
From those that she calls servants, or from mine?
Reg. Why not, my lord? If then they chanc'd to slack you,
We could control them. If you will come to me
(For now I spy a danger), I entreat you
To bring but five-and-twenty: to no more
Will I give place or notice.
Lear. I gave you all—
Reg. And in good time you gave it.
Lear. Made you my guardians, my depositaries;
But kept a reservation to be follow'd
With such a number. What! must I come to you
With five-and-twenty, Regan? said you so?
Reg. And speak 't again, my lord; no more with me.
Lear. Those wicked creatures yet do look well-favour'd,
When others are more wicked; not being the worst
Stands in some rank of praise.—[*To* GON.] I'll go with thee:
Thy fifty yet doth double five-and-twenty,
And thou art twice her love.
Gon. Hear me, my lord:
What need you five-and-twenty, ten, or five,
To follow in a house where twice so many
Have a command to tend you?
Reg. What need one?
Lear. Oh, reason not the need: our basest beggars
Are in the poorest thing superfluous:
Allow not nature more than nature needs,
Man's life is cheap[118] as beast's: thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm.—But, for true need,—
You heavens, give me that patience, patience I need![119]
You see me here, you gods, a poor old man,
As full of grief as age; wretched in both!
If it be you that stir these daughters' hearts
Against their father, fool me not so much
To bear it tamely;[120] touch me with noble anger!
Oh, let not women's weapons, water-drops,
Stain my man's cheeks!—No, you unnatural hags,
I will have such revenges on you both,
That all the world shall—I will do such things,—
What they are, yet I know not; but they shall be
The terrors of the earth. You think I'll weep;
No, I'll not weep:—
I have full cause of weeping; but this heart
Shall break into a hundred thousand flaws,[121]
Or ere I'll weep.—Oh, fool, I shall go mad!
[*Exeunt* LEAR, GLOSTER, KENT, *and* Fool. *Storm heard at a distance.*
Corn. Let us withdraw; 'twill be a storm.

115. *Sumpter.* Generally combined with the words 'horse' or 'mule;' but sometimes formerly used by itself as an abbreviated form of 'sumpter-horse.' It is also found in the compound words, 'sumpter-cloth,' 'sumpter-saddle,' &c. It is derived from the Latin, *sumptus*, 'burden,' 'charge;' the sumpter-horses being those employed to carry provisions or other necessaries. Here the effect is implied of 'beast of burden.'

116. *Do not make me mad.* The dramatist gradually prepares for that which follows. See Note 155, Act i. of this play.

117. *Embossed.* 'Swollen,' 'protuberant.' See Note 102, Act iii., "First Part Henry IV."

118. *Cheap.* 'Of little value;' 'worth as little.'

119. *That patience, patience I need!* We think it very probable that a conjecture of Ritson's is true with regard to this line; and that the author originally wrote it, "You heavens, give me patience! *that* I need."

120. *To bear it tamely.* Elliptically expressed; 'as to let me bear it tamely' being understood. This momentary lull in Lear's passion, pausing to argue the question of need and superfluity, praying one instant for "patience," the next supplicating for "noble anger," striving to retain his tears, and finally breaking forth into vague impotence of threat, are all conceived in the very finest spirit of poetic delineation, and withal the most perfect truth to incipient madness; so that we are fully and fearfully prepared for seeing him next in his raving condition, braving the storm, and invoking the elements to "let fall" their "horrible pleasure" upon him.

121. *Flaws.* Anciently used to express 'fragments,' as well as mere 'cracks.' Bailey observes that it was "especially applied to the breaking off *shivers*, or thin pieces from precious stones."

Reg. This house is little: the old man and his people
Cannot be well bestow'd.
Gon. 'Tis his own blame;[122] h'ath put himself from rest,
And must needs taste his folly.
Reg. For his particular, I'll receive him gladly,
But not one follower.
Gon. So am I purpos'd.
Where is my lord of Gloster?
Corn. Follow'd the old man forth:—he is return'd.

Re-enter GLOSTER.

Glo. The king is in high rage.
Corn. Whither is he going?
Glo. He calls to horse; but will I know not whither.
Corn. 'Tis best to give him way; he leads himself.
Gon. My lord, entreat him by no means to stay.
Glo. Alack, the night comes on, and the bleak winds
Do sorely ruffle;[123] for many miles about
There 's scarce a bush.
Reg. Oh, sir, to wilful men,
The injuries that they themselves procure
Must be their schoolmasters. Shut up your doors:
He is attended with a desperate train;
And what they may incense[124] him to, being apt
To have his ear abus'd, wisdom bids fear.
Corn. Shut up your doors, my lord; 'tis a wild night:
My Regan counsels well: come out o' the storm.
[*Exeunt.*

ACT III.

SCENE I.—*A Heath.*

A storm, with thunder and lightning. Enter KENT *and a* Gentleman, *meeting.*

Kent. Who 's there, besides foul weather?
Gent. One minded[1] like the weather, most unquietly.
Kent. I know you. Where 's the king?
Gent. Contending with the fretful elements;
Bids the wind blow the earth into the sea,
Or swell the curlèd waters 'bove the main,[2]
That things might change or cease; tears his white hair,
Which the impetuous blasts, with eyeless rage,
Catch in their fury, and make nothing of;
Strives in his little world of man to out-scorn
The to-and-fro conflicting wind and rain.
This night, wherein the cub-drawn bear[3] would couch,
The lion and the belly-pinchèd wolf
Keep their fur dry, unbonneted he runs,
And bids what will take all.
Kent. But who is with him?
Gent. None but the fool; who labours to out-jest
His heart-struck injuries.
Kent. Sir, I do know you;
And dare, upon the warrant of my note,
Commend a dear thing to you. There is division,
Although as yet the face of it be cover'd
With mutual cunning, 'twixt Albany and Cornwall;
Who have (as who have not, that their great stars

122. *'Tis his own blame.* "Blame" is here used for 'fault,' or 'that which deserves blame;' according to a mode Shakespeare has of employing certain words. See Note 79 of the present Act. The phrase in the text is equivalent to 'He has no one to blame but himself for it.'

123. *Ruffle.* This word was formerly used with greater strength of meaning than at present. Here it means 'roughly blow;' in another passage of this play it means 'roughly tear,' 'rend.' See Note 105, Act iii. In the preceding line "bleak" is the Quarto word, while the Folio gives 'high.' We think the former is more probably the poet's epithet, because it adds the effect of 'cold' to a description where 'boisterous' or 'high' is sufficiently indicated by the expression "ruffle."

124. *Incense.* 'Incite,' 'instigate.' See Note 5, Act v., "Winter's Tale." Regan's bare-faced pretence—insisting on speaking of her old father as still attended by a large train of followers, both in this speech and the one a little before, where she talks of there not being room for "the old man and his people," while in reality he has only with him his faithful Kent and fool—is thoroughly in character with her brassy nature.

1. *One minded.* 'One whose mind is,' 'one with his mind disposed.' This is among the expressive participles which Shakespeare frames from nouns. See Note 24, Act iii., "Macbeth."

2. *The main.* Here used for 'the mainland.' See the passage referred to in Note 23, Act iv., "Hamlet." Lear antithetically bids the wind either blow the land into the water or raise the waters till they overwhelm the land.

3. *The cub-drawn bear.* 'The bear whose dugs are drawn by its young.' Elsewhere Shakespeare has "a lioness, with udders all drawn dry" (see speech referred to in Note 48, Act iv., "As You Like It"); in both passages giving the effect of a beast urged by hunger.



Lear. I tax not you, you elements, with unkindness;
I never gave you kingdom, call'd you children,
You owe me no subscription. *Act III. Scene II.*

Thron'd and set high ?)[4] servants, who seem no less,
Which are to France the spies and speculations[5]
Intelligent[6] of our state; what hath been seen,
Either in snuffs and packings[7] of the dukes;
Or the hard rein which both of them have borne
Against the old kind king; or something deeper,
Whereof perchance these are but furnishings;[8]—
But, true it is,[9] from France there comes a power
Into this scatter'd kingdom; who already,
Wise in our negligence, have secret feet[10]
In some of our best ports, and are at point
To show their open banner.—Now to you:
If on my credit you dare build so far
To make your speed to Dover, you shall find
Some that will thank you, making just report
Of how unnatural and hemadding sorrow
The king hath cause to plain.
I am a gentleman of blood and breeding;
And, from some knowledge and assurance, offer
This office to you.

Gent. I will talk farther with you.

Kent. No, do not.
For confirmation that I am much more
Than my out wall, open this purse, and take
What it contains. If you shall see Cordelia
(As fear not but you shall), show her this ring;
And she will tell you who that fellow is
That yet you do not know. [*Thunder.*] Fie on this storm!
I will go seek the king.

Gent. Give me your hand: have you no more to say?

Kent. Few words, but, to effect, more than all yet,—
That, when we have found the king (in which your pain
That way, I'll this), he that first lights on him
Holla the other. [*Exeunt severally.*

SCENE II.—*Another part of the Heath. Storm continues.*

Enter LEAR *and* Fool.

Lear. Blow, winds, and crack your cheeks! rage! blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulphurous and thought-executing[11] fires,
Vaunt-couriers[12] of oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Strike flat the thick rotundity o' the world!
Crack nature's moulds, all germins[13] spill at once,
That make ingrateful man!

Fool. Oh, nuncle, court holy-water[14] in a dry house is better than this rain-water out o' door. Good nuncle, in; and ask thy daughters' blessing: here 's a night pities neither wise men nor fools.

Lear. Rumble thy bellyful! Spit, fire! spout, rain!
Nor rain, wind, thunder, fire, are my daughters:
I tax not you, you elements, with unkindness;
I never gave you kingdom, call'd you children,
You owe me no subscription:[15] then let fall
Your horrible pleasure; here I stand, your slave,

---

4. *That their great stars thron'd and set high.* "Stars" is here used for 'fortune,' 'ruling fate or destiny.' Theobald and others change "thron'd" to 'throne;' but we think that here "thron'd" is used to express 'have throned,' according to a mode of construction sometimes employed by Shakespeare in passages referring to indefinitely expressed past time. See Note 61, Act ii., "Coriolanus." In the present instance, the twice-recurring "have" in the preceding line renders the elliptically understood 'have' before "thron'd" particularly eligible.

5. *Speculations.* Here used to express 'those who speculate or observe.' Shakespeare has several examples of this poetical licence of employing things for persons. See Note 32, Act ii., and Notes 74 and 77, Act iv., "Coriolanus."

6. *Intelligent.* This word is used by Shakespeare to express 'conveying intelligence,' 'giving information' (see Note 90, Act i., "Winter's Tale," and Notes 74 and 95 of the present Act); and here it comprises this sense as well as 'knowing,' 'cognisant.' So that the sense of the entire passage is, 'Who have (as who have not, that have been placed by their destiny in exalted rank and station?) servants, who seem to be such, but are really in the service of France as spies and observers, knowing and communicating all particulars of our state.'

7. *Snuffs and packings.* "Snuffs" are 'offences taken,' 'angers conceived.' See Note 33, Act v., "Midsummer Night's Dream." "Packings" are 'factious conspiracies,' 'private confederacies,' 'underhand machinations.' See Note 23, Act v., "Comedy of Errors."

8. *Furnishings.* 'External adjuncts,' 'outward appendages.'

9. *What hath been seen . . . . . or something deeper . . . . But, true it is.* The phraseology here is inconsecutive, according to strict construction, but the effect is conveyed of 'Whether it be owing to that which has been seen of the secret enmity between the dukes, or to their harsh treatment of the king, or to something deeper whereof these are but the external adjuncts—certain it is that,' &c. The irregularity of the diction aids to give it characteristic effect, suiting with the wild circumstances of the scene, with the mysteriously-hinted nature of the communication, and with the concealed rank of the speaker.

10. *Have secret feet.* The word "have" here treats "power" as a noun of multitude (see Note 52, Act v., "King John"); and "feet" is used for 'footing.'

11. *Vaunt-couriers.* 'The foremost scouts of an army;' here figuratively used for 'precursors.' See Note 7, Prologue, "Troilus and Cressida."

12. *Germins.* 'Principles of germination,' 'seeds.' See Note 14, Act iv., "Macbeth."

13. *Court holy-water.* A cant phrase for 'empty phrases,' 'flattering protestations,' 'prctty speeches,' 'lip-service.' Ray, among his proverbial phrases, mentions "court holy-water" as meaning 'fair words.' The French have a similar expression, with similar signification: *Eau bénite de la cour.* Florio explains *dare l'allodola* by "to cog, to foist, to flatter, to give one *court-hollie water;*" and *mantellizare* by "to flatter, to faune, to claw, to sooth up, to give one *court-holie water.*"

14. *Subscription.* 'Submission,' 'deference,' 'obedience.' See Note 65, Act i.

A poor, infirm, weak, and despis'd old man :—
But yet I call you servile ministers,
That will with two pernicious daughters join
Your high-engender'd battles 'gainst a head
So old and white as this. Oh! oh! 'tis foul!

Fool. He that has a house to put 's head in has a good head-piece.

The man that makes his toe
What he his heart should make
Shall of a corn cry woe,
And turn his sleep to wake.

—For there was never yet fair woman but she made mouths in a glass.

Lear. No, I will be the pattern of all patience; I will say nothing.

Enter KENT.

Kent. Who 's there?

Fool. Marry, here 's a wise man and a fool.

Kent. Alas! sir, are you here? things that love night,
Love not such nights as these; the wrathful skies
Gallow[16] the very wanderers of the dark,
And make them keep their caves: since I was man,
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard: man's nature cannot carry
The affliction nor the fear.

Lear. Let the great gods,
That keep this dreadful pother o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulgèd crimes,
Unwhipp'd of justice: hide thee, thou bloody hand,
Thou perjur'd, and thou simular[17] of virtue
That art incestuous: caitiff, to pieces shake,
That under covert and convenient seeming
Hast practis'd on man's life: close pent-up guilts,
Rive your concealing continents,[18] and cry
These dreadful summoners[19] grace.—I am a man
More sinn'd against than sinning.

Kent. Alack, bare-headed!
Gracious my lord, hard by here is a hovel;
Some friendship will it lend you 'gainst the tempest:
Repose you there; while I to this hard house[20]
(More hard than is the stone whereof 'tis rais'd
Which even but now, demanding after you,
Denied me to come in,) return, and force
Their scanted courtesy.[21]

Lear. My wits begin to turn.—
Come on, my boy: how dost, my boy? art cold?
I am cold myself.—Where is this straw,[22] my fellow?
The art of our necessities is strange,
That can make vile things precious. Come, your hovel.—
Poor fool and knave,[23] I have one part in my heart
That 's sorry yet for thee.

Fool. [*Singing.*]

He that has and a little tiny wit,[24]—
With hey, ho, the wind and the rain,—
Must make content with his fortunes fit;
Though the rain it raineth every day.

Lear. True, boy.—Come, bring us to this hovel. [*Exeunt* LEAR *and* KENT.

Fool. This is a brave night[25] to cool a courtesan.—I'll speak a prophecy ere I go:

16. *Gallow.* 'Frighten,' 'terrify,' 'scare.' From the Anglo-Saxon, *agalan*, or *agælran*. The word "gallow," in the corrupted form of 'gally,' still exists in provincial use.

17. *Simular.* 'Simulator,' 'counterfeit.'

18. *Continents.* 'Exterior enclosures;' Shakespeare uses 'continent' for that which contains or encloses. See Note 124, Act ii., "Second Part Henry IV."

19. *Summoners.* Officers that summon offenders before a proper tribunal. In Howard's "Defensative against the Poison of Supposed Prophecies" (1581) occurs an illustrative passage:—"They seem to brag most of the strange events which follow for the most part after blazing starres, as if they were the *summoners* of God, to call princes to the seat of judgment."

20. *This hard house.* Here "this" is used as in the passage discussed in Note 54, Act v., "Richard III."

21. *Force their scanted courtesy.* In this sentence "their" is used with reference to the hard-hearted inhabitants implied in the previous words, "this hard house." See Note 18, Act v., "Romeo and Juliet."

22. *Where is this straw?* Those who stickle for precision in every minute particular of detail might just as well here complain that there has been no previous mention of "straw," as they have elsewhere complained of what they term discrepancies. The poet and those of his readers who can appreciate poetically-dramatic writing know that Kent's bidding Lear "repose" in "a hovel" near at hand sufficiently indicates the roughest possible means of taking rest.

23. *Knave.* 'Boy,' 'lad.' See Note 98, Act i. of the present play. This touch of tender consideration of the poor old royal heart, amid all its own griefs, for the stripling that has been its toy in happier hours, and its attached adherent now, is profoundly beautiful.

24. *He that has and a little, &c.* The "and" in this line is omitted in the Quartos, but given in the Folio copy. Inasmuch as the present stanza is evidently either a portion of the clown's song at the end of "Twelfth Night," or a fabricated fragment in imitation of it, the "and" was most probably intended here by the author. See Note 70, Act v., "Twelfth Night."

25. *This is a brave night, &c.* The remainder of this scene, from the present line to the close of the speech, is omitted in the Quartos, although given in the Folio. We heartily concur with a remark of Charles Armitage Brown, in his enthusiastic book, called "Shakespeare's Autobiographical Poems," where he speaks of coarse passages that "were not printed either in one of the old Quartos or in the first Folio;" he thinks that when passages of such nature are wanting in either one of the old copies, it suffices to prove that they were not written by Shakespeare, and holds it to be warrant for their exclusion altogether; adding, "They may be spared without the slightest injury to the text—another proof of their having been interpolated." This remark precisely applies to the present passage: it is clearly a scrap of ribaldry tacked on, by the actor who played the fool, to please the "barren spectators" among the audience; just one of those instances of irrelevant and extemporaneous jesting to which Shakespeare himself, through his character of Hamlet, so strongly objects. See the speech following the one referred to in Note 49, Act iii., "Hamlet." The fact of the fool's present speech occurring *after* Lear has left the stage, alone serves to ordain it as spurious. Shakespeare's fool utters his half-rambling, half-pertinent morsels for the sake of beguiling

When priests are more in word than matter;
When brewers mar their malt with water;
When nobles are their tailors' tutors;
No heretics burn'd, but wenches' suitors;
When every case in law is right;
No squire in debt, nor no poor knight;
When slanders do not live in tongues;
Nor cutpurses come not to throngs;
When usurers tell their gold i' the field;
And jades and sluts do churches build;—
Then shall the realm of Albion
Come to great confusion:
Then comes the time, who lives to see 't,
That going shall be us'd with feet.

This prophecy Merlin shall make; for I live before his time. [*Exit.*

SCENE III.—*A Room in* GLOSTER'S *Castle.*

Enter GLOSTER *and* EDMUND.

Glo. Alack, alack, Edmund, I like not this unnatural dealing. When I desired their leave[26] that I might pity him, they took from me the use of mine own house; charged me, on pain of their perpetual displeasure, neither to speak of him, entreat for him, nor any way sustain him.

Edm. Most savage and unnatural!

Glo. Go to; say you nothing. There is division between the dukes; and a worse matter than that: I have received a letter this night;—'tis dangerous to be spoken;—I have locked the letter in my closet: these injuries the king now bears will be revenged home; there is part of a power already footed:[27] we must incline to the king. I will seek him, and privily relieve him: go you, and maintain talk with the duke, that my charity be not of him perceived: if he ask for me, I am ill, and gone to bed. If I die for it, as no less is threatened me, the king my old master must be relieved. There is some strange thing toward, Edmund; pray you, be careful. [*Exit.*

Edm. This courtesy, forbid thee, shall the duke
Instantly know; and of that letter too:—
This seems a fair deserving, and must draw me
That which my father loses,—no less than all:
The younger rises when the old doth fall. [*Exit.*

SCENE IV.—*A part of the Heath, with a Hovel. Storm continues.*

Enter LEAR, KENT, *and* Fool.

Kent. Here is the place, my lord; good my lord, enter:
The tyranny of the open night's too rough
For nature to endure.
Lear. Let me alone.
Kent. Good my lord, enter here.
Lear. Wilt break my heart?
Kent. I had rather break mine own. Good my lord, enter.
Lear. Thou think'st 'tis much that this contentious storm
Invades us to the skin: so 'tis to thee;
But where the greater malady is fix'd,
The lesser is scarce felt. Thou'dst shun a bear;
But if thy flight lay toward the roaring sea,
Thou'dst meet the bear i' the mouth. When the mind 's free,
The body 's delicate: the tempest in my mind
Doth from my senses take all feeling else
Save what beats there.—Filial ingratitude!
Is it not as this mouth should tear this hand
For lifting food to 't?—But I will punish home:—
No, I will weep no more.—In such a night
To shut me out!—Pour on; I will endure:—
In such a night as this! O Regan, Goneril!—
Your old kind father, whose frank heart gave all,—
Oh, that way madness lies; let me shun that;
No more of that.
Kent. Good my lord, enter here.
Lear. Pr'ythee, go in thyself: seek thine own ease:
This tempest will not give me leave to ponder
On things would hurt me more.—But I'll go in.—
[*To the* Fool.] In, boy; go first.—You houseless poverty,—
Nay, get thee in. I'll pray, and then I'll sleep.—
[Fool *goes in.*
Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your loop'd and window'd raggedness,[28] defend you
From seasons such as these? Oh, I have ta'en

his old master's thoughts, and labouring "to out-jest his heart-struck injuries;" he does not stay behind to jabber trumpery by himself, addressed solely to the rain and wind. Whosoever patched up and introduced here the present "prophecy," it is very similar to a version given by Puttenham, in his "Arte of English Poesie" (1589), of what was commonly called "Chaucer's Prophecy," though really of an earlier date.

26. *When I desired their leave.* "Their" is here used according to Shakespeare's skilful system of dramatic art in abrupt commencements of scenes. See Note 55, Act v., "Hamlet." This speech serves to explain how it is that Gloster's castle, alluded to in the previous scene as "this hard house," came to refuse Kent entrance when "demanding after" his old master; and it serves to show how completely Gloster has fallen into the tyrannously used power of the Duke and Duchess of Cornwall.

27. *Footed.* 'On foot;' 'has obtained footing.' See Note 10 of this Act.

28. *Loop'd and window'd raggedness.* Figuratively, 'raggedness full of rents and holes.' *Loops* or *loop-holes* are apertures that were made in ancient castles for the archers to shoot their arrows from, and also for the admission of light where windows would have been incommodious.



Lear. Didst thou give all to thy two daughters?
And art thou come to this?
Edgar. Who gives anything to poor Tom?
Act III. Scene IV.

Too little care of this![29] Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them,
And show the heavens more just.

Edg. [*Within.*] Fathom and half, fathom and half! Poor Tom!

[*The* Fool *runs out from the hovel.*

Fool. Come not in here, nuncle, here 's a spirit. Help me, help me!

Kent. Give me thy hand.—Who 's there?

Fool. A spirit, a spirit: he says his name 's poor Tom.

Kent. What art thou that dost grumble there i' the straw? Come forth.

Enter EDGAR *disguised as a madman.*

Edg. Away! the foul fiend follows me!—
Through the sharp hawthorn blows the cold wind.—
H'm! go to thy cold bed, and warm thee.[30]

Lear. Didst thou give all to thy two daughters?[31]
And art thou come to this?

Edg. Who gives anything to poor Tom? whom the foul fiend hath led through fire and through flame, through ford and whirlpool, o'er bog and quagmire;[32] that hath laid knives under his pillow,[33] and halters in his pew; set ratsbane by his porridge; made him proud of heart, to ride on a bay trotting-horse over four-inched bridges, to course his own shadow for a traitor.—Bless thy five wits![34]—Tom 's a-cold,—Oh, do de, do de, do de.[35]—Bless thee from whirlwinds, star-blasting, and taking![36] Do poor Tom some charity, whom the foul fiend vexes:—there could I have him now, —and there,—and there again, and there.

[*Storm continues.*

Lear. What! have his daughters brought him to this pass?—Couldst thou save nothing? Didst thou give them all?

Fool. Nay, he reserved a blanket, else we had been all shamed.

Lear. Now, all the plagues that in the pendulous air
Hang fated o'er men's faults light on thy daughters!

Kent. He hath no daughters, sir.

Lear. Death, traitor! nothing could have subdu'd nature
To such a lowness but his unkind daughters.—
Is it the fashion, that discarded fathers
Should have thus little mercy on their flesh?[37]
Judicious punishment! 'twas this flesh begot
Those pelican daughters.[38]

Edg. Pillicock sat on Pillicock-hill:[39]—
Halloo, halloo, loo, loo!

Fool. This cold night will turn us all to fools and madmen.

Edg. Take heed o' the foul fiend: obey thy parents; keep thy word justly; swear not; commit

29. *Oh, I have ta'en too little care of this!* Lear's staying out in the inclement night to reflect upon the wretchedness of others, his self-tasking for former too-heedless thought of their condition, form just one of those subtle monitions upon the schooling from adversity that Shakespeare throws in with his own wise and bounteous hand. Well may Lear say, "I'll *pray*, and then I'll sleep." These disciplines of introspection, these penitences of the conscience, these layings bare to God our remorseful memories, are the very stuff of which mental prayer is truly composed.

30. *Go to thy cold bed, and warm thee.* A proverbial saying. See Note 8, Induction, "Taming of the Shrew." "Cold bed" seems to be an elliptical phrase, like "idle bed" (see Note 24, Act ii., "Julius Cæsar"); meaning 'bed to which one goes being cold,' and 'bed feeling cold at first plunge into it.' The Folio omits the word "cold" in this and the preceding line, while the Quartos give it correctly. We think that the markedly frequent recurrence of the word "cold" during this scene has peculiar (and most likely intentional) effect; aiding to preserve in our minds the impression of its inclemency throughout.

31. *Didst thou give all to thy two daughters?* The Folio omits the word "two" here; while the Quartos have 'Hast thou given' instead of "Didst thou give." We think that "two" lends additional point to Lear's unsettled-witted question; it tends to make it more strictly arising out of his own personal sorrows, and more inapt to the stranger addressed.

32. *O'er bog and quagmire.* In allusion to the luminous vapour in marshes, called *ignis fatuus;* supposed to be lights kindled by mischievous goblins to lead travellers to destruction. See Note 84, Act iii., "First Part Henry IV."

33. *Knives under his pillow.* In Harsnet's "Declaration of Popish Impostures" there is a passage respecting this kind of temptation to commit suicide, and attributed to infernal influence; since fiends were popularly supposed to be always urging the wretched to self-destruction. In "Dr. Faustus" (1604) we find:—

> "Swords, poisons, halters, and envenom'd steel
> Are laid before me to despatch myself."

34. *Bless thy five wits!* The "wits" were anciently reckoned "five," in correspondent number with 'the five senses;' these latter being sometimes called "the five wits." See Note 11, Act i., "Much Ado." An ancient interlude; called "The Worlde and the Chylde," reprinted in the last edition of Dodsley's "Old Plays," has a passage that affords illustration of this:—

> "Forsoth, Syr, heryinge, seynge, and smellynge,
> The remenaunte tastynge, and felynge;
> These ben the v wittes bodely."

35. *Oh, do de, do de, do de.* Perhaps intended to represent the teeth-chattering sound emitted by one who shivers with cold. See Note 28, Act iv., "Taming of the Shrew." Edgar repeats these words, in nearly the same form, in sc. vi. of this Act.

36. *Taking.* 'Blighting,' 'infection.' See Note 103, Act ii.

37. *Thus little mercy on their flesh.* In allusion to the exposure of "Poor Tom's" body to the severity of the weather.

38. *Those pelican daughters.* "Pelican," here, is one of those expressive adjectively-used nouns that Shakespeare frames with such felicitous effect. See Note 48, Act i., "Julius Cæsar." The pelican was supposed to feed upon its parent's blood. See Note 57, Act iv., "Hamlet."

39. *Pillicock sat on Pillicock-hill.* In Ritson's "Gammer Gurton's Garland; or, The Nursery Parnassus," there is this couplet:—

> "Pillycock, Pillycock sat on a hill;
> If he's not gone, he sits there still."

Cotgrave interprets *Mon Turelureau* by "My pillicock, my pretty knave" (see Note 74, Act ii.); and in Harsnet's book *Killico* is the name of one of the fiends. "Pelican," at the close of Lear's speech, catches Edgar's ear; and, in his assumed character of "Bedlam beggar," he roars out grotesque exclamations of "Poor Tom!" "Turly god!" "Pillicock!" &c. &c.

not with man's sworn spouse; set not thy sweet heart on proud array. Tom's a-cold.

Lear. What hast thou been?

Edg. A serving-man, proud in heart and mind; that curled my hair;[40] wore gloves in my cap;[41] served the vice of my mistress' heart; swore as many oaths as I spake words, and broke them in the sweet face of heaven: one that slept in the contriving of sin, and waked to do it: wine loved I deeply, dice dearly; and in woman out-paramoured the Turk: false of heart, light of ear,[42] bloody of hand: hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. Let not the creaking of shoes nor the rustling of silks betray thy poor heart to woman: keep thy foot out of taverns, thy hand out of pockets, thy pen from lenders' books,[43] and defy the foul fiend.—Still through the hawthorn blows the cold wind:[44] says suum, mun, nonny.[45] Dolphin my boy, my boy, sessa! let him trot by.[46] [*Storm continues.*

Lear. Why, thou wert better in thy grave than to answer with thy uncovered body this extremity of the skies.—Is man no more than this? Consider him well. Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume.—Ha! here 's three of us are sophisticated![47]—Thou art the thing itself: unaccommodated man is no more but such a poor, bare, forked animal as thou art.—Off, off, you lendings!—come, unbutton here.[48] [*Tearing off his clothes.*

Fool. Pr'ythee, nuncle, be contented; 'tis a naughty[49] night to swim in.—Now a little fire in a wild field were like an old sinner's heart,—a small spark, all the rest on 's body cold.—Look, here comes a walking fire.[50]

Edg. This is the foul fiend Flibbertigibbet:[51] he begins at curfew,[52] and walks till the first cock; he gives the web and the pin,[53] squints the eye, and makes the hare-lip; mildews the white wheat, and hurts the poor creature of earth.

Swithold[54] footed thrice the old;[55]
He met the night-mare, and her nine-fold;[56]
Bid her alight,
And her troth plight,[57]

40. *Curled my hair.* In Harsnet's "Declaration," &c., occurs this passage:—"Then Ma. Mainy, by the instigation of the first of the seven [spirits], began to set his hands unto his side, *curled his hair*, and used such gestures as Ma. Edmunds [the exorcist] presently affirmed that that spirit was *Pride*."

41. *Wore gloves in my cap.* Gloves were anciently worn in the cap, either as the favour of a mistress, as the memorial of a friend, or as a token to be challenged by an opponent. See the preceding speech to that referred to in Note 28, Act v., "Richard II.," and the passage adverted to in Note 122, Act iv., "Henry V.," in illustration of the first and last of these three occasions for wearing gloves in the cap.

42. *Light of ear.* 'Easily credulous of slander,' 'prompt to give ear to malicious reports,' 'ready to listen to calumny.'

43. *Lenders' books.* When spendthrifts resorted to usurers and money-lenders, receiving advances partly in cash, partly in goods, they had to enter their promissory notes or acknowledgments of the transaction in "books" kept for the purpose.

44. *Still through the hawthorn, &c.* Edgar here repeats the line (probably a fragment from some old ballad) which he chants as he enters.

45. *Says suum, mun, nonny.* The Quartos print 'hay no on ny' instead of "nonny," which the Folio gives. "Hey, nonny, nonny" is an ancient ballad-burden which Shakespeare has twice elsewhere used (see the song in "Much Ado," Act ii., sc. 3, and one of Ophelia's ditties in "Hamlet," Act iv., sc. 5); and here Edgar is stringing gibberish together composed of scraps of old ballads.

46. *Dolphin my boy, my boy, sessa! let him trot by.* The word "sessa," meaning 'cease,' 'be quiet,' 'stay still,' is used elsewhere by Shakespeare; see Note 4, Induction, "Taming of the Shrew." Steevens asserts that he heard from an old gentleman the story of an old ballad, and a portion of the ballad itself, which was written on some battle fought in France, during which the king, unwilling to put the suspected valour of his son the *Dauphin*, or "Dolphin" (as the title was formerly spelt and pronounced in its corrupted form; see Note 70, Act ii., "All's Well"), to the trial, is represented as desirous to restrain him from any attempt to establish an opinion of his courage on an adversary who wears the least appearance of strength: and at last assists in propping up a dead body against a tree for him to try his manhood upon. Therefore, as different champions are supposed to cross the field, the king always discovers some objection to his attacking each of them, and repeats these two lines as every fresh personage is introduced:—

"Dolphin, my boy, my boy, cease, let him trot by;
It seemeth not that such a foe from me or you would fly."

In Ben Jonson's "Bartholomew Fair," Act v., sc. 4, Cokes says, "He shall be *Dauphin my boy*;" but although this betokens some popularly-understood allusion, such as allusion to a well-known ballad would be, yet the context to Cokes's words affords no corroboration of their meaning as explained in Steevens's account.

47. *Here's three of us are sophisticated.* Meaning himself, Kent, and the fool; who are dressed in conventional clothing, and therefore "sophisticated" from the plain, simple, natural man.

48. *Come, unbutton here.* The Quartos read, 'Come on, be true.'

49. *Naughty.* We have before pointed out that this word had much more force of significance formerly than now. See Note 46, Act v., "Much Ado," and Note 98, Act ii. of the present play.

50. *Here comes a walking fire.* In allusion to the approaching torch, borne by Gloster.

51. *Flibbertigibbet.* One of the fiends mentioned in Bishop Harsnet's book:—"Frateretto, Flibberdigibbet, Hoberdidance, Tocobatto, were four devils of the round or morrice."

52. *Begins at curfew.* Spirits were supposed to be released from confinement at close of day, and permitted to wander at large until dawn. See Note 36, Act i., "Hamlet."

53. *The web and the pin.* A disease of the eyes, resembling the cataract in an imperfect stage. See Note 78, Act i., "Winter's Tale."

54. *Swithold.* A contraction of 'S. Withold,' 'St. Witholde,' or 'Saint Withold.' There has been no trace yet found of this saint in any of the old legends; but Shakespeare probably met with the name in the old play of "The Troublesome Raigne of John, King of England," 1591 (see our opening Note to "King John"), where occurs:—

"Sweet *S.* Withold, of thy lenitie, defend us from extremitie,
And heare us for S. Charitie, oppressèd with austeritie."

55. *Old.* A provincial corruption of 'wold;' a large wild tract of land.

56. *Nine-fold.* Here used to express nine imps or familiar spirits, in the likeness of foals; as it were, 'nine-numbered foals,' or 'nine-fold foals.'

57. *And her troth plight.* In allusion to a popular spell against the nightmare, thus mentioned by Reginald Scot, in his

And, aroint[58] thee, witch, aroint thee!
Kent. How fares your grace?

Enter GLOSTER, *with a torch.*

Lear. What 's he?
Kent. Who 's there? What is 't you seek?
Glo. What are you there? Your names?
Edg. Poor Tom; that eats the swimming frog, the toad, the tadpole, the wall-newt and the water;[59] that in the fury of his heart, when the foul fiend rages, eats cow-dung for sallets;[60] swallows the old rat and the ditch-dog; drinks the green mantle of the standing pool; who is whipped from tything to tything,[61] and stocked, punished, and imprisoned; who hath had three suits to his back,[62] six shirts to his body, horse to ride, and weapon to wear;—

But mice and rats, and such small deer,[63]
Have been Tom's food for seven long year.

Beware my follower.—Peace, Smulkin;[64] peace, thou fiend!

Glo. What! hath your grace no better company?
Edg. The prince of darkness is a gentleman:[65]
Modo he 's call'd, and Mahu.
Glo. Our flesh and blood, my lord, is grown so vile,[66]
That it doth hate what gets it.
Edg. Poor Tom 's a-cold.
Glo. Go in with me: my duty cannot suffer
To obey[67] in all your daughters' hard commands:
Though their injunction be to bar my doors,
And let this tyrannous night take hold upon you,
Yet have I ventur'd to come seek you out,
And bring you where both fire and food is ready.
Lear. First let me talk with this philosopher.[68]—
What is the cause of thunder?
Kent. Good my lord, take his offer; go into the house.
Lear. I'll talk a word with this same learned Theban.—
What is your study?
Edg. How to prevent the fiend, and to kill vermin.[69]

"Discoverie of Witchcraft" (1584):—"If any hear the groaning of the party, speak unto him; so as he wake him, he is presently relieved. Howbeit there are magical cures fur it; as, for example—

"S. George, S. George, our ladie's knight,
He walkt by day, so did he by night;
Until such time as he her found,
He her beat, and he her bound,
Until her troth she to him plight,
He would not come to her that night."

This same spell is given, with a slight variation, in Beaumont and Fletcher's "Monsieur Thomas" (1639).

58. *Avoint.* For a full explanation of this word, see Note 20, Act i., "Macbeth."

59. *The wall-newt and the water.* 'The wall-newt and the water-newt;' the first "newt" being elliptically understood as repeated after "water."

60. *Sallets.* Here used in its combined sense of 'salads' and of 'savoury morsels.' See Note 87, Act iv., "Second Part Henry VI.," and Note 99, Act ii., "Hamlet."

61. *From tything to tything.* Equivalent to 'from parish to parish.' A "tything" is, strictly, a district consisting of a tenth part; the land, in ancient times, having been divided into 'hundreds' and 'tythings.' In Harrison's "Description of England," published with Holinshed's "Chronicle," the barbarous severities inflicted on the wretched beings, one of whom Edgar is personating, are set forth with horrible minuteness of detail.

62. *Three suits to his back.* See Note 27, Act ii.

63. *And such small deer.* The word "deer" was anciently used to express animals in general; as the Germans use their word *thier* for all kinds of animals, as well as for animals of the stag species. The couplet here chanted by Edgar is like one in the old metrical romance of "Sir Bevis," describing his hardships during long confinement in a dungeon:—

"Rattes and myce and such small dere
Was his meate that seven yere."

64. *Peace, Smulkin.* Edgar addresses the fiend supposed to be one of those that possess him. In Harsnet's "Declaration," &c., we find—"The names of other punie spirits cast out of Trayford were these: Hilco, *Smolkin*, Hillio," &c.

65. *The prince of darkness is a gentleman.* This is said as a retort to what Gloster has just said. Harsnet's book states—"*Mako* was the chief devil that had possession of Sarah Williams; but another of the possessed, named Richard Mainy, was molested by a still more considerable fiend called *Modu.*" And elsewhere the said Richard Mainy deposes—"There remaineth still in mee *the prince* of all other devils, whose name should be *Modu.*" In the "Goblins," by Sir John Suckling, a catch is introduced, which concludes with these two lines:—

"The prince of darkness is a gentleman,
Mahu, Mahu is his name."

See also the passage referred to in Note 88, Act iv., "All's Well," for Shake-peare's using the title of "the prince of darkness."

66. *Our flesh and blood, &c.* Just one of Shakespeare's subtle touches. Some tone, or inflection of tone, in Edgar's voice has reached the father's heart, and bitterly recalls his sense of the supposed unfilial conduct of his elder sun, causing him to blend that son's tokens of unnatural hatred with those shown by Lear's two daughters. Edgar, instinctively feeling this, perseveres with his Bedlam cry, "Poor Tom 's a-cold," to drown the betrayed sound of his own voice, and maintain the impression of his assumed character.

67. *Cannot suffer to obey.* Another example of the elliptical force with which Shakespeare uses the verb "suffer." It is here made to express 'suffer me;' and gives the effect of 'bear' or 'endure.' See Note 87, Act i., "All's Well."

68. *Talk with this philosopher.* It is here that Lear shows the first token of absolute insanity set in. His disordered judgment, his violent ravings, his wandering wits in the question, "Didst thou give all to thy two daughters?" his snatching off his clothes to be like the bare natural animal man, are all the symptoms of derangement and coming madness; but here is the actual madness itself, the fixed delusion, the conviction of unreason. The storm has told upon his physical condition, the flighty beggar-man's appearance in naked unsophisticated truth of human individuality has struck his imagination, has caught his fancy, has engaged his belief in him as one who, because he abjures the vain adjuncts of clothing, must needs be a "philosopher."

69. *To kill vermin.* An instance of Shakespeare's dexterous mode of indicating points that would be treated by other writers of his time with revolting coarseness. When we know what Beaumont and Fletcher, for instance, would make, and did make, of an allusion to the circumstance of a beggar's care to destroy the concomitants of dirt and squalor, we cannot but wonder how people have dared to accuse Shakespeare of coarseness, if compared with his contemporaries in authorship.

Lear. Let me ask you one word in private.
Kent. Impórtune him once more to go, my lord;
His wits begin to unsettle.
Glo. Canst thou blame him?
His daughters seek his death:—ah! that good Kent!—
He said it would be thus,—poor banish'd man!—
Thou say'st the king grows mad; I'll tell thee, friend,
I am almost mad myself: I had a son,
Now outlaw'd from my blood; he sought my life,
But lately, very late: I lov'd him, friend,
No father his son dearer: true to tell thee,
[*Storm continues.*
The grief hath craz'd my wits.—What a night 's this!—
I do beseech your grace,[70]—
Lear. Oh, cry you mercy, sir.—
Noble philosopher, your company.
Edg. Tom 's a-cold.
Glo. In, fellow, there, into the hovel: keep thee warm.
Lear. Come, let 's in all.
Kent. This way, my lord.
Lear. With him;
I will keep still with my philosopher.
Kent. Good my lord, soothe him; let him take the fellow.
Glo. Take him you on.
Kent. Sirrah, come on; go along with us.
Lear. Come, good Athenian.
Glo. No words, no words: Hush.

Edg. Child Rowland[71] to the dark tower came,
His word was still,—Fie, foh, and fum,
I smell the blood of a British man.
[*Exeunt.*

SCENE V.—*A Room in* GLOSTER'S *Castle.*

Enter CORNWALL *and* EDMUND.

Corn. I will have my revenge ere I depart his house.

Edm. How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.

Corn. I now perceive, it was not altogether your brother's evil disposition made him seek his death; but a provoking merit,[72] set a-work by a reprovable badness in himself.

Edm. How malicious is my fortune, that I must repent to be just! This is the letter he spoke of, which approves him[73] an intelligent[74] party to the advantages of France. Oh, heavens! that this treason were not, or not I the detector!

Corn. Go with me to the duchess.

Edm. If the matter of this paper be certain, you have mighty business in hand.

Corn. True or false, it hath made thee Earl of Gloster. Seek out where thy father is, that he may be ready for our apprehension.

Edm. [*Aside.*] If I find him comforting the king, it will stuff his suspicion more fully.—[*To* CORN.] I will persevere in my course of loyalty, though the conflict be sore between that and my blood.

---

70. *I do beseech your grace.* Here Gloster attempts to lead Lear towards the shelter he has provided in the farm-house adjoining the castle; but the king will not hear of quitting his "philosopher." Gloster then induces the Bedlam-fellow to go into the hovel, that he may be out of Lear's sight; but Lear proposes to follow him thither, saying, "Let 's in all." Kent endeavours to draw Lear away; but, finding him resolved to "keep still with" his "philosopher," begs Gloster to humour the king and "let him take the fellow" with him. Gloster accedes, and bids Kent himself to take the fellow with them in the direction they desire to go; and this is done. We point out the details of the stage-situation here, as deducible from the dialogue; because, if it be not especially observed, the distinction between the "hovel" and the "farm-house," together with their relative position in the scenes of the story, would hardly be duly understood. The mention of "cushions" and a "joint-stool" in scene vi., shows it to be some place of better accommodation than the "hovel;" and probably some cottage or farm-house belonging to one of Gloster's tenants.

71. *Child Rowland.* "Child" was anciently the title of a noble youth trained up to arms. It is given in old poems and romances to heroes both before and after receiving knighthood, though it is generally used as if it were equivalent to "knight" or "sir." These three lines appear to be a fragment of an old verse-story known in England when Shakespeare wrote, and still preserved in Scotland. When "Child Rowland" comes in search of his sister to the tower where she has been confined by the fairy emissaries of Rosnan, King of Elfland, the elfin monarch exclaims—

"Fi, fi, fo, and fum!
I smell the blood of a Christian man!
Be he dead, be he living, wi' my brand
I'll dash his harns frae his harn-pan."

There is a similar stanza, put into the mouth of a giant, in "Jack and the Giants;" evidently derived from the old verse-story—

"Fee, faw, fum,
I smell the blood of an Englishman;
Be he alive, or be he dead,
I'll grind his bones to make my bread."

72. *A provoking merit.* 'An inciting desert.' We think that this probably refers to what the speaker considers the discovered turpitude of Gloster, which *deserves* punishment, and *incites* Edgar to seek his death, putting into activity the latter's blamable "badness" of character. The passage has been otherwise explained; some authorities thinking that the "merit" referred to is Edgar's, others believing that it is Edmund's. The difficulty in the sentence arises out of the pronouns "him," "his," and "himself" here; leaving it somewhat uncertain to whom they respectively allude.

73. *His house . . . . his death . . . the letter he spoke of . . . . approves him.* Observe how the pronouns are here used instead of the name of the man against whom the speakers are caballing. See Notes 93 and 115, Act i., "Macbeth." "Approves" is here used for 'proves.'

74. *Intelligent.* Here used to express knowing circumstances, and conveying the knowledge of them; intelligent of events, and communicating intelligence of them. See Note 6 of this Act.

Corn. I will lay trust upon thee; and thou shalt find a dearer father in my love. [*Exeunt.*

SCENE VI.—*A Chamber in a Farm-house adjoining the Castle.*

Enter GLOSTER, LEAR, KENT, Fool, *and* EDGAR.

Glo. Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can: I will not be long from you.

Kent. All the power of his wits has given way to his impatience:—the gods reward your kindness! [*Exit* GLOSTER.

Edg. Frateretto[75] calls me; and tells me Nero is an angler in the lake of darkness.—Pray, innocent,[76] and beware the foul fiend.

Fool. Pr'ythee, nuncle, tell me whether a madman be a gentleman or a yeoman?

Lear. A king, a king!

Fool. No, he 's a yeoman that has a gentleman to his son; for he 's a mad yeoman that sees his son a gentleman before him.

Lear. To have a thousand with red burning spits Come whizzing in upon them,—

Edg. The foul fiend bites my back.

Fool. He 's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a jade's oath.

Lear. It shall be done; I will arraign them straight.—

[*To* EDGAR.] Come, sit thou here, most learnèd justicer;—

[*To the* Fool.] Thou, sapient sir, sit here.—Now, you she foxes!—

Edg. Look, where he stands and glares!—

Wantest thou eyes at trial,[77] madam?

Come o'er the bourn,[78] Bessy, to me,—

Fool. Her boat hath a leak,
And she must not speak
Why she dares not come over to thee.

Edg. The foul fiend haunts poor Tom in the voice of a nightingale. Hopdance[79] cries in Tom's stomach for two white herring.[80] Croak not, black angel; I have no food for thee.

Kent. How do you, sir? Stand you not so amaz'd: Will you lie down and rest upon the cushions?

Lear. I'll see their trial first.—Bring in the evidence.—

[*To* EDGAR.] Thou robèd man of justice, take thy place;—

[*To the* Fool.] And thou, his yoke-fellow of equity, Bench by his side:—[*To* KENT.] You are o' the commission,
Sit you too.

Edg. Let us deal justly.
Sleepest or wakest thou, jolly shepherd?
Thy sheep be in the corn;
And for one blast of thy minikin[81] mouth,
Thy sheep shall take no harm.

Pur! the cat is grey.

Lear. Arraign her first; 'tis Goneril. I here take my oath before this honourable assembly, she kicked the poor king her father.

Fool. Come hither, mistress. Is your name Goneril?

Lear. She cannot deny it.

Fool. Cry you mercy, I took you for a joint-stool.[82]

Lear. And here 's another, whose warp'd looks proclaim
What store her heart is made on.—Stop her there!

---

75. *Frateretto.* See the quotation from Harsnet, given in Note 51 of this Act.

76. *Innocent.* Addressed to the fool. The term "innocent," though at first applied to born naturals and idiots, came to be given to professional fool-jesters. In "All's Well," Act iv., sc. 3, mention is made of "the Sheriff's fool—a dumb *innocent*, that could not say nay."

77. *Wantest thou eyes, &c.* This speech has been variously altered; but, to our thinking, it signifies, as originally given, 'Look where the fiend stands and glares! Do you want eyes to gaze at and admire you during trial, madam? The fiends are there to serve your purpose.'

78. *Bourn.* The old copies give 'broome' instead of "bourn;" which means a 'brook' or 'rivulet,' and also a 'boundary,' a 'limit.' In an old comedy entitled "The Longer Thou Livest the More Fool Thou Art," there is a fragment of a song given thus:—

"Com over the *boorne*, Bessé,
My litle pretie Bessé,
Come over the *boorne*, Bessé, to me."

"Mad Bessies" was the name given to mad women who wandered about the country like the madmen who called themselves "Poor Tom." There is "A Songe betweene the Queene's Majestie and Englande," written by Birch, in imitation of an older song (which older song may have furnished the stanza introduced here by Shakespeare), beginning thus:—

"Come over the *bourn*, Bessy,
Come over the *bourn*, Bessy,
Sweet Bessy, come over to me;
And I shall thee take,
And my dear lady make
Before all that ever I see."

These citations show that "bourn" is the right word here; while the fool's taking up the first line from Edgar, and supplying the remainder, indicate that it was a generally-known song.

79. *Hopdance.* This name may have been suggested by that of "Hoberdidance," as cited from Harsnet in Note 51 of this Act.

80. *Two white herring.* Pickled herrings were sometimes called "white herrings." It is observable that here the old copies print "herring" without the final s. See Note 84, Act i., "Twelfth Night." It may have been that "herring" was an old familiarly corrupted form of 'herrings;' as "horse" was of 'horses.' See Note 3, Act ii., "First Part Henry IV."

81. *Minikin.* Besides meaning 'small,' 'diminutive,' this word was sometimes formerly used to express 'dainty,' 'trim,' 'pretty,' 'darling;' like the French word, *mignon*.

82. *Cry you mercy, I took you for a joint-stool.* A proverbial expression; possibly, in ridicule of a blundering apology that is more insulting than the offence for which it is made. See Note 19, Act ii., "Taming of the Shrew." The fool uses the phrase from seeing his poor old master mistake one of the chairs or stools for his daughter.

Arms, arms, sword, fire!—Corruption in the place!—
False justicer, why hast thou let her 'scape?
Edg. Bless thy five wits![83]
Kent. Oh, pity!—Sir, where is the patience now,
That you so oft have boasted to retain?
Edg. [*Aside.*] My tears begin to take his part so much,
They'll mar my counterfeiting.
Lear. The little dogs and all,
Tray, Blanch, and Sweet-heart, see, they bark at me.
Edg. Tom will throw his head at them.—Avaunt, you curs!
Be thy mouth or black or white,
Tooth that poisons if it bite;
Mastiff, greyhound, mongrel grim,
Hound or spaniel, brach or lym,[84]
Or bobtail tike[85] or trundle-tail,—
Tom will make them weep and wail:
For, with throwing thus my head,
Dogs leap the hatch, and all are fled.
Do de, de, de. Sessa![86] Come, march to wakes and fairs and market-towns.—Poor Tom, thy horn is dry.[87]
Lear. Then let them anatomise Regan; see what breeds about her heart. Is there any cause in nature that makes these hard hearts?—[*To* EDGAR.] You, sir, I entertain you for one of my hundred; only I do not like the fashion of your garments: you will say they are Persian attire; but let them be changed.
Kent. Now, good my lord, lie here and rest awhile.
Lear. Make no noise, make no noise; draw the curtains:
So, so, so: we'll go to supper i' the morning: so, so, so.
Fool. And I'll go to bed at noon.[88]

Re-enter GLOSTER.

Glo. Come hither, friend: where is the king my master?
Kent. Here, sir; but trouble him not,—his wits are gone.
Glo. Good friend, I pr'ythee, take him in thy arms;
I have o'erheard a plot of death upon him:
There is a litter ready; lay him in 't,
And drive toward Dover, friend, where thou shalt meet
Both welcome and protection. Take up thy master:
If thou shouldst dally half an hour, his life,
With thine, and all that offer to defend him,
Stand in assured loss: take up, take up;
And follow me, that will to some provision
Give thee quick conduct.
Kent. Oppress'd nature sleeps:[89]—
This rest might yet have balm'd thy broken senses,[90]
Which, if convenience will not allow,
Stand in hard cure.—[*To the* Fool.] Come, help to bear thy master;
Thou must not stay behind.
Glo. Come, come, away.
[*Exeunt* KENT, GLOSTER, *and the* Fool, *bearing away* LEAR.
Edg. When we our betters see bearing our woes,
We scarcely think our miseries our foes.
Who alone suffers, suffers most i' the mind,
Leaving free things and happy shows behind:
But then the mind much sufferance doth o'erskip,
When grief hath mates, and hearing fellowship.
How light and portable my pain seems now,
When that which makes me bend, makes the king bow;
He childed, as I father'd!—Tom, away!
Mark the high noises;[91] and thyself bewray,[92]

83. *Bless thy five wits!* The whole portion of this finely-imagined scene, from "The foul fiend bites my back," to "Why hast thou let her 'scape?" inclusive, is wanting in the Folio. Fortunately, it was retained in the Quarto copies. Edgar here repeats his previous exclamation (see Note 34 of this Act); and this repetition serves to mark the difficulty he has in sustaining his character and inventing any more of the Bedlam beggar's jargon. His next speech still more touchingly marks his inability to continue his "counterfeiting."

84. *Brach or lym.* "Brach" is an old name for a female hound. See Note 111, Act i. A "lym," or 'lyme,' was a bloodhound.

85. *Tike.* A worthless dog, a cur. See Note 13, Act ii., "Henry V."

86. *Sessa!* See Note 46 of the present Act.

87. *Thy horn is dry.* The Bedlam beggars usually carried a horn with them, into which they put what drink was charitably given to them. Here, therefore, Edgar, in his assumed character of "Poor Tom," says this as one of the usual phrases of reminder that his horn wants filling; but he also says it in his own person, figuratively signifying that his powers of "counterfeiting" are exhausted.

88. *And I'll go to bed at noon.* This speech, omitted in the Quartos, but given in the Folio, is the last sentence uttered by Lear's fool. It is greatly significant, though apparently so trivial. It seems but a playful rejoinder to his poor old royal master's witless words of exhaustion, but it is, in fact, a dismissal of himself from the scene of the tragedy and from his own short day of life. The dramatist indeed has added one slight passing touch of tender mention (Kent's saying, "Come, help to bear thy master; thou must not stay behind"), ere he withdraws him from the drama altogether; but he seems, by this last speech put into the fool's own mouth, to let us know that the gentle-hearted fellow who "much plied away" at Cordelia's going into France, and who has since been subjected to still severer fret at his dear master's miseries—the softly-nurtured jester, petted and pampered at court, now exposed to a whole night's pelting storm—has sunk beneath the accumulated burden, and has gone to his eternal rest even in the very "noon" of his existence.

89. *Oppress'd nature sleeps.* This speech of Kent's, and the next of Edgar's, are omitted from the Folio; but are preserved in the Quartos.

90. *Senses.* The old copies print 'sinews' instead of "senses." Theobald's correction.

91. *Mark the high noises.* Take note of the rumoured division between the dukes, and the reports of approaching war.

92. *Bewray.* 'Betray;' 'discover,' 'disclose,' 'reveal.'



Kent. [*To the* Fool.] Come, help to bear thy master;
Thou must not stay behind.
Gloster. Come, come, away. *Act III. Scene VI.*

When false opinion, whose wrong thought defiles thee,
In thy just proof, repeals and reconciles thee.
What will hap more to-night, safe 'scape the king![93]
Lurk, lurk. [*Exit.*

SCENE VII.—*A Room in* GLOSTER'S *Castle.*

Enter CORNWALL, REGAN, GONERIL, EDMUND, *and* Servants.

Corn. Post speedily to my lord your husband; show him this letter:—the army of France is landed.—Seek out the traitor Gloster.

[*Exeunt some of the* Servants.

Reg. Hang him instantly.

Gon. Pluck out his eyes.

Corn. Leave him to my displeasure.—Edmund, keep you our sister company: the revenges we are bound to take upon your traitorous father are not fit for your beholding. Advise the duke, where you are going, to a most festinate[94] preparation: we are bound to the like. Our posts shall be swift and intelligent[95] betwixt us. Farewell, dear sister:—farewell, my lord of Gloster.[96]

93. *What will hap more to-night, safe 'scape the king!* 'Let what will happen more to-night, may the king escape safely!' See Note 30, Act i.

94. *Festinate.* 'Speedy,' 'prompt.' See Note 2, Act iii., "Love's Labour's Lost."

95. *Intelligent.* 'Communicative of intelligence,' 'conveyant of intelligence.' See Note 74 of this Act.

96. *My lord of Gloster.* Cornwall here addresses Edmund by the title which he previously said should be conferred upon him, in the fifth scene of this Act, where the duke says, "True or false, it hath made thee *Earl of Gloster.*" Immediately afterwards, Oswald, of course, means Edmund's father by "my lord of Gloster."



Gloster. What mean your graces?—Good my friends, consider
You are my guests: do me no foul play, friends.
Cornwall. Bind him, I say. *Act III. Scene VII.*

Enter OSWALD.

How now! where 's the king?

Osw. My lord of Gloster hath convey'd him hence:
Some five or six and thirty of his knights,
Hot questrists[97] after him, met him at gate;
Who, with some other of the lords dependants,[98]
Are gone with him toward Dover; where they boast
To have well-armèd friends.

Corn. Get horses for your mistress.

Gon. Farewell, sweet lord and sister.

Corn. Edmund, farewell.

[*Exeunt* GONERIL, EDMUND, *and* OSWALD.
Go seek the traitor Gloster,
Pinion him like a thief, bring him before us.
[*Exeunt other* Servants.
Though well we may not pass upon[99] his life
Without the form of justice, yet our power
Shall do a courtesy to[100] our wrath, which men
May blame, but not control.—Who 's there?—the traitor?

Re-enter Servants, *with* GLOSTER.

Reg. Ingrateful fox! 'tis he.

Corn. Bind fast his corky[101] arms.

Glo. What mean your graces?—Good my friends, consider
You are my guests: do me no foul play, friends.

Corn. Bind him, I say. [Servants *bind him.*

Reg. Hard, hard.[102]—Oh, filthy traitor!

Glo. Unmerciful lady as you are, I'm none.

Corn. To this chair bind him.—Villain, thou shalt find— [REGAN *plucks his beard.*

Glo. By the kind gods, 'tis most ignobly done
To pluck me by the beard.

Reg. So white, and such a traitor!

Glo. Naughty[103] lady,
These hairs, which thou dost ravish from my chin,
Will quicken, and accuse thee: I am your host:
With robbers' hands my hospitable favours[104]
You should not ruffle[105] thus. What will you do?

Corn. Come, sir, what letters had you late from France?

Reg. Be simple-answer'd, for we know the truth.

Corn. And what confederacy have you with the traitors
Late footed in the kingdom?

Reg. To whose hands have you sent the lunatic king?
Speak.

Glo. I have a letter guessingly set down,
Which came from one that 's of a neutral heart,
And not from one oppos'd.

Corn. Cunning.

Reg. And false.

Corn. Where hast thou sent the king?

Glo. To Dover.

Reg. Wherefore to Dover? Wast thou not charg'd at peril—

Corn. Wherefore to Dover? Let him answer that.

Glo. I am tied to the stake, and I must stand the course.[106]

Reg. Wherefore to Dover?

Glo. Because I would not see thy cruel nails
Pluck out his poor old eyes; nor thy fierce sister[107]
In his anointed flesh stick boarish fangs.
The sea, with such a storm as his bare head
In hell-black night endur'd, would have buoy'd up,
And quench'd the stellèd[108] fires:
Yet, poor old heart, he holp the heavens to rain.

97. *Questrists.* 'Seekers,' 'searchers;' those who go in quest. See Note 36, Act i.

98. *The lords dependants.* In some editions this is given 'the lord's dependants,' as if referring to Gloster's adherents; but it is probably used as a designation for the lords dependant upon Lear, those of his train, his hundred knights. This kind of double plural was sometimes used in Shakespeare's time. See Note 59, Act iii., "Henry VIII."

99. *Pass upon.* 'Pass judgment upon,' 'decide condemningly upon,' 'pass sentence upon.' See Note 5, Act ii., "Measure for Measure."

100. *Do a courtesy to.* 'Comply with,' 'gratify,' 'confer a favour upon.'

101. *Corky.* 'Dry,' 'rigid;' like the bark of a cork-tree. This expressive epithet may have been suggested by a passage in Harsnet's book: "It would pose all the cunning exorcists, that are this day to be found, to teach an old *corkie* woman to writhe, tremble, curvet, and fetch her morice gambols, as Martha Bressier [one of the possessed mentioned in the book] did."

102. *Hard, hard.* How subtly the true poet, by these two little repetition monosyllables, strikes an echoing chord in the key-note of Regan's hard nature; at the very time that he shows the impenetrable material of which she is composed, by this gratuitous piece of extra cruelty. The granite hardness in Regan's composition is so marked an element of her disposition, that her poor old father, even in his aberration of mind, preserves a sense of it as her distinguishing characteristic:—"Then let them anatomise Regan; see what breeds about her heart. Is there any cause in nature that makes these hard hearts?"

103. *Naughty.* 'Good for naught,' 'worthless,' 'bad,' 'wicked.' See Note 49 of this Act.

104. *Favours.* Here used for the component portions of a countenance, its features. See Note 86, Act i., "Julius Cæsar."

105. *Ruffle.* 'Roughly treat,' 'roughly tear;' 'rend.' See Note 123, Act ii.

106. *I must stand the course.* See Note 40, Act v., "Macbeth."

107. *Thy fierce sister.* Although, superficially considered, Lear's two elder daughters seem so equal in wickedness, and so alike in monstrosity of conduct, as to be hardly distinguishable the one from the other in character, yet, duly examined, they will be found to be individualised with all that discrimination of special characterisation which belongs pre-eminently to Shakespeare. By the one epithet "fierce" here (used also in reference to her "eyes" in Act ii., sc. 4), as well as by similarly brief but forcible touches elsewhere, he depicts to us the haughtily frowning woman, the scornfully flashing-eyed woman, in Goneril; while Regan is no less visibly set before us, with her coldly malignant face and brutal inexorability of manner. See Note 61, Act ii.

108. *Stellèd.* 'Starred,' 'starry;' Latin, *stel'a*, 'star.'

If wolves had at thy gate howl'd that stern time,
Thou shouldst have said, "Good porter, turn the key,"
All cruels else subscrib'd:[109]—but I shall see
The winged vengeance overtake such children.
Corn. See it shalt thou never.—Fellows, hold the chair.—
Upon these eyes of thine I'll set my foot.
Glo. He that will think to live till he be old,
Give me some help!—Oh, cruel!—Oh, ye gods!
Reg. One side will mock another; the other too.[110]
Corn. If you see vengeance,—
First Serv. Hold your hand, my lord:
I have serv'd you ever since I was a child;
But better service have I never done you
Than now to bid you hold.
Reg. How now, you dog!
First Serv. If you did wear a beard upon your chin,
I'd shake it on this quarrel. What do you mean?
Corn. My villain![111] [*Draws.*
First Serv. Nay, then, come on, and take the chance of anger.
[*Draws. They fight.* CORNWALL *is wounded.*
Reg. Give me thy sword.—A peasant stand up thus! [*Takes a sword from another* Servant, *and stabs* First Servant.
First Serv. Oh, I am slain!—My lord, you have one eye left
To see some mischief on him.—Oh! [*Dies.*
Corn. Lest it see more, prevent it.—Out, vile jelly!
Where is thy lustre now?
Glo. All dark and comfortless.—Where's my son Edmund?
Edmund, enkindle all the sparks of nature,
To quit[112] this horrid act.
Reg. Out, treacherous villain!
Thou call'st on him that hates thee: it was he
That made the overture[113] of thy treasons to us;
Who is too good to pity thee.
Glo. Oh, my follies!
Then Edgar was abus'd.[114]—
Kind gods, forgive me that, and prosper him!
Reg. Go thrust him out at gates, and let him smell
His way to Dover.—How is't, my lord? how look you?
Corn. I have receiv'd a hurt:—follow me, lady.—
Turn out that eyeless villain;—throw this slave
Upon the dunghill.—Regan, I bleed apace:
Untimely comes this hurt: give me your arm.[115]
[*Exit* CORNWALL, *led by* REGAN.—*Some of the* Servants *unbind* GLOSTER, *and lead him out.*
Sec. Serv. I'll never care what wickedness I do,
If this man come to good.
Third Serv. If she live long,
And, in the end, meet the old course of death,[116]
Women will all turn monsters.
Sec. Serv. Let's follow the old earl, and get the Bedlam
To lead him where he would: his roguish madness
Allows itself to anything.
Third Serv. Go thou: I'll fetch some flax and whites of eggs[117]
To apply to his bleeding face. Now, Heaven help him! [*Exeunt severally.*

109. *All cruels else subscrib'd.* "Cruels" is here used as a poetical abbreviation of 'cruelties;' and "subscrib'd" means 'yielded,' 'relinquished.' See Note 65, Act i.

110. *The other too.* The ferocity, the overflowing ferocity of Regan is marked with unmistakable emphasis by the dramatist. At his period of play-writing, the barbarities committed during this scene were not without parallel in other dramas. In "Selimus, Emperor of the Turks," one of the sons of Bajazet pulls out the eyes of an Aga on the stage, and subsequently his hands are cut off; while in "Antonio's Revenge," Piero's tongue is torn out on the stage.

111. *Villain.* Meaning here 'bondman,' 'serf,' 'feudal retainer.' See Note 17, Act i., "Comedy of Errors." Regan's words, "*A peasant stand up thus!*" show this to be the sense in which "villain" is here used.

112. *Quit.* 'Acquit,' 'requite,' 'redress.'

113. *Overture.* 'Opening,' 'disclosure,' 'discovery.'

114. *Then Edgar was abus'd.* This opening of Gloster's mental eyes immediately upon the extinction of his physical eyes, this clearing of his moral sight just as his visual sight has been quenched, is precisely one of Shakespeare's striking points; and very finely, too, do these remorseful words of the earl's, in reference to his elder son, harmonise with Lear's when reverting to his mistaken usage of Cordelia. See Note 153, Act i. The perfect harmony throughout, indeed, between the two blended stories of disunion between parent and child in this grand tragedy, yet without presenting the slightest effect of repetition or re-duplication, is among the marvels of Shakespearian dramatic art.

115. *Give me your arm.* The remainder of this scene, after these words, is omitted in the Folio, although found in the Quartos.

116. *Meet the old course of death.* Here used to express 'die a natural death;' or, as the common phrase goes, 'die in her bed.' "Old" seems to be employed in the sense of 'usual,' 'ordinary.'

117. *Flax and whites of eggs.* Popularly used in Shakespeare's time as an application for staunching blood and assuaging the pain of wounds; a medical authority of our own time pronouncing it to be "good domestic surgery."

ACT IV.

SCENE I.—*The Heath.*

Enter EDGAR.

Edg. Yet better thus, and known to be contemn'd,[1]
Than still contemn'd and flatter'd. To be worst,
The lowest and most dejected thing of fortune,
Stands still in esperance,[2] lives not in fear:
The lamentable change is from the best;
The worst returns to laughter. Welcome, then,
Thou unsubstantial air that I embrace!
The wretch, that thou hast blown unto the worst,
Owes nothing to thy blasts.—But who comes here?

Enter GLOSTER, *led by an* Old Man.

My father, poorly led?—World, world, oh, world!
But that thy strange mutations make us hate thee,
Life would not yield to age.[3]

Old Man. Oh, my good lord, I have been your tenant,[4] and your father's tenant, these fourscore years.

Glo. Away, get thee away; good friend, be gone:
Thy comforts can do me no good at all;
Thee they may hurt.

Old Man. Alack, sir, you cannot see your way.

Glo. I have no way, and therefore want no eyes;
I stumbled when I saw: full oft 'tis seen,
Our means secure us,[5] and our mere defects
Prove our commodities.—Ah! dear son Edgar,
The food of thy abused father's wrath!
Might I but live to see thee in my touch,[6]
I'd say I had eyes again!

Old Man. How now! Who's there?

Edg. [*Aside.*] Oh, gods! Who is't can say, "I am at the worst"?
I am worse than e'er I was.

Old Man. 'Tis poor mad Tom.

Edg. [*Aside.*] And worse I may be yet: the worst is not
So long as we can say, "This is the worst."

Old Man. Fellow, where goest?

Glo. Is it a beggar-man?

Old Man. Madman and beggar too.

Glo. He has some reason, else he could not beg.
I' the last night's storm I such a fellow saw;
Which made me think a man a worm: my son
Came then into my mind; and yet my mind
Was then scarce friends with him: I have heard more since.
As flies to wanton boys, are we to the gods,—
They kill us for their sport.

Edg. [*Aside.*] How should this be?—
Bad is the trade that must play fool to sorrow,
Angering itself and others.—[*To* GLO.] Bless thee, master!

Glo. Is that the naked fellow?

Old Man. Ay, my lord.

Glo. Then, pr'ythee, get thee gone: if, for my sake,
Thou wilt o'ertake us, hence a mile or twain,
I' the way toward Dover, do it for ancient love;
And bring some covering[7] for this naked soul,
Which I'll entreat to lead me.

Old Man. Alack, sir, he is mad.

Glo. 'Tis the times' plague, when madmen lead the blind.
Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

Old Man. I'll bring him the best 'parel that I have,
Come on't what will. [*Exit.*

Glo. Sirrah, naked fellow,—

1. *Yet better thus, and known, &c.* 'It is better to be thus, knowing myself to be contemned, than to be flattered and covertly contemned.'

2. *Esperance.* A French word adopted into our language by Shakespeare and other writers of his time; 'hope.' See Note 22, Act v., "Troilus and Cressida."

3. *Life would not yield to age.* Warburton, pronouncing this to be an "obscure passage," has interpreted it one way; and Malone another. We take it to mean, 'Oh, world! if it were not that thy strange vicissitudes make us hate thee, we should never be willing to surrender life even in old age.' There are other condensedly constructed and concisely expressed phrases pointed out by us in Shakespeare, where the word 'even' is elliptically understood, that corroborate our interpretation here. See Notes 74, Act iii., and 55, Act iv., "Macbeth."

4. *I have been your tenant.* We imagine the old man who here speaks to be the occupant of the farm-house in which Gloster placed Lear for shelter (see Note 70, Act iii.); and that the servants, who propose to "get the Bedlam to lead the old earl," when Gloster's eyes are put out, not finding the supposed beggar, have left the blind nobleman in charge of his faithful tenant.

5. *Our means secure us.* 'Our means render us over-confident or rashly trusting.' That "secure" is thus used by Shakespeare, witness the several passages to which a clue is furnished in Note 128, Act i., "Hamlet." The context, "I stumbled when I saw," shows that this is the meaning of the sentence, which is here given according to the original text.

6. *Might I but live to see thee in my touch.* The poetically expressed aspiration of a blind man. In scene vi. of this Act Gloster uses a kindred phrase, "I *see* it *feelingly*."

7. *Some covering.* This request of Gloster's, followed by the old man's compliance with it, serves the dramatic purpose of accounting for Edgar's subsequent appearance in better clothing than his Bedlam beggar's blanket; and also serves the moral purpose of showing Gloster's thought for the unfortunate, elicited by his own misfortunes.



Gloster. Sirrah, naked fellow,—
Edgar. Poor Tom's a-cold.—[*Aside.*] I cannot daub it farther.
Act IV. Scene I.

Edg. Poor Tom's a-cold.—[*Aside.*] I cannot daub it farther.[8]

Glo. Come hither, fellow.

Edg. [*Aside.*] And yet I must.—Bless thy sweet eyes, they bleed.

Glo. Know'st thou the way to Dover?

Edg. Both stile and gate, horse-way and foot-path. Poor Tom hath been scared out of his good wits:—bless thee, good man's son, from the foul fiend![9]—five fiends have been in poor Tom at once; of wantonness, as Obidicut; Hobbididance, prince of dumbness; Mahu, of stealing; Modo, of murder; Flibbertigibbet, of mopping and mowing,—who since possesses chambermaids and waiting-women.[10] So, bless thee, master!

Glo. Here, take this purse, thou whom the heavens' plagues

8. *I cannot daub it farther.* 'I cannot any longer keep up this miserable show of imitation, this wretched mimicry.' By the one aptly-chosen monosyllable "daub," how succinctly yet thoroughly does Shakespeare express this! Admirably well, too, for the purposes of dramatic art, does he put these words into Edgar's mouth at this juncture; they denote the son's grief at his father's calamity, incapacitating him from any longer sustaining his assumed character; and they bring the Bedlam beggar's jargon to a close at a period of the play when no longer needed and better dispensed with.

9. *From the foul fiend.* The Folio omits the remainder of this speech.

10. *Chambermaids and waiting-women.* The five fiends mentioned here have these names assigned to them in a description given of the devils who were supposed to possess the *female servants*, in Harsnet's book; which has been so often referred to as furnishing Shakespeare with matter for Poor Tom's gibberish. In one passage, Harsnet has—"If she have a little helpe of the mother, epilepsie, or cramp, to teach her role her eyes, wrie her mouth, gnash her teeth, starte with her body, hold her armes and handes stiffe, make antike faces, grinne, *mow and mop* like an ape, then no doubt the younge girle is owle-blasted and *possessed*."

Have humbled to all strokes: that I am wretched
Makes thee the happier:—heavens, deal so still!
Let the superfluous[11] and sin-dieted man,
That slaves[12] your ordinance, that will not see
Because he doth not feel, feel your power quickly;
So distribution should undo excess,
And each man have enough.—Dost thou know Dover?

Edg. Ay, master.

Glo. There is a cliff, whose high and bending head
Looks fearfully in the confinèd deep:[13]
Bring me but to the very brim of it,
And I 'll repair the misery thou dost bear
With something rich about me: from that place
I shall no leading need.

Edg. Give me thy arm:
Poor Tom shall lead thee. [*Exeunt.*

SCENE II.—*Before the* Duke of ALBANY'S *Palace.*

Enter GONERIL *and* EDMUND; OSWALD *meeting them.*

Gon. Welcome, my lord: I marvel our mild husband[14]
Not met us on the way.—Now, where's your master?

Osw. Madam, within; but never man so chang'd.[15]
I told him of the army that was landed;
He smil'd at it: I told him you were coming;
His answer was, "The worse:" of Gloster's treachery,
And of the loyal service of his son,
When I inform'd him, then he call'd me sot,
And told me I had turn'd the wrong side out:—
What most he should dislike seems pleasant to him;
What like, offensive.

Gon. [*To* EDM.] Then shall you go no farther.
It is the cowish terror of his spirit,
That dares not undertake: he'll not feel wrongs,
Which tie him to an answer. Our wishes on the way
May prove effects.[16] Back, Edmund, to my brother;
Hasten his musters and conduct his powers:
I must change arms at home, and give the distaff
Into my husband's hands. This trusty servant
Shall pass between us: ere long you are like to hear,
If you dare venture in your own behalf,
A mistress's command. Wear this; spare speech;
[*Giving a favour.*
Decline your head:[17] this kiss, if it durst speak,
Would stretch thy spirits up into the air:—
Conceive, and fare thee well.

Edm. Yours in the ranks of death.

Gon. My most dear Gloster!
[*Exit* EDMUND.
Oh, the difference of man and man!
To thee a woman's services are due:
My fool[18] usurps my body.

Osw. Madam, here comes my lord.
[*Exit.*

Enter ALBANY.

Gon. I have been worth the whistle.[19]

Alb. O Goneril!
You are not worth the dust which the rude wind
Blows in your face.[20] I fear your disposition:
That nature, which contemns its origin,
Cannot be border'd certain in itself;[21]

---

11. *Superfluous.* Here used to express 'endowed with superfluity,' 'possessed of superabundance.'

12. *Slaves.* 'Treats as a slave,' 'makes a slave of.' "That slaves your ordinance" implies 'that uses your divine ordinations as if they were slaves to him, instead of acting in obedience to them.'

13. *Looks fearfully in the confined deep.* Here "in" is used for 'into,' as in the common phrase, 'looks in the glass;' the cliff being poetically represented to behold its reflection in the sea, as in a mirror.

14. *Our mild husband.* Shakespeare has the faculty to make a gracious epithet become a sneer in the mouth of a sarcastic speaker. The "fierce" Goneril may well scoff at the "mild husband" who deprecated her treatment of her old father, in Act i., sc. 4.

15. *Never man so chang'd.* That is, from the approval and affectionate admiration of his haughty wife, which he formerly entertained, as indicated in Act i., sc. 4, where he says, "I cannot be so partial, Goneril, to the great love I bear you:" and also from blind partisanship, and belief in the steward's representations of what is going forward. We may see that until lately Albany has been an easy-going, facile-tempered man, prone to take for granted as right and fair much that he now perceives to be harsh and unjust. More of Shakespeare's subtle teaching on the subject of moral awakening by reason of troublous events!

16. *Our wishes on the way may prove effects.* 'The wishes that we expressed to each other on our way hither may perchance be fulfilled.' These "wishes" refer to the death of Albany, and to Goneril's becoming Edmund's wife; as shown in her letter, read by Edgar (scene vi. of this Act).

17. *Decline your head.* She bids Edmund bend towards her, that she may give him "this kiss;" so as to make it appear in the eyes of the steward, who is present, a whisper passing between them.

18. *My fool.* Just the epithet for Queen Goneril to apply to her "mild husband," whom she dupes and betrays. It is in the nature of arrogant women to consider those who are too generous to resent their insolence, and too forbearing to chastise their misdeeds, as weak creatures, meek fools; moreover, to consider the marital rights of these meek fools as usurpations.

19. *I have been worth the whistle.* Reproaching Albany for not having sooner come to seek her; she has at the beginning of the scene expressed her wonder that he did not come to meet her "on the way." There is a proverbial saying, "It is a poor dog that is not *worth the whistling.*"

20. *Blows in your face.* The remainder of this speech, and the whole of those two which follow, are omitted in the Folio.

21. *Cannot be border'd certain in itself.* 'Cannot comprise reliable component substance in itself.' This has been explained to mean 'cannot be restrained within any certain bounds;' but, examining the words themselves, together with their following context, we think they rather bear the interpretation we have given.

She that herself will sliver [22] and disbranch
From her material sap,[23] perforce must wither,
And come to deadly use.[24]

Gon. No more; the text is foolish.

Alb. Wisdom and goodness to the vile seem vile:
Filths savour but themselves. What have you done?
Tigers, not daughters, what have you perform'd?
A father, and a gracious aged man,
Whose reverence the head-lugg'd bear would lick,
Most barbarous, most degenerate! have you madded.
Could my good brother suffer you to do it?
A man, a prince, by him so benefited!
If that the heavens do not their visible spirits
Send quickly down to tame these vile offences,
It will come,
Humanity must perforce prey on itself,
Like monsters of the deep.

Gon. Milk-liver'd man!
That bear'st a cheek for blows, a head for wrongs;
Who hast not in thy brows an eye discerning
Thine honour from thy suffering;[25] that not know'st
Fools do those villains pity who are punish'd
Ere they have done their mischief. Where 's thy drum?
France spreads his banners in our noiseless land;
With plumèd helm thy slayer begins threats;
Whilst thou, a moral fool, sitt'st still, and criest,
"Alack, why does he so?"

Alb. See thyself, devil!
Proper deformity seems not in the fiend
So horrid as in woman.[26]

Gon. Oh, vain fool!

Alb. Thou changèd and self-cover'd thing,[27] for shame,
Be-monster not thy feature.[28] Were 't my fitness
To let these hands obey my blood,[29]
They are apt enough to dislocate and tear
Thy flesh and bones:[30]—howe'er thou art a fiend,
A woman's shape doth shield thee.[31]

Gon. Marry, your manhood now!

Enter a Messenger.

Alb. What news?

Mess. Oh, my good lord, the Duke of Cornwall 's dead;
Slain by his servant, going to put out
The other eye of Gloster.

Alb. Gloster's eyes!

Mess. A servant that he bred, thrill'd with remorse,
Oppos'd against the act, bending his sword
To his great master; who, thereat enrag'd,
Flew on him, and amongst them[32] fell'd him dead;
But not without that harmful stroke, which since
Hath pluck'd him after.

Alb. This shows you are above,
You justicers, that these our nether crimes
So speedily can venge!—But, oh, poor Gloster!
Lost he his other eye?

Mess. Both, both, my lord.—
This letter, madam, craves a speedy answer;
'Tis from your sister.

Gon. [*Aside.*] One way I like this well;[33]
But being widow, and my Gloster with her,
May all the building in my fancy pluck
Upon my hateful life: another way,
The news is not so tart.—[*To* Mess.] I'll read, and answer. [*Exit.*

Alb. Where was his son when they did take his eyes?

22. *Sliver.* 'Slice off,' 'dismember.' See Note 99, Act iv., "Hamlet."

23. *Her material sap.* Literally, 'the sap of the parent tree or trunk;' figuratively, 'her own parental blood,' 'the blood of her old father;' elliptically, 'the parent stock which supplies her vital sap.' "Material" has here especial force of apt meaning; *materia*, in Latin, besides signifying 'material,' 'matter,' 'substance,' signifying also 'timber,' 'wood,' 'the trunk of a tree.'

24. *Come to deadly use.* In allusion to the use made of withered branches and mystic boughs by sorcerers and enchanters; as the "slips of yew *sliver'd* in the moon's eclipse," mentioned among the ingredients for the witches' cauldron, in "Macbeth," Act iv., sc. 1. Albany may well "fear" the "disposition" of one who, by her unnatural revolt from her father, proves herself capable of committing any other "deadly" wrong.

25. *From thy suffering.* The remainder of this speech is omitted in the Folio.

26. *Proper deformity seems not, &c.* 'Moral obliquity seems not so horrible in the fiend, to whom it is appropriate, as in woman, who should be by nature righteous.'

27. *Thou changèd and self-cover'd thing.* 'Thou perverted creature, who hast covered thyself with the hideousness only proper to a fiend.' This speech and the two next are not given in the Folio.

28. *Feature.* Here used to express 'general aspect or personal appearance.' See Note 77, Act iii., "As You Like It."

29. *Blood.* 'Natural impulse,' 'prompting of passion.' See Note 30, Act iv., "Hamlet."

30. *To dislocate and tear thy flesh and bones.* 'To dislocate thy bones and tear thy flesh.' For instances of similarly intervolved construction, see Note 25, Act i., "Coriolanus;" and Note 38, Act i., "Macbeth."

31. *Howe'er thou art a fiend, a woman's shape doth shield thee.* 'However much thou hast covered thyself with a fiend's ugliness, thy woman's form doth protect thee.'

32. *Amongst them.* There is no expressed antecedent to "them" here; but the expression "amongst them" serves to depict the scuffle of the scene, and is equivalent to 'between them both,' signifying 'between the duke and his wife;' Regan having snatched a sword from one of the other servants, and helped her husband to dispatch the one who turned upon him.

33. *One way I like this well.* Goneril is satisfied with the death of Cornwall, inasmuch as it facilitates her scheme of gaining possession of the entire kingdom, of murdering Albany, and marrying Edmund; but dissatisfied with it, inasmuch as it leaves her sister a widow and free to wed Edmund. It is worthy of notice that during this dialogue Albany calls *the father* by his title of "Gloster," while Goneril calls *the son* "my Gloster." The old earl is wholly in the thoughts of the husband, while the new-made earl possesses those of the wife.

Mess. Come with my lady hither.
Alb. He is not here.
Mess. No, my good lord; I met him back again.
Alb. Knows he the wickedness?
Mess. Ay, my good lord; 'twas he inform'd against him;
And quit the house, on purpose that their punishment
Might have the freer course.
Alb. Gloster, I live
To thank thee for the love thou show'dst the king,
And to revenge thine eyes.—Come hither, friend:
Tell me what more thou knowest. [*Exeunt.*

SCENE III.[34]—*The French Camp near* DOVER.

Enter KENT *and a* Gentleman.[35]

Kent. Why the King of France is so suddenly gone back know you the reason?

Gent. Something he left imperfect in the state, which since his coming forth is thought of; which imports to the kingdom so much fear and danger, that his personal return was most required and necessary.

Kent. Whom hath he left behind him general?

Gent. The Mareschal of France, Monsieur La Far.

Kent. Did your letters pierce the queen to any demonstration of grief?

Gent. Ay, sir; she took them, read them in my presence;
And now and then an ample tear trill'd down
Her delicate cheek: it seem'd she was a queen
Over her passion; who, most rebel-like,
Sought to be king o'er her.

Kent. Oh, then it mov'd her.

Gent. Not to a rage: patience and sorrow strove[36]
Who should express her goodliest. You have seen
Sunshine and rain at once: her smiles and tears
Were like a better way:[37] those happy smilets,[38]
That play'd on her ripe lip, seem'd not to know
What guests were in her eyes; which parted thence,
As pearls from diamonds dropp'd.—In brief, sorrow
Would be a rarity most belov'd, if all
Could so become it.

Kent. Made she no verbal question?

Gent. Faith, once or twice she heav'd the name of "father"
Pantingly forth, as if it press'd her heart;
Cried, "Sisters! sisters!—Shame of ladies! sisters!
Kent! father! sisters! What, i' the storm? i' the night?
Let pity not be believ'd!"[39]—There she shook
The holy water from her heavenly eyes,
And clamour moisten'd:[40] then away she started
To deal with grief alone.

Kent. It is the stars,
The stars above us, govern our conditions;[41]
Else one self mate and mate[42] could not beget
Such different issues. You spoke not with her since?

Gent. No.

Kent. Was this before the king return'd?[43]

Gent. No, since.

Kent. Well, sir, the poor distress'd Lear's in the town;
Who sometime, in his better tune, remembers
What we are come about, and by no means
Will yield to see his daughter.

Gent. Why, good sir?

Kent. A sovereign shame so elbows him: his own unkindness,
That stripp'd her from his benediction, turn'd her
To foreign casualties, gave her dear rights

---

34. SCENE III. This brief but beautiful scene, aiding to the development of the dramatic story by accounting for the absence of the King of France from his army, and exquisitely describing Cordelia's loving sympathy for her father, is wanting in the Folio. It certainly never was omitted from the tragedy by the author's desire, however it may have been an excision permitted by him, as manager, for stage purposes of curtailment. See Note 1 of the present play.

35. *A Gentleman.* The one who was sent in the first scene of Act iii., by Kent to Cordelia, with intelligence of her father's ill-usage.

36. *Strove.* Pope's correction of the typographical error, 'streme,' in the Quartos.

37. *A better way.* This is the reading of all the old copies, though it has been variously altered by various emendators, one of them (Malone) going so far as to pronounce the original phrase "perfectly unintelligible." Now, to our minds, it is not only intelligible, but Shakespearian; that is to say, thoroughly explicit of the idea intended to be conveyed. It means that her mingled "smiles and tears" expressed her feelings in "a better way" than either "patience or sorrow" could do separately; each of which "strove who should express her goodliest." The words, "her smiles and tears were like a better way," moreover include comparison with the opening phrase of the speech, "Not to a rage;" showing that her emotion vented itself in nothing like rage, but ("a better way") in gentle "smiles and tears," compounded of both "patience and sorrow." It appears to us that, as usual, Shakespeare's own words are not only superior to any attempted substitution for them, but are far more closely apt and largely comprehensive than any for which they are exchanged.

38. *Smilets.* A graceful diminutive of 'smiles;' serving well to denote the but slight smiles that "patience" could struggle to muster "on her ripe lip."

39. *Let pity not be believ'd.* 'In' or 'to exist' is here elliptically understood after "believ'd." See Note 62, Act iv., "Timon of Athens."

40. *And clamour moisten'd.* The old copies erroneously insert 'her' after "moisten'd;" the passage meaning, 'and shed tears amid her passionate ejaculations.'

41. *Conditions.* 'Dispositions.' 'tempers;' 'individual qualities.' See Note 56, Act iv., "Richard III.;" and Note 51, Act i., "Twelfth Night."

42. *One self mate and mate.* 'The same husband and wife,' 'the self-same married pair.' Shakespeare generally uses "self" in the sense of 'self-same.' See Note 12, Act i.

43. *Before the king return'd.* By "the king," Kent here means the King of France.



Gloster. When shall I come to the top of that same hill?
Edgar. You do climb up it now: look, how we labour.
Gloster. Methinks the ground is even.

Act IV. Scene VI.

To his dog-hearted daughters,—these things sting
His mind so venomously, that burning shame
Detains him from Cordelia.

Gent. Alack, poor gentleman!

Kent. Of Albany's and Cornwall's powers you heard not?

Gent. 'Tis so,[44] they are a-foot.

Kent. Well, sir, I'll bring you to our master Lear,
And leave you to attend him: some dear cause[45]
Will in concealment wrap me up awhile;
When I am known aright, you shall not grieve
Lending me this acquaintance. I pray you, go
Along with me. [*Exeunt.*

SCENE IV.—*A Tent in the* FRENCH *Camp.*

Enter CORDELIA, Physician, *and* Soldiers.

Cor. Alack, 'tis he: why, he was met even now
As mad as the vex'd sea; singing aloud;
Crown'd with rank fumiter[46] and furrow-weeds,
With harlocks,[47] hemlock, nettles, cuckoo-flowers,
Darnel,[48] and all the idle weeds that grow
In our sustaining corn.—A century[49] send forth;
Search every acre in the high-grown field,
And bring him to our eye. [*Exit an* Officer.]—
What can man's wisdom
In the restoring[50] his bereavèd sense?
He that helps him take all my outward worth.

Phy. There is means,[51] madam:
Our foster-nurse of nature is repose,
The which he lacks; that to provoke in him,
Are many simples operative, whose power
Will close the eye of anguish.

Cor. All bless'd secrets,
All you unpublish'd virtues of the earth,
Spring with my tears! be aidant and remediate
In the good man's distress!—Seek, seek for him;
Lest his ungovern'd rage dissolve the life
That wants the means to lead it,[52]

Enter a Messenger.

Mess. News, madam;
The British powers are marching hitherward.

Cor. 'Tis known before; our preparation stands
In expectation of them.—Oh, dear father,
It is thy business that I go about;
Therefore great France
My mourning and important[53] tears hath pitied.
No blown[54] ambition doth our arms incite,
But love, dear love, and our ag'd father's right:
Soon may I hear and see him! [*Exeunt.*

SCENE V.—*A Room in* GLOSTER'S *Castle.*

Enter REGAN *and* OSWALD.

Reg. But are my brother's powers set forth?

Osw. Ay, madam.

Reg. Himself in person there?

Osw. Madam, with much ado:
Your sister is the better soldier.

Reg. Lord Edmund spake not with your lord at home?

Osw. No, madam.

Reg. What might import my sister's letter to him?

Osw. I know not, lady.

Reg. Faith, he is posted hence on serious matter.
It was great ignorance, Gloster's eyes being out,
To let him live: where he arrives he moves
All hearts against us: Edmund, I think, is gone,
In pity of his misery, to despatch
His nighted life; moreover, to descry
The strength o' the enemy.

---

44. *'Tis so.* Implying 'it is as was rumoured,' 'it is just as we expected.' "So" is here used with elliptical effect. See Note 37, Act i.

45. *Some dear cause.* 'Some important motive,' 'some proceeding of great moment,' 'some occasion of particular consequence.' "Dear" and "cause" are both here used with the peculiar latitude of significance which we have frequently pointed out in Shakespeare's employment of them. See Note 23, Act v., "Romeo and Juliet;" and Note 10, Act v., "Macbeth."

46. *Fumiter.* An abbreviated form of 'fumitory.' The Quartos print the word 'femiter;' the Folio, 'Fenitar.'

47. *Harlocks.* The Folio prints 'Hardokes;' the Quartos 'hor-docks.' Drayton, in one of his Eclogues, has—

> "The honey-suckle, the *harlocke*,
> The lily, and the lady-smocke."

and it is supposed that "harlocke" is a corruption of 'charlock,' which is a weed that grows much in corn-fields, bears a yellow blossom, and is the wild mustard. Hanmer and others give 'bar-docks,' while Steevens proposes 'hoar-docks;' but our reason for thinking that neither of these could be intended by Shakespeare in this passage is, that they bear leaves too large to mingle in Lear's crown (one would cover his head), and that they do not grow among corn, whereas "harlocks" (or 'charlocks') do grow there. Shakespeare, in the passage referred to in Note 30, Act v., "Henry V.," specially places "docks" among *meadow* weeds, while he puts "darnel," "hemlock," and "fumitory" among *corn-field* weeds.

48. *Cuckoo-flowers, darnel.* "Cuckoo-flowers," called "cuckoo-buds" by Shakespeare elsewhere (see Note 173, Act v., "Love's Labour's Lost"), is very likely a name for 'cowslips;' for a description of "darnel," see Note 29, Act iii., "First Part Henry VI."

49. *A century.* A company of a hundred men. See Note 82, Act i., "Coriolanus."

50. *What can man's wisdom in the restoring.* "Can" is here elliptically used for 'can do.' See Note 77, Act iv., "Hamlet."

51. *There is means.* Here "means" is used as a noun singular. See Note 73, Act iv., "Macbeth."

52. *That wants the means to lead it.* 'That is without the governing power of reason to guide it.'

53. *Important.* Here used in the sense of 'importunate.' See Note 84, Act iii., "All's Well."

54. *Blown.* 'Swollen,' 'tumid,' 'inflated.' See Note 62, Act v., "Coriolanus."

Osw. I must needs after him, madam, with my letter.

Reg. Our troops set forth to-morrow: stay with us;
The ways are dangerous.

Osw. I may not, madam:
My lady charg'd my duty in this business.

Reg. Why should she write to Edmund? Might not you
Transport her purposes by word? Belike,
Something—I know not what:—I'll love thee much;
Let me unseal the letter.

Osw. Madam, I had rather—

Reg. I know your lady does not love her husband;
I am sure of that: and at her late being here
She gave strange eyeliads[55] and most speaking looks
To noble Edmund. I know you are of her bosom.

Osw. I, madam?

Reg. I speak in understanding; you are, I know it:
Therefore I do advise you, take this note:[55]
My lord is dead; Edmund and I have talk'd;
And more convenient is he for my hand
Than for your lady's:—you may gather[57] more.
If you do find him, pray you, give him this;[58]
And when your mistress hears thus much from you,
I pray, desire her call her wisdom to her.
So, fare you well.
If you do chance to hear of that blind traitor,
Preferment falls on him that cuts him off.

Osw. Would I could meet him, madam! I would show
What party I do follow.

Reg. Fare thee well. [*Exeunt.*

SCENE VI.—*The Country near* DOVER.

Enter GLOSTER, *and* EDGAR *dressed like a peasant.*

Glo. When shall I come to the top of that same hill?

Edg. You do climb up it now: look, how we labour.

Glo. Methinks the ground is even.

Edg. Horrible steep.
Hark! do you hear the sea?

Glo. No, truly.

Edg. Why, then, your other senses grow imperfect
By your eyes' anguish.

Glo. So may it be, indeed:
Methinks thy voice is alter'd; and thou speak'st
In better phrase and matter than thou didst.[59]

Edg. You're much deceiv'd: in nothing am I chang'd
But in my garments.

Glo. Methinks you're better spoken.

Edg. Come on, sir; here's the place:—stand still.—How fearful
And dizzy 'tis, to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles: half way down
Hangs one that gathers samphire,[60]—dreadful trade!
Methinks he seems no bigger than his head:
The fishermen, that walk upon the beach,
Appear like mice; and yon tall anchoring barque,
Diminish'd to her cock;[61] her cock, a buoy
Almost too small for sight: the murmuring surge,
That on the unnumber'd idle pebbles chafes,
Cannot be heard so high.—I'll look no more;
Lest my brain turn, and the deficient sight
Topple down headlong.[62]

Glo. Set me where you stand.

Edg. Give me your hand:—you are now within a foot
Of th' extreme verge: for all beneath the moon
Would I not leap upright.

Glo. Let go my hand.
Here, friend, is another purse; in it a jewel
Well worth a poor man's taking: fairies and gods
Prosper it with thee! Go thou farther off;
Bid me farewell, and let me hear thee going.

Edg. Now fare you well, good sir.

---

55. *Eyeliads.* 'Favouring glances,' 'encouraging looks;' significant expressions of the eye. French, *œillades*. See Note 46, Act i., "Merry Wives."

56. *Take this note.* 'Take note of this,' 'observe this.'

57. *You may gather.* 'You may infer more than I have directly told you.'

58. *Give him this.* Regan is probably intended here to confide some ring or token to the steward's care for conveyance to Edmund.

59. *Methinks thy voice is alter'd; and thou speak'st in better phrase, &c.* This serves to mark Edgar's having dropped the Bedlam beggar's diction (see Note 8 of this Act), and his having assumed one which he may pass off afterwards as that of "some fiend" supposed to have possessed Poor Tom, and to have taken his own shape while aiding Gloster's desperate thoughts in tempting him to throw himself from off the cliff. See Note 33, Act iii., and Note 74 of the present Act.

60. *Samphire.* In Smith's "History of Waterford" (1774) we find—"Samphire grows in great plenty on most of the sea-cliffs in this country: it is terrible to see how people gather it, hanging by a rope several fathom from the top of the impending rocks, as it were, in the air." And Venner's "*Via Recta*," &c. (1622)—"Samphire is in like manner preserved in pickle, and eaten with meates." That Dover cliffs were specially celebrated for yielding this plant, witness the following lines in Drayton's "Polyolbion:"—

> "Some, his ill-season'd mouth that wisely understood,
> Rob *Dover's* neighbouring *cleeves* of *samphyre*, to excite
> His dull and sickly taste, and stir up appetite."

61. *Cock.* Abbreviated form of 'cock-boat.'

62. *The deficient sight topple down headlong.* One of those fine poetical condensations which the mere prosaic stickler for literal accuracy would object to—that the "sight" does not topple down, but the *looker*.

Glo. With all my heart.
Edg. [*Aside.*] Why I do trifle thus with his despair
Is done to cure it.
Glo. Oh, you mighty gods!
This world I do renounce, and, in your sights,
Shake patiently my great affliction off:
If I could bear it longer, and not fall
To quarrel with your great opposeless[63] wills,
My snuff and loathèd part of nature should
Burn itself out. If Edgar live, oh, bless him!—
Now, fellow, fare thee well.
Edg. Gone, sir:[64]—farewell.—
[GLOSTER *leaps, and falls along.*
[*Aside.*] And yet I know not how conceit may rob
The treasury of life, when life itself
Yields to the theft:[65] had he been where he thought,
By this, had thought been past.—Alive or dead?
[*To* GLO.] Ho, you sir! friend!—Hear you, sir?—speak!—
[*Aside.*] Thus might he pass[66] indeed:—yet he revives.—
[*To* GLO.] What are you, sir?
Glo. Away, and let me die.
Edg. Hadst thou been aught but gossamer,[67] feathers, air,
So many fathom down precipitating,
Thou'dst shiver'd like an egg: but thou dost breathe;
Hast heavy substance; bleed'st not; speak'st; art sound.
Ten masts at each[68] make not the altitude
Which thou hast perpendicularly fell:
Thy life 's a miracle. Speak yet again.
Glo. But have I fall'n, or no?
Edg. From the dread summit of this chalky bourn.[69]
Look up a-height;—the shrill-gorg'd lark so far
Cannot be seen or heard: do but look up.
Glo. Alack, I have no eyes.—
Is wretchedness depriv'd that benefit,
To end itself by death? 'Twas yet some comfort,
When misery could beguile the tyrant's rage,
And frustrate his proud will.
Edg. Give me your arm:
Up:—so.—How is 't? Feel you your legs? You stand.
Glo. Too well, too well.
Edg. This is above all strangeness.
Upon the crown o' the cliff, what thing was that
Which parted from you?
Glo. A poor unfortunate beggar.
Edg. As I stood here below, methought his eyes
Were two full moons; he had a thousand noses,
Horns whelk'd[70] and wav'd like the enridgèd[71] sea:
It was some fiend; therefore, thou happy father,
Think that the clearest[72] gods, who make them honours
Of men's impossibilities,[73] have preserv'd thee.
Glo. I do remember now: henceforth I'll bear
Affliction till it do cry out itself,
"Enough, enough," and die. That thing you speak of,[74]
I took it for a man; often 'twould say,
"The fiend, the fiend:" he led me to that place.
Edg. Bear free and patient thoughts.—But who comes here?

63. *Opposeless.* This word—employed with the usual licence taken by Shakespeare in his use of words ending in 'less' (see Note 8, Act iv., "Hamlet")—conveys the combined effect of 'useless to oppose,' and 'ought not to be opposed.'

64. *Gone, sir.* "I am" is elliptically understood before "gone."

65. *When life itself yields to the theft.* 'When life willingingly gives itself up to be taken away,' 'when life suffers itself to be extinguished.'

66. *Pass.* 'Pass away;' 'expire,' 'die.' In the same brief scene referred to in Note 110, Act iii., "Second Part Henry VI.," Salisbury says, "Disturb him not, let him *pass* peaceably."

67. *Gossamer.* One of the lightest and slightest of substances; that floats upon the summer air, and is formed of innumerable spiders' webs. Some have pronounced it to be the down of plants; others, the vapour arising from marshy ground in hot weather. The word is said to be formed from 'gauze o' the summer;' which is its name in the North.

68. *At each.* Meaning 'each at end of each,' 'each placed at the end of each.' The word 'eke'—anciently spelt 'eche,' signifying to 'add,' 'lengthen,' or 'piece out'—has the same origin as this idiom. See passage referred to in Note 13, Act iii., "Merchant of Venice."

69. *This chalky bourn.* "Bourn" is here used for 'boundary' (see Note 78, Act iii); and as the white cliffs of England form her boundary, the expression, "this chalky bourn," tends to give the effect of extensive space to the object at which Edgar is affecting to gaze up.

70. *Whelk'd.* 'Covered with protuberances.' See Note 96, Act iii., "Henry V." 'Whelk' is the name of a small shell-fish; its surface being covered with undulating corrugations and protuberant convolutions.

71. *Enridgèd.* This is the Quarto word; while the Folio gives 'enrag'd.' The reading we adopt is probably the one intended by the author, describing the effect of the sea's surface when broken into small ridge-like waves, and the surface of the whelked horns.

72. *Clearest.* 'Most pure,' 'most immaculate.' See Note 22, Act iv., "Timon of Athens."

73. *Men's impossibilities.* 'Things that are impossibilities to men,' 'things that seem to men to be impossible.'

74. *That thing you speak of.* Here Gloster's credulous disposition (see Note 76, Act i., and Note 7, Act ii.) comes in characteristically: and makes him accept as plausible the account of the evil spirit that previously possessed the beggar-fellow he had seen, and whose guidance he had taken. It also helps to give a greater air of naturalness to the feint just made by his son of leading him to the top of a cliff, and to his belief in having thrown himself therefrom; while the vividness in the imagery and description, together with Edgar's vindication of his motive (that he thus humours his father's "despair" in order to "cure" it), complete the dramatic art by which we are swayed to feel no improbability in the incident and scene.



Gloster. The trick of that voice I do well remember:
Is 't not the king?
Lear. Ay, every inch a king. *Act IV. Scene VI.*

Enter LEAR, *fantastically dressed with wild flowers.*

The safer sense will ne'er accommodate
His master thus.[75]

Lear. No, they cannot touch me for coining; I am the king himself.[76]

Edg. Oh, thou side-piercing sight!

Lear. Nature 's above art in that respect.—There 's your press-money.[77] That fellow handles his bow like a crow-keeper:[78] draw me a clothier's yard.[79]—Look, look, a mouse! Peace, peace;—this piece of toasted cheese will do 't.—There 's my

75. *The safer sense will ne'er accommodate his master thus.* Here "safer" is used for 'surer,' 'steadier,' 'stabler,' 'sounder;' and "his" for 'its:' the meaning of the whole sentence being, 'The underanged sense would never suffer its master to go thus fantastically dressed up;' 'A man in his sound senses would never go about thus whimsically decorated.' Shakespeare elsewhere uses "safe" and "safer" with the same signification that he gives it here. See the passages referred to in Note 18, Act i., "Measure for Measure," and Note 99, Act ii., "Coriolanus."

76. *They cannot touch me for coining; I am the king himself.* In reference to the ancient and fundamental principle of the English constitution, that the king can do no wrong. See Note 33, Act iv., "Henry V."

77. *There 's your press-money.* In allusion to the payment made to soldiers as a token of engagement when retained ready for the king's service. See Note 17, Act i., "Hamlet."

78. *A crow-keeper.* One who keeps crows off the corn. For this purpose, sometimes a fellow with bow and arrow, sometimes a stuffed figure similarly armed, were employed. In Drayton's "Idea" (the 48th) there is this passage:—

> "Or if thou'lt not thy archery forbear,
> To some base rustic do thyself prefer;
> And when corn's sown, or grown into the ear,
> Practice thy quiver and turn *crow-keeper.*"

79. *A clothier's yard.* An arrow the length of a clothier's yard. In Drayton's "Polyolbion" we find—

> "All made of Spanish yew, their bows were wondrous strong;
> They not an arrow drew, but was a *cloth-yard* long:"

gauntlet; I'll prove it on a giant.—Bring up the brown bills.[80]—Oh, well flown, bird![81]—i' the clout, i' the clout:[82] hewgh!—Give the word.[83]

Edg. Sweet marjoram.

Lear. Pass.

Glo. I know that voice.

Lear. Ha! Goneril,—with a white beard!—They flattered me like a dog;[84] and told me I had white hairs in my beard ere the black ones were there.[85] To say "ay" and "no" to everything I said!—"Ay" and "no" too was no good divinity.[86] When the rain came to wet me once, and the wind to make me chatter; when the thunder would not peace at my bidding; there I found them, there I smelt them out.[87] Go to, they are not men o' their words: they told me I was everything; 'tis a lie,—I am not ague-proof.

Glo. The trick[88] of that voice I do well remember:
Is 't not the king?

Lear. Ay, every inch a king:
When I do stare, see how the subject quakes.
I pardon that man's life.—What was thy cause?—
Adultery?—
Thou shalt not die: die for adultery! No:
For Gloster's bastard son
Was kinder to his father than my daughters.—
Behold yond simpering dame,
That minces virtue,[89] and does shake the head
To hear of pleasure's name;—
Down from the waist they are Centaurs,
Though women all above:
But to the girdle do the gods inherit,
Beneath is all the fiends'; there 's hell, there 's darkness,
There is the sulphurous pit, burning, scalding, stench, consumption;—fie, fie, fie! pah, pah! Give me an ounce of civet, good apothecary, to sweeten my imagination: there 's money for thee.

Glo. Oh, let me kiss that hand!

Lear. Let me wipe it first; it smells of mortality.

Glo. Oh, ruin'd piece of nature! This great world
Shall so wear out to naught.—Dost thou know me?

Lear. I remember thine eyes well enough. Dost thou squiny at me? No, do thy worst, blind Cupid; I 'll not love.—Read thou this challenge; mark but the penning of it.

Glo. Were all the letters suns, I could not see one.

Edg. [*Aside.*] I would not take this from report;[90]—it is,
And my heart breaks at it.

---

and in the old ballad of "Chevy-Chace"—

> "An arrow, that a *cloth yarde* was lang,
> To th' hard stele holyde he;
> A dynt, that was both sad and soar,
> He sat on Sir Hewe the Mongon-byrry."

80. *The brown bills.* The name of the weapons is here given to their bearers, by a licence of phraseology in familiar use. See "lances" used for 'lance-men' or 'lancers,' Note 143, Act v., "Love's Labour's Lost;" see also Note 27, Act v. of this play. A description is given of "brown bills" in Note 88, Act iv., "Second Part Henry VI.;" and, in Marlowe's "King Edward II.," the term is used as in the present passage:—

> "Lo, with a band of bow-men and of pikes,
> *Brown bills*, and targiteers."

81. *Well flown, bird!* The falconer's expression when the hawk was successful in her flight. Lear rambles from military preparations to a device for luring mice, to jousting in the tilt-yard, to arrangements for a battle-field, to falconry, to archery, to garrison precautions, all in the course of this short speech.

82. *I' the clout.* See Note 27, Act iii., "Second Part Henry IV."

83. *Give the word.* "Word" is here used for 'watch-word' or 'pass-word.' See Note 144, Act i., "Hamlet."

84. *They flattered me like a dog.* This has double signification, according to two of the senses in which the French verb *flatter* is used, and which the English verb "flatter" may be made to bear as derived therefrom:—'They fawned upon me like a spaniel;' and 'They smoothly humoured my whims as one strokes a dog.'

85. *Told me I had white hairs in my beard ere the black ones were there.* A figurative mode of saying, 'Told me I had attained the wisdom of age ere I had reached manhood.'

86. *To say "ay" and "no" to everything I said!—"Ay" and "no" too was no good divinity.* Objection has been made to this passage, and it has been altered by Pye and others to 'To say "ay" and "no" to everything I said "ay" and "no" to, was no good divinity:' but we think that the passage as it stands is perfectly intelligible. Lear first exclaims indignantly, "To say 'ay' and 'no' to everything I said!" recollecting the facility with which his courtiers veered about in their answers to suit his varying moods, as (in "Hamlet") Osric shifts from agreeing that it is "hot" to denying that it is "hot," consenting that it is "cold" and then negativing the chilliness by allowing that it is "sultry"—a kind of virtual assent and dissent, or "ay" and "no," in apparent affirmation; and this is the kind of "ay" and "no" too, which Lear goes on to say is "no good divinity." In proof that "ay and no" was used by Shakespeare with some degree of latitude as a phrase signifying alternate reply, and not merely in strictness "yes and no," we refer the reader to the passage alluded to in Note 47, Act iii., "As You Like It;" where, if the questions Rosalind asks be examined, it will be perceived that neither "ay" nor "no" will do as answers to any of them with the exception of one—"Did he ask for me?"

87. *When the rain . . . . there I smelt them out.* This is one of the passages in which Shakespeare uses the word "there" where 'then' might be, and ordinarily is, employed. See Note 72, Act ii., "Romeo and Juliet." Very fine is this allusion of Lear to that night of storm and suffering when first he awoke to a sense of his own sins of omission (see Note 29, Act iii.), and to a perception of the flatteries and sycophancies amid which he had previously lived.

88. *The trick.* 'The peculiar quality,' 'the distinguishing characteristic.' Shakespeare uses this expression in relation to the countenance (see Note 21, Act i., "All's Well"), conveying the impression of individual look or aspect; in relation to the voice, conveying the impression of individual intonation or inflection.

89. *That minces virtue.* 'That is affectedly demure in virtue.' See Note 38, Act ii., "Henry VIII." Cotgrave renders the French expression, *Faire la sadivette*, by "to *mince* it, nicefie it, be very squeamish, backward, or coy."

90. *I would not take this from report.* It has been complained that there is "some obscurity here." Surely not: that which Edgar "would not take from report" ('believe without witnessing'), is the extremity of pathos in the circumstance now taking place before his eyes—the meeting between his blind father and the distracted king.

Lear. Read.

Glo. What! with the case of eyes?[91]

Lear. Oh, ho, are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case, your purse in a light: yet you see how this world goes.

Glo. I see it feelingly.[92]

Lear. What, art mad? A man may see how this world goes with no eyes. Look with thine ears: see how yon justice rails upon yon simple thief. Hark, in thine ear: change places; and, handy-dandy, which is the justice, which is the thief?—Thou hast seen a farmer's dog bark at a beggar?

Glo. Ay, sir.

Lear. And the creature run from the cur? There thou mightst behold the great image of authority: a dog's obeyed in office.—
Thou rascal beadle, hold thy bloody hand!
Why dost thou lash that slut? Strip thine own back;
Thou hotly long'st to use her in that kind
For which thou whipp'st her. The usurer hangs the cozener.
Through tatter'd clothes small vices do appear;[93]
Robes and furr'd gowns hide all. Plate sin with gold,[94]
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw doth pierce it.
None does offend, none,—I say, none; I 'll able 'em;[95]
Take that of me, my friend, who have the power
To seal th' accuser's lips. Get thee glass eyes;
And, like a scurvy politician, seem
To see the things thou dost not.—Now, now, now, now:
Pull off my boots: harder, harder:—so.

Edg. [*aside.*] Oh, matter and impertinency[96] mix'd!
Reason in madness!

Lear. If thou wilt weep my fortunes, take my eyes.
I know thee well enough; thy name is Gloster:
Thou must be patient; we came crying hither:
Thou know'st, the first time that we smell the air,
We wawl and cry.—I will preach to thee: mark me.

Glo. Alack, alack the day!

Lear. When we are born, we cry that we are come
To this great stage of fools.—This' a good block:[97]—
It were a delicate stratagem, to shoe
A troop of horse with felt:[98] I 'll put it in proof;
And when I have stolen upon these sons-in-law,
Then, kill, kill, kill, kill, kill, kill![99]

Enter a Gentleman, *with* Attendants.

Gent. Oh, here he is: lay hand upon him.—Sir,
Your most dear daughter—

Lear. No rescue? What! a prisoner? I am even
The natural fool of fortune.[100]—Use me well;
You shall have ransom. Let me have a surgeon;
I am cut to the brains.[101]

91. *With the case of eyes?* Malone makes the astonishing remark upon this passage that "case" could not have been the author's word, since "case of eyes" in Shakespeare's time signified 'pair of eyes;' adding, that this is a sense directly opposed to that intended to be conveyed. Wonderful in the commentator not to see that, by using the word "case" here, the poet virtually calls the eyes lost *jewels.*

92. *I see it feelingly.* Intensely pathetic is this play upon the word in Gloster's reply to the old king's quibbling humour. Hardly a stronger instance than the present could be cited in proof of the affecting power with which bitter puns and conceits may be introduced into the most serious and even tragic scenes by a true poet. See Note 29, Act v., "Romeo and Juliet."

93. *Through tatter'd clothes small vices, &c.* "Small" is the word in all the Quartos, though the Folio gives 'great.' The sentence appears to us to be one of those where Shakespeare allows the word 'even' to be elliptically understood; the effect being conveyed of 'In those who wear poor garments even small vices seem unpardonable, while those who dress richly may sin with impunity.' See Note 3 of this Act.

94. *Plate sin with gold.* For "plate sin" the Folio prints 'place sinnes.' Pope made the correction; which is shown to be right, not only by the context here, but by the manner in which Shakespeare uses the word "plated" elsewhere to express 'clad in plate armour,' or 'armed.' See speech referred to in Note 52, Act i., "Richard II." The present sentence, commencing with "Plate sin with gold," and ending with "to seal th' accuser's lips," is not given in the Quartos.

95. *I'll able 'em.* "Able" is here used to express 'empower;' we still use 'disable' in the contrary sense.

96. *Impertinency.* 'Irrelevant;' 'that which is not pertinent to the subject.'

97. *This' a good block.* For similar elliptical contractions of "this'" for 'this is,' see Note 16, Act v., "Measure for Measure;" and Note 66, Act i., "Taming of the Shrew." "Block" was anciently used for the form upon which felt hats were moulded into shape, and also for the hats themselves. See Note 15, Act i., "Much Ado;" and Note 69, Act i., "Winter's Tale." When the king says, "I will preach to thee," he appears to be intended to turn his hat round and round in his hands, as was the custom with preachers of Shakespeare's time, until the sensation of the soft material of which it is made suggests to Lear the "stratagem, to shoe a troop of horse with *felt.*"

98. *Shoe a troop of horse with felt.* "Horse" here used for 'horses.' See Note 34, Act iv., "Macbeth." Lord Herbert, in his "Life of Henry VIII.," mentions that at a tournament in 1513 the horses, to prevent their slipping on a black stone pavement, were *shod with felt or flocks;* and in Fenton's "Tragicall Discourses" (1567) we find—"He attyreth himself for the purpose in a night-gowne girt to hym, with a paire of *shoes* of *felte*, leaste the noyse of his feete shoulde discover his goinge."

99. *Kill, kill, kill, kill, kill, kill!* This was formerly the word given in the English army, when an onset was made upon the enemy. It is put into the mouths of the conspirators when they all set upon Coriolanus, in the closing scene of the play that bears his name.

100. *I am even the natural fool of fortune.* See Note 23, Act iii., "Romeo and Juliet."

101. *I am cut to the brains.* This—one of the most powerfully yet briefly expressed utterances of mingled bodily pain and consciousness of mental infirmity ever penned—is not the only subtle indication given in this scene that Lear not merely feels himself to be insane, but also feels acute physical suffering. His "I am not ague-proof" tells how severely shaken his poor old frame has been by exposure throughout that tempestuous night; his "pull off my boots: harder, harder" gives evidence of a

Gent. You shall have anything.
Lear. No seconds? all myself?
Why, this would make a man a man of salt,[102]
To use his eyes for garden water-pots,
Ay, and laying autumn's dust.
Gent. Good sir,—
Lear. I will die bravely, like a smug[103] bridegroom. What!
I will be jovial: come, come; I am a king,
My masters, know you that?
Gent. You are a royal one, and we obey you.
Lear. Then there's life in't.[104] Nay, an you get it, you shall get it by running. Sa, sa, sa, sa.
[*Exit*; Attendants *follow*.
Gent. A sight most pitiful in the meanest wretch,
Past speaking of in a king!—Thou hast one daughter,
Who redeems nature from the general curse
Which twain have brought her to.
Edg. Hail, gentle sir.
Gent. Sir, speed you: what's your will?
Edg. Do you hear aught, sir, of a battle toward?
Gent. Most sure and vulgar:[105] every one hears that,
Which can distinguish sound.
Edg. But, by your favour,
How near's the other army?
Gent. Near and on speedy foot; the main descry
Stands on the hourly thought.[106]
Edg. I thank you, sir: that's all.
Gent. Though that the queen on special cause is here,
Her army is mov'd on.
Edg. I thank you, sir. [*Exit* Gent.
Glo. You ever-gentle gods, take my breath from me;
Let not my worser spirit tempt me again
To die before you please!
Edg. Well pray you, father.
Glo. Now, good sir, what are you?
Edg. A most poor man, made tame to fortune's blows;
Who, by the art of known and feeling sorrows,[107]
Am pregnant to good pity. Give me your hand,
I'll lead you to some biding.
Glo. Hearty thanks:
The bounty and the benison of Heaven
To boot, and boot![108]

Enter OSWALD.

Osw. A proclaim'd prize! Most happy!
That eyeless head of thine was first fram'd flesh
To raise my fortunes.—Thou old unhappy traitor,
Briefly thyself remember:[109]—the sword is out
That must destroy thee.
Glo. Now let thy friendly hand
Put strength enough to it.[110] [EDGAR *interposes*.
Osw. Wherefore, bold peasant,
Dar'st thou support a publish'd traitor? Hence;
Lest that the infection of his fortune take
Like hold on thee. Let go his arm.
Edg. Ch'ill not let go, zir,[111] without varther 'casion.
Osw. Let go, slave, or thou diest!
Edg. Good gentleman, go your gait,[112] and let poor volk pass. An ch'ud ha' been zwaggered out of my life, 'tiwould not ha' been zo long as 'tis by a vortnight.[113] Nay, come not near the old man; keep out, che vor' ye,[114] or Ise try whether your costard[115] or my ballow[116] be the harder; ch'ill be plain with you.
Osw. Out, dunghill!
Edg. Ch'ill pick your teeth, zir: come; no matter vor your foins.[117]
[*They fight, and* EDGAR *knocks him down.*

sensation of pressure and impeded circulation in the feet, so closely connected with injury to the brain; and his "I am cut to the brains" conveys the impression of wounded writhing within the head, that touches us with deepest sympathy. Yet, at the same time, above all there are the gay irrationality, the rambling incoherency that mark this stage of mania; the tendency to deck the person with flowers and scraps; the idle plays on words; the witless, inconsecutive wandering from subject to subject, from idea to idea. Oh, wondrous Shakespeare!

102. *A man of salt.* 'A man of salt tears,' or 'a man of tears.' Aufidius taunts Coriolanus with having given up the conquest of Rome "for certain drops of salt," meaning 'tears.'

103. *Smug.* 'Spruce,' 'smart,' 'trim,' 'neat.' See Note 19, Act iii., "First Part Henry IV."

104. *There's life in't.* 'There is still a chance,' 'there is hope still,' 'the case is not yet lost or desperate.'

105. *Vulgar.* Here used to express 'commonly or generally known,' 'publicly reported.' The word is used in its classically-derived sense from the Latin *vulgo*, 'publicly.' 'generally.'

106. *The main descry stands on the hourly thought.* 'The main body is hourly expected to be descried.'

107. *By the art of known and feeling sorrows.* The word "feeling" is here employed to include the double sense of 'personally felt' and of 'keenly piercing,' or 'deeply moving.' See how the expression "feeling sorrows" is used in the speech adverted to in Note 14, Act iv., "Winter's Tale."

108. *The benison of Heaven to boot, and boot!* 'The blessing of Heaven over and above my thanks.' See Note 44, Act v., "Richard III."

109. *Briefly thyself remember.* 'Bethink thee quickly of thy sins, and ask Heaven's forgiveness.'

110. *Now let thy friendly hand, &c.* Most true is this to the inconsistency of human nature. Gloster has hardly uttered the wish that the "gods" would "take" his "breath from" him, ere he calls upon Edgar to defend him, to save his life the instant it is threatened.

111. *Ch'ill not let go, zir.* Edgar here speaks in the strong provincial dialect of the West of England, more particularly Somersetshire.

112. *Go your gait.* 'Go your ways,' 'begone.' The expression 'gang your gait' is still in use in North Britain.

113. *Zo long as 'tis by a vortnight.* One of those idioms of indefinite time common to Shakespeare. See Note 35, Act ii., "As You Like It;" and Note 118, Act i. of this play.

114. *Che vor' ye.* 'I warn you.'

115. *Costard.* 'Head.' See Note 96, Act i., "Richard III."

116. *Ballow.* 'Pole,' 'staff,' or 'cudgel.'

117. *Foins.* 'Thrusts.' See Note 55, Act ii., "Merry Wives."



Lear. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.
Cordelia. And so I am, I am.
— *Act IV. Scene VII.*

Osw. Slave, thou hast slain me:—villain, take my purse:
If ever thou wilt thrive, bury my body;
And give the letters, which thou find'st about me,
To Edmund earl of Gloster; seek him out
Upon the English party:—Oh, untimely death!
[*Dies.*

Edg. I know thee well: a serviceable villain;
As duteous to the vices of thy mistress
As badness would desire.

Glo. What! is he dead?

Edg. Sit you down, father; rest you.—
Let 's see his pockets: these letters that he speaks of
May be my friends.—He 's dead; I am only sorry
He had no other death's-man.—Let us see:—
Leave, gentle wax; and, manners, blame us not:
To know our enemies' minds, we'd rip their hearts;
Their papers, is more lawful.

[*Reads.*] Let our reciprocal vows be remembered. You have many opportunities to cut him off: if your will want not,[118] time and place will be fruitfully offered. There is nothing done, if he return the conqueror: then am I the prisoner, and his bed[119] my gaol; from the loathed warmth whereof deliver me, and supply the place for your labour.

Your (wife, so I would say) affectionate servant,
GONERIL.

Oh, undistinguish'd space of woman's will![120]
A plot upon her virtuous husband's life;
And the exchange, my brother!—Here, in the sands,
Thee I'll rake up,[121] the post unsanctified[122]
Of murderous treachers:[123] and, in the mature time,
With this ungracious paper strike the sight
Of the death-practis'd duke:[124] for him 'tis well
That of thy death and business I can tell.

Glo. The king is mad: how stiff is my vile sense,
That I stand up, and have ingenious[125] feeling
Of my huge sorrows! Better I were distract:
So should my thoughts be sever'd from my griefs,
And woes, by wrong imaginations, lose
The knowledge of themselves. [*Drum afar off.*

Edg. Give me your hand:
Far off, methinks, I hear the beaten drum:
Come, father,[126] I'll bestow you with a friend.
[*Exeunt.*

SCENE VII.—*A Tent in the French Camp.* LEAR *on a bed asleep: soft music playing:* Physician, Gentleman, *and others attending.*

Enter CORDELIA *and* KENT.

Cor. Oh, thou good Kent, how shall I live and work,
To match thy goodness? My life will be too short,
And every measure fail me.

Kent. To be acknowledg'd, madam, is o'erpaid.
All my reports go with the modest truth;
Nor more nor clipp'd, but so.

Cor. Be better suited:[127]
These weeds are memories[128] of those worser hours:
I pr'ythee, put them off.

Kent. Pardon, dear madam;
Yet to be known shortens my made intent:[129]
My boon I make it, that you know me not
Till time and I think meet.

Cor. Then be 't so, my good lord.—[*To the* Phys.] How does the king?

Phys. Madam, sleeps still.[130]

Cor. Oh, you kind gods,
Cure this great breach in his abusèd nature!
The untun'd and jarring senses, oh, wind up
Of this child-changèd father![131]

Phys. So please your majesty
That we may wake the king: he hath slept long.

---

118. *If your will want not.* 'If your will be not wanting,' 'if you have the will.'

119. *To cut him off . . . . if he return . . . . his bed.* The pronouns "him," "he," and "his" are here used, instead of naming the person referred to, with Shakespeare's usual dramatic and characteristic effect. See Note 73, Act iii.

120. *Oh, undistinguish'd space of woman's will!* Oh, boundless extent of woman's lawless inclination!' 'Oh, incalculable range of woman's vicious preference!' The word "undistinguish'd" here seems to include the sense of 'undistinguishing;' for Edgar exclaims against the wide licence which Goneril permits herself in preferring another man to her husband, and against the want of discrimination that can induce her to prefer the vicious Edmund to the virtuous Albany.

121. *Rake up.* 'Cover up.' Johnson states that, in Staffordshire, to *rake* the fire is to cover it with fuel for the night; and the Boston editor, Mr. Hudson, adds, "So 'tis in New England."

122. *Unsanctified.* Expressing burial in a spot which is not *consecrated* ground.

123. *Treachers.* See Note 77, Act i.

124. *The death-practis'd duke.* 'The duke whose death is intended to be effected by treasonous machination.' See Note 17, Act ii.

125. *Ingenious.* Here used for 'intelligent,' 'acutely perceptive,' 'keenly appreciative.' Bullokar, in his "Expositor," interprets "ingenious" by 'quick-conceited;' that is, 'acute,' 'prompt in apprehension.'

126. *Come, father.* It will be observed that throughout this scene Edgar has availed himself of the customary style of "father," addressed to old men as a token of reverence to age (see Note 38, Act i., "Timon of Athens"), in order that he may indulge himself with using the title really due to Gloster from his son.

127. *Be better suited.* 'Wear a better suit of clothes.' See Note 48, Act i., "Merchant of Venice."

128. *Memories.* 'Memorials.' See Note 22, Act ii., "As You Like It."

129. *My made intent.* 'My formed intention.'

130. *Madam, sleeps still.* 'He' is elliptically understood before "sleeps." The Folio omits the physician from this scene, giving his speeches to the gentleman; while the Quartos have a "doctor" as well as a "gentleman," distributing the speeches between them. The blending of the two characters in the Folio seems to have arisen from the occasional stage practice of *doubling* certain parts; that is, allowing one actor to represent two dramatic personages. See Note 93, Act ii., "Julius Cæsar."

131. *Child-changèd.* 'Changed by his children.' Thus Shakespeare, in "Richard III.," uses "care-crazed" for 'crazed by woe,' and "woe-wearied" for 'wearied by woe.'

Cor. Be govern'd by your knowledge, and proceed
I' the sway of your own will. Is he array'd?
Gent. Ay, madam; in the heaviness of sleep
We put fresh garments on him.
Phys. Be by, good madam, when we do awake him;
I doubt not of his temperance.
Cor. Very well.
Phys. Please you, draw near.—Louder the music there!
Cor. Oh, my dear father! Restoration hang
Thy medicine on my lips;[132] and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made!
Kent. Kind and dear princess!
Cor. Had you not been their father, these white flakes
Had challeng'd pity of them. Was this a face
To be expos'd against the warring winds?
To stand against the deep dread-bolted[133] thunder?
In the most terrible and nimble stroke
Of quick, cross lightning? to watch (poor perdu!)[134]
With this thin helm?[135] Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire; and wast thou fain, poor father,
To hovel thee with swine, and rogues forlorn,
In short and musty straw? Alack, alack!
'Tis wonder that thy life and wits at once
Had not concluded all.[136]—He wakes; speak to him.
Phys. Madam, do you; 'tis fittest.
Cor. How does my royal lord? How fares your majesty?
Lear. You do me wrong to take me out o' the grave:—
Thou art a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.
Cor. Sir, do you know me?
Lear. You are a spirit, I know: when did you die?
Cor. Still, still, far wide!
Phys. He 's scarce awake: let him alone awhile.
Lear. Where have I been? Where am I?—Fair daylight?—
I am mightily abus'd.[137]—I should even die with pity,
To see another thus.—I know not what to say.—
I will not swear these are my hands:—let 's see;
I feel this pin prick. Would I were assur'd
Of my condition!
Cor. Oh, look upon me, sir,
And hold your hands in benediction o'er me:—
No, sir, you must not kneel.
Lear. Pray, do not mock me:
I am a very foolish fond old man,
Fourscore and upward, not an hour more nor less;[138]
And, to deal plainly,
I fear I am not in my perfect mind.
Methinks I should know you, and know this man;[139]
Yet I am doubtful: for I am mainly ignorant
What place this is; and all the skill I have
Remembers not these garments; nor I know not
Where I did lodge last night. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.
Cor. And so I am, I am.[140]

132. *Restoration hang, &c.* In some editions there is a comma placed after "restoration;" thereby personifying it, and making the first "thy" refer to it. But by following the original copies, 'may' is elliptically understood before "restoration," and the first "thy" refers to "father;" which seems to be the right reading, as thus the grammatical relation between the second "thy" and "father" is constructionally preserved.

133. *Dread-bolted.* An expressive compound word, conveying 'charged with dreadful bolts.' We would here draw attention to the unusually numerous instances of compound words that occur in this play (see, among others, Notes 11, Act iii., and 131 of this Act); affording another example of particular diction and modes of thought which may be traced in certain of Shakespeare's dramas. See Note 71, Act ii., "Coriolanus."

134. *Poor perdu!* In allusion to those soldiers composing the forlorn hope of an army, called in French *enfans perdus* (literally 'lost children;' used to express 'fellows already given over as lost'); who, among other desperate service in which they were engaged, had frequently the night "*watch*" to perform. In Davenant's "Love and Honor" (1649) the expression is used:—

> "I have endured
> Another night would tire a *perdu*
> More than a wet furrow and a great frost."

And in Beaumont and Fletcher's "Little French Lawyer:"—

> "I am set here like a *perdu*,
> To *watch* a fellow that has wrong'd my mistress."

135. *With this thin helm.* 'With this thin helmet.' Meaning, 'with no better covering for thy venerable head than "these white flakes" of silver hair.' The whole of this passage, from "To stand against" as far as "with this thin helm," is omitted in the Folio.

136. *Had not concluded all.* Shakespeare sometimes uses "all," thus at the close of a phrase, to signify 'entirely,' 'altogether,' 'completely,' 'collectively.' See, "The army is discharged *all*, and gone," "Second Part Henry IV.," Act iv., sc. 3; and, "dispossess her *all*," "Timon," Act i., sc. 1.

137. *I am mightily abus'd.* 'I am strangely confused;' 'I am greatly bewildered;' 'I am much perplexed with illusions.' Shakespeare elsewhere uses "abused" for 'deluded,' 'deceived by false appearances.' See the speech referred to in Note 61, Act v., "Much Ado;" and also Note 142 of the present Act.

138. *Not an hour more nor less.* This, following upon a statement of indefinite time, as if it were a statement of definite period, is admirably indicative of Lear's feeble mental condition at this juncture. He does not perceive that "fourscore and upward" is vague; or rather, he is half conscious that it is so, and thinks to verify and confirm it by the added words, "not an hour more nor less." They are not in the Quartos, but are given in the Folio.

139. *This man.* Meaning Kent. This momentary recognition by Lear of his faithful servant Caius, is one of those beautiful touches of sentiment that our dramatist knows so magically how to throw in.

140. *And so I am, I am.* Never surely was the passionate weeping of a reticent woman more perfectly expressed in brief written words than these and the "No cause, no cause" that follow. They so admirably portray the *suppressed* weeping natural to such a character as Cordelia's; concentrated and undemonstrative, yet intensely loving and earnest.

Lear. Be your tears wet? yes, faith. I pray, weep not:
If you have poison for me, I will drink it.
I know you do not love me;[141] for your sisters
Have, as I do remember, done me wrong:
You have some cause, they have not.
Cor. No cause, no cause.
Lear. Am I in France?
Kent. In your own kingdom, sir.
Lear. Do not abuse me.[142]
Phys. Be comforted, good madam: the great rage,
You see, is cur'd in him: and yet it is danger
To make him even o'er the time he has lost.[143]
Desire him to go in; trouble him no more
Till farther settling.
Cor. Will 't please your highness walk?
Lear. You must bear with me:
Pray you now, forget and forgive: I am old and foolish.

[*Exeunt* LEAR, CORDELIA, Physician, *and* Attendants.

Gent. Holds it true,[144] sir, that the Duke of Cornwall was so slain?
Kent. Most certain, sir.
Gent. Who is conductor of his people?
Kent. As 'tis said, the bastard son of Gloster.
Gent. They say Edgar, his banished son, is with the Earl of Kent in Germany.
Kent. Report is changeable. 'Tis time to look about; the powers of the kingdom approach apace.
Gent. The arbitrement is like to be bloody. Fare you well, sir. [*Exit.*
Kent. My point and period will be throughly wrought,
Or well or ill, as this day's battle 's fought. [*Exit.*

ACT V.

SCENE I.—*The Camp of the British Forces, near* DOVER.

Enter, with drum and colours, EDMUND, REGAN, Officers, Soldiers, *and others.*

Edm. Know of the duke if his last purpose hold,
Or whether since he is advis'd by aught
To change the course: he 's full of alteration
And self-reproving:—bring his constant pleasure.[1]
[*To an* Officer, *who goes out.*
Reg. Our sister's man is certainly miscarried.
Edm. 'Tis to be doubted, madam.
Reg. Now, sweet lord,
You know the goodness I intend upon you:
Tell me,—but truly,—but then speak the truth,
Do you not love my sister?
Edm. In honour'd love.
Reg. I am doubtful that you have been conjunct
And bosom'd with her, as far as we call hers.
Edm. No, by mine honour, madam.
Reg. I never shall endure her: dear my lord,
Be not familiar with her.
Edm. Fear me not:—
She and the duke her husband.[2]—

Enter, with drum and colours, ALBANY, GONERIL, *and* Soldiers.

Gon. [*Aside.*] I had rather lose the battle than that sister
Should loosen him and me.
Alb. Our very loving sister, well be-met.—
Sir, this I hear,—the king is come to his daughter,
With others whom the rigour of our state
Forc'd to cry out. Where I could not be honest,
I never yet was valiant: for this business,
It toucheth us, as France invades our land,[3]

141. *I know you do not love me.* Said partly in consciousness that his behaviour to her has been such as to warrant no love from her, partly in remembrance of her former speeches, where she says, "I love your majesty according to my bond; nor more nor less:" and which speeches seemed to him so cold, "so untender."

142. *Do not abuse me.* 'Do not mislead me,' 'do not delude me.'

143. *To make him even o'er the time he has lost.* 'To make him pass in review the interval that has elapsed, and endeavour to render its events smooth and easy of comprehension to himself.' See Note 69, Act i., "All's Well."

144. *Holds it true.* This dialogue between the gentleman and Kent—finishing the Act, and containing one of those brief comment-scenes upon passing occurrences which we have pointed out as judiciously introduced by our dramatist (see Note 4, Act ii., "Henry VIII.")—is omitted in the Folio, though given in all the Quartos.

1. *His constant pleasure.* 'His firm decision,' 'his settled determination.' See Note 6, Act iii., "Julius Cæsar;" and in the same scene to which that Note refers Cæsar says, "I was *constant* Cimber should be banish'd, and *constant* do remain to keep him so;" where "constant" is used to express 'decided,' 'firmly resolved.'

2. *She and the duke her husband.* 'Here she comes, and the duke her husband.'

3. *For this business, it toucheth us, as France invades our land.* 'With regard to this affair of the approaching conflict, I feel called upon to take part in it, inasmuch as France invades our land, but not inasmuch as France sustains the king and his party, who, I fear, have been but too justly driven into opposition by grievous injuries.' The diction is condensed and cramped here; and very characteristically so, in a man who has just before been described as "full of alteration and self-reproving."



Lear. The good years shall devour them, flesh and fell,
Ere they shall make us weep: we'll see them starve first.
Come. *Act V. Scene III.*

Not bolds[4] the king, with others, whom, I fear,
Most just and heavy causes make oppose.
Edm. Sir, you speak nobly.
Reg. Why is this reason'd?
Gon. Combine together 'gainst the enemy;
For these domestic and particular broils
Are not the question here.
Alb. Let 's, then, determine
With the ancient of war[5] on our proceedings.
Edm. I shall attend you presently at your tent.
Reg. Sister, you 'll go with us?
Gon. No.
Reg. 'Tis most convenient; pray you, go with us.
Gon. [*Aside.*] Oh, ho, I know the riddle.—[*Aloud.*] I will go.

As they are going out, enter EDGAR *disguised.*

Edg. If e'er your grace had speech with man so poor,
Hear me one word.
Alb. I'll overtake you.—Speak.
[*Exeunt* EDMUND, REGAN, GONERIL, Officers, Soldiers, *and* Attendants.
Edg. Before you fight the battle, ope this letter.
If you have victory, let the trumpet sound
For him that brought it: wretched though I seem,

4. *Bolds.* 'Emboldens,' 'encourages,' 'strengthens,' 'sustains.' Thus in the ancient interlude of "Hycke Scorner"—"Alas! that I had not one to *bolde* me;" and in Arthur Hall's translation of the fourth "Iliad" (quarto, 1581)—"And Pallas *bolds* the Greeks."

5. *The ancient of war.* It has been proposed to change "ancient" here to 'ancients' or to 'ancient men;' but it is possible that "the ancient of war" means 'the experienced in war,' or 'the experienced general,' 'the experienced military officer,' 'the experienced authority in military tactics.' Shakespeare uses the word "elder" with the inclusive effect of 'experienced;' and possibly here "ancient" implies similar meaning.

I can produce a champion that will prove
What is avouchèd there. If you miscarry,
Your business of the world hath so an end,
And machination ceases. Fortune love you!

Alb. Stay till I have read the letter.

Edg. I was forbid it.
When time shall serve, let but the herald cry,
And I 'll appear again.

Alb. Why, fare thee well : I will o'erlook thy paper. [*Exit* EDGAR.

Re-enter EDMUND.

Edm. The enemy 's in view; draw up your powers.
Here is the guess of their true strength and forces
By diligent discovery;[6]—but your haste
Is now urg'd on you.

Alb. We will greet the time.[7] [*Exit.*

Edm. To both these sisters have I sworn my love;
Each jealous of the other, as the stung
Are of the adder. Which of them shall I take?
Both? one? or neither? To take the widow
Exasperates, makes mad her sister Goneril;
And hardly shall I carry out my side,[8]
Her husband being alive. Now, then, we 'll use
His countenance for the battle; which being done,
Let her who would be rid of him devise
His speedy taking off. As for the mercy
Which he intends to Lear and to Cordelia,—
The battle done, and they within our power,
Shall never see his pardon;[9] for my state
Stands on me to defend,[10] not to debate. [*Exit.*

SCENE II.—*A Field between the two Camps.*

Alarum within. Enter with drum and colours, LEAR, CORDELIA, *and their* Forces; *and exeunt.*

Enter EDGAR *and* GLOSTER.

Edg. Here, father, take the shadow of this tree
For your good host;[11] pray that the right may thrive :
If ever I return to you again,
I'll bring you comfort.

Glo. Grace go with you, sir! [*Exit* EDGAR.

Alarum; afterwards a retreat. Re-enter EDGAR.

Edg. Away, old man,—give me thy hand,—away!
King Lear hath lost, he and his daughter ta'en :[12]
Give me thy hand; come on.

Glo. No farther, sir; a man may rot even here.

Edg. What! in ill thoughts again? Men must endure
Their going hence, even as their coming hither:
Ripeness[13] is all :—come on.

Glo. And that's true too. [*Exeunt.*

SCENE III.—*The British Camp near* DOVER.

Enter, in conquest, with drum and colours, EDMUND; LEAR *and* CORDELIA, *as prisoners;* Captain, Officers, Soldiers, *&c.*

Edm. Some officers take them away: good guard,[14]
Until their greater pleasures first be known
That are to censure them.[15]

Cor. We are not the first
Who, with best meaning, have incurr'd the worst.
For thee, oppressèd king, am I cast down;
Myself could else out-frown false fortune's frown.—
Shall we not see these daughters and these sisters?[16]

Lear. No, no, no, no! Come, let 's away to prison :
We two alone will sing like birds i' the cage :
When thou dost ask me blessing, I'll kneel down,
And ask of thee forgiveness : so we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with them too,—
Who loses and who wins; who's in, who's out;—
And take upon 's the mystery of things,
As if we were God's spies : and we'll wear out,

---

6. *Discovery.* Here used for 'investigation,' 'exploring.' "Discoverers" is used in the sense of 'investigators,' 'scouts,' those sent to ascertain the numbers of the enemy, at the commencement of Act iv., sc. 1, "Second Part Henry IV."

7. *We will greet the time.* 'We will be ready to meet the occasion.'

8. *Carry out my side.* 'Succeed in winning, making, or maintaining my game.' The metaphor is borrowed from the card-table : 'to carry out a side,' or 'bear out a side,' meaning to maintain the game skilfully with your partner; 'to set up a side,' meaning to become partners in the game; and 'to pull or pluck down a side,' meaning to lose the game.

9. *And they within our power, shall never, &c.* "They" is here elliptically understood as repeated before "shall."

10. *For my state stands on, &c.* 'For my state requires that I should defend it from all chance of destruction, not debate the justice of its claim.' "Stands on me" is an idiom signifying 'behoves me,' 'requires me.' See Note 33, Act ii., "Romeo and Juliet."

11. *Host.* Here used for 'protection,' 'shelter;' a host being one who shelters and protects his guests.

12. *King Lear hath lost, he and his daughter ta'en.* Here "are" is elliptically understood before "ta'en." For an instance of similar construction, see Note 58, Act ii., "Richard II."

13. *Ripeness.* Here used for 'readiness,' 'maturity of preparation;' as a ripe fruit is ready for falling. The expression, "the readiness is all" (see speech referred to in Note 93, Act v., "Hamlet"), employed by Shakespeare elsewhere on this same subject, serves to illustrate the present passage.

14. *Good guard.* 'Keep,' or 'let there be,' is elliptically understood before "good."

15. *Censure them.* Here used for 'pass sentence upon them,' 'deliver judgment upon them.' See Note 52, Act i., "Measure for Measure."

16. *These daughters and these sisters.* A bitter sarcasm in simplest words, thoroughly characteristic in the woman of quiet expression with intense feeling.

In a wall'd prison, packs and sects of great ones,[17]
That ebb and flow by the moon.

Edm. Take them away.

Lear. Upon such sacrifices, my Cordelia,
The gods themselves throw incense. Have I caught thee?
He that parts us shall bring a brand from heaven,
And fire us hence like foxes.[18] Wipe thine eyes;
The good years[19] shall devour them, flesh and fell,[20]
Ere they shall make us weep: we'll see them starve first.

Come. [*Exeunt* LEAR *and* CORDELIA, *guarded.*

Edm. Come hither, captain; hark.
Take thou this note[21] [*giving a paper*]; go follow them to prison:
One step I have advanc'd thee; if thou dost
As this instructs thee, thou dost make thy way
To noble fortunes: know thou this,—that men
Are as the time is: to be tender-minded
Does not become a sword:—thy great employment
Will not bear question;[22] either say thou 'lt do 't,
Or thrive by other means.

Capt. I'll do 't, my lord.

Edm. About it; and write happy[23] when thou hast done.
Mark,—I say, instantly; and carry it so
As I have set it down.

Capt. I cannot draw a cart,[24] nor eat dried oats;
If it be man's work, I will do 't. [*Exit.*

Flourish. Enter ALBANY, GONERIL, REGAN, Officers, *and* Attendants.

Alb. Sir, you have shown to-day your valiant strain,[25]
And fortune led you well: you have the captives
Who were the opposites of this day's strife:
We do require them of you, so to use them
As we shall find their merits and our safety
May equally determine.

Edm. Sir, I thought it fit
To send the old and miserable king
To some retention and appointed guard;
Whose age has charms in it, whose title more,
To pluck the common bosom[26] on his side,
And turn our impress'd lances[27] in our eyes
Which do command them. With him I sent the queen;
My reason all the same; and they are ready
To-morrow, or at farther space, to appear
Where you shall hold your session. At this time[28]
We sweat and bleed: the friend hath lost his friend;
And the best quarrels, in the heat, are curs'd
By those that feel their sharpness:—
The question of Cordelia and her father
Requires a fitter place.

Alb. Sir, by your patience,
I hold you but a subject of this war,
Not as a brother.

Reg. That 's as we list to grace him.
Methinks our pleasure might have been demanded,
Ere you had spoke so far. He led our powers;
Bore the commission[29] of my place and person;
The which immediacy[30] may well stand up,
And call itself your brother.

Gon. Not so hot:
In his own grace he doth exalt himself,
More than in your addition.[31]

---

17. *We'll wear out, in a wall'd prison, packs, &c.* 'We'll out-stay, within the walls of our prisons, party combinations and factious confederations of great people, that are friends and enemies, and, are in place and out of place, as often as the moon changes.'

18. *Fire us hence like foxes.* In allusion to the ancient practice of smoking foxes out of their holes; thus referred to in Harrington's translation of "Ariosto:"—

> "E'en as a *foxe* whom *smoke and fire* doth fright,
> So as he dare not in the ground remaine,
> Bolts out and through the *smoke and fire* he flieth
> Into the tarrier's mouth, and there he dieth."

19. *The good years.* Equivalent to 'the pestilence.' For the origin of this expression, see Note 51, Act i., "Much Ado."

20. *Flesh and fell.* "Fell" means 'skin' (see Note 33, Act v., "Macbeth"); and the expression "flesh and fell" was formerly thus used. From the *Speculum Vitæ* MS. has been cited in evidence these lines:—

> "That alle men sal a domesday rise
> Oute of their graves in *fleshe and felle.*"

And from "The Dyar's Playe, Chester Mysteries," this:—

> "I made thee man of *flesh and fell.*"

21. *Take thou this note.* The paper containing "the commission" mentioned afterwards (in the speech referred to in Note 56 of the present Act), which gives warrant for the execution of Lear and Cordelia.

22. *Bear question.* 'Admit of debate.'

23. *Write happy.* An idiomatic expression, equivalent to 'proclaim thyself to have succeeded,' 'give token that thou hast been fortunate.' See Note 112, Act ii., "All's Well."

24. *I cannot draw a cart.* The Folio omits this speech.

25. *You have shown to-day your valiant strain.* 'You have to-day shown of what a valiant stock you come,' 'you have to-day proved that you are descended from a valiant race.' See Note 14, Act v., "Julius Cæsar."

26. *The common bosom.* 'Popular affection,' 'the favour of the commonalty,' 'the common people's inclination.' See Note 24, Act iii., "Coriolanus."

27. *Lances.* The word being used here both for the weapons and for those who bear them (see Note 80, Act iv.), allows well of the figurative turn given to this passage; while "impress'd" means engaged ready for service by pre-payment of press-money. See Note 77, Act iv.

28. *At this time.* The Folio omits this, and the remainder of the speech.

29. *Commission.* 'Authority,' 'representativeship.'

30. *Immediacy.* A word coined by Shakespeare to succinctly express 'authority immediately derived,' 'representativeship directly held.' Regan wishes to state that Edmund has his position immediately from herself, and not intermediately through any one else; therefore that it is equal in rank and power to that of Albany himself, who is her "brother" or brother-in-law.

31. *Addition.* This is the Folio word; while the Quartos give 'advancement.' But "your addition" means these titles of claims to consideration which you have been enumerating. See Note 25, Act i.

Reg. In my rights,
By me invested, he compeers the best.
Gon. That were the most, if he should husband you.[32]
Reg. Jesters do oft prove prophets.
Gon. Holla, holla!
That eye that told you so look'd but a-squint.[33]
Reg. Lady, I am not well; else I should answer
From a full-flowing stomach.—General,
Take thou my soldiers, prisoners, patrimony;
Dispose of them, of me; the walls are thine:[34]
Witness the world, that I create thee here
My lord and master.
Gon. Mean you to espouse him?
Alb. The let-alone lies not in your good will.[35]
Edm. Nor in thine, lord.
Alb. Half-blooded fellow, yes.
Reg. [*To* EDMUND.] Let the drum strike, and prove my title thine.
Alb. Stay yet; hear reason.—Edmund, I arrest thee
On capital treason; and, in thy arrest,
[*Pointing to* GON.] This gilded serpent.—For your claim, fair sister,
I bar it in the interest of my wife;
'Tis she is sub-contracted to this lord,
And I, her husband, contradict your bans.
If you will marry, make your love to me,
My lady is bespoke.
Gon. An interlude!
Alb. Thou art arm'd, Gloster:—let the trumpet sound:
If none appear to prove upon thy person
Thy heinous, manifest, and many treasons,
There is my pledge [*throwing down a glove*]; I'll prove it on thy heart,
Ere I taste bread, thou art in nothing less
Than I have here proclaim'd thee.
Reg. Sick, oh, sick!
Gon. [*Aside.*] If not, I'll ne'er trust poison.[36]
Edm. There's my exchange [*throwing down a glove*]: what in the world he is
That names me traitor, villain-like he lies:
Call by thy trumpet: he that dares approach,
On him, on you (who not?), I will maintain
My truth and honour firmly.
Alb. A herald, ho!
Edm. A herald, ho, a herald!
Alb. Trust to thy single virtue;[37] for thy soldiers,
All levied in my name, have in my name
Took their discharge.
Reg. My sickness grows upon me.
Alb. She is not well; convey her to my tent.
[*Exit* REGAN, *led.*

Enter a Herald.

Come hither, herald.—Let the trumpet sound,—
And read out this.
Off. Sound, trumpet! [*A trumpet sounds.*
Her. [*Reads.*] If any man of quality or degree within the lists of the army will maintain upon Edmund, supposed Earl of Gloster, that he is a manifold traitor, let him appear at the third sound of the trumpet: he is bold in his defence.
Edm. Sound! [*First trumpet.*
Her. Again! [*Second trumpet.*
Her. Again! [*Third trumpet.*
[*Trumpet answers within.*

Enter EDGAR, *armed, and preceded by a trumpet.*

Alb. Ask him his purposes, why he appears[38]
Upon this call o' the trumpet.
Her. What are you?
Your name, your quality? and why you answer
This present summons?
Edg. Know, my name is lost;
By treason's tooth bare-gnawn and canker-bit:
Yet am I noble as the adversary
I come to cope.[39]
Alb. Which is that adversary?
Edg. What's he that speaks for Edmund earl of Gloster?
Edm. Himself:—what say'st thou to him?
Edg. Draw thy sword,
That, if my speech offend a noble heart,
Thy arm may do thee justice: here is mine.
Behold, it is the privilege[40] of mine honours,
My oath, and my profession: I protest,—

32. *That were the most, if he should husband you.* 'That would be the utmost he could claim to be in rank, even if he were to become your husband.' The Quartos assign this speech to Goneril; while the Folios give it to Albany.

33. *That eye that told you so look'd but a-squint.* In allusion to the proverb, "Love being jealous makes a good eye look *a-squint.*"

34. *The walls are thine.* A metaphor borrowed from military phraseology; equivalent to 'the besieged city surrenders at discretion.'

35. *The let-alone lies not in your good will.* 'The relinquishment of the match depends not upon your will, however much your will might desire that relinquishment.'

36. *Poison.* The word given in the Quartos; while the Folio has 'medicine.'

37. *Virtue.* 'Valour,' 'courage;' as the Latin word *virtus* is used.

38. *Ask him, &c.* This is according to the ceremonials of the trial by combat in cases criminal. In Selden's "Duello" is found: "The appellant and his procurator first come to the gate. The constable and marshall demand, by voice of herald, what he is, and why he comes so arrayed."

39. *The adversary I come to cope.* "Cope" is here used without the customary 'withal' that generally accompanies the word, as it is at the close of Act ii., "Troilus and Cressida," without the usual 'with.' The Quartos give 'with all' after "cope" here: but to the injury of the metre.

40. *Behold, it is the privilege.* That which Edgar asserts to be his "privilege" is the right to draw his sword in maintenance of the charge he brings against Edmund; and by "mine honours, my oath, and my profession," he means 'my rank and title as a gentleman nobly born, my oath of knighthood, and my profession of arms as a knight.'



Lear. Had I your tongues and eyes, I'd use them so
That heaven's vault should crack.—She's gone for ever! *Act V. Scene III.*

Maugre[41] thy strength, youth, place, and eminence,
Despite thy victor sword and fire-new[42] fortune,
Thy valour and thy heart,—thou art a traitor;
False to thy gods, thy brother, and thy father;
Conspirant 'gainst this high illustrious prince;
And, from the extremest upward of thy head
To the descent and dust below thy foot,
A most toad-spotted traitor. Say thou "No,"
This sword, this arm, and my best spirits, are bent
To prove upon thy heart, whereto I speak,
Thou liest.

Edm. In wisdom I should ask thy name;[43]
But, since thy outside looks so fair and warlike,
And that thy tongue some 'say[44] of breeding breathes,
What safe and nicely I might well delay[45]
By rule of knighthood, I disdain and spurn:
Back do I toss these treasons to thy head;
With the hell-hated lie o'erwhelm thy heart;

41. *Maugre.* 'In spite of,' 'notwithstanding;' French, *malgré.* See Note 28, Act iii., "Twelfth Night."

42. *Fire-new.* For explanation, see Note 24, Act i., "Love's Labour's Lost."

43. *I should ask thy name.* In order to ascertain whether he be really of the rank he asserts; because if not of equal "quality or degree" (as specified in the appeal read aloud by the herald), Edmund would have the right to decline the combat.

44. *'Say.* An abbreviated form of 'assay,' meaning 'sample,' 'taste,' 'specimen.' In the Preface to Maurice Kyffin's translation of the "Andria of Terence" (1588), there is found, "Some other like places I could recite, but these shall suffice for a *say.*"

45. *What safe and nicely, &c.* The diction here is purposely confused in expression; like that of a man enraged at finding himself denounced as a villain, and conscious that he is one. "Safe" is used for 'safely;' and "nicely" for 'punctiliously,' implying 'were I to avail myself of the niceties and punctilios of chivalry;' while the whole sentence signifies, 'I disdain to avoid that trial by battle which, according to the rules of knighthood, I might safely delay, were I to avail myself of chivalrous punctilios.'

Which,—for they yet glance by,[46] and scarcely bruise,—
This sword of mine shall give them instant way,
Where they shall rest for ever.—Trumpets, speak!
[*Alarums. They fight.* EDMUND *falls.*
Alb. Save him, save him![47]
Gon. This is practice,[48] Gloster:
By the law of arms thou wast not bound to answer
An unknown opposite; thou art not vanquish'd,
But cozen'd and beguil'd.
Alb. Shut your mouth, dame,
Or with this paper shall I stop it:—Hold, sir;
Thou worse than any name, read thine own evil:—
No tearing, lady; I perceive you know it.
[*Gives the letter to* EDMUND.
Gon. Say, if I do,—the laws are mine, not thine:
Who can arraign me for 't?
Alb. Most monstrous!
Know'st thou this paper?
Gon. Ask me not what I know.[49]
[*Exit.*
Alb. Go after her: she 's desperate; govern her.
[*To an* Officer, *who goes out.*
Edm. What you have charg'd me with, that have I done;
And more, much more; the time will bring it out:
'Tis past, and so am I.—But what art thou
That hast this fortune on me? If thou 'rt noble,
I do forgive thee.
Edg. Let 's exchange charity.[50]
I am no less in blood than thou art, Edmund;
If more, the more thou hast wrong'd me.
My name is Edgar, and thy father's son.
The gods are just, and of our pleasant vices
Make instruments to plague us:[51]
The dark and vicious place where thee he got,
Cost him his eyes.
Edm. Thou hast spoken right, 'tis true;
The wheel is come full circle; I am here.
Alb. Methought thy very gait did prophesy
A royal nobleness:—I must embrace thee:
Let sorrow split my heart, if ever I
Did hate thee or thy father!
Edg. Worthy prince, I know 't.
Alb. Where have you hid yourself?
How have you known the miseries of your father?
Edg. By nursing them, my lord.—List a brief tale;—
And when 'tis told, oh, that my heart would burst!—
The bloody proclamation to escape,
That follow'd me so near, (oh, our lives' sweetness!
That we the pain of death would hourly die,[52]
Rather than die at once!) taught me to shift
Into a madman's rags; to assume a semblance
That very dogs disdain'd: and in this habit
Met I my father with his bleeding rings,
Their precious stones new lost; became his guide,
Led him, begg'd for him, sav'd him from despair;
Never (oh, fault!) reveal'd myself unto him,
Until some half-hour past, when I was arm'd;
Not sure, though hoping, of this good success,
I ask'd his blessing, and from first to last
Told him my pilgrimage: but his flaw'd heart,—
Alack, too weak the conflict to support!—
'Twixt two extremes of passion, joy and grief,
Burst smilingly.
Edm. This speech of yours hath mov'd me,
And shall perchance do good: but speak you on;
You look as you had something more to say.
Alb. If there be more, more woful, hold it in;
For I am almost ready to dissolve,
Hearing of this.
Edg. This would have seem'd a period
To such as love not sorrow;[53] but another,
To amplify too much, would make much more,
And top extremity.
Whilst I was big in clamour, came there a man,
Who, having seen me in my worst estate,
Shunn'd my abhorr'd society; but then, finding

46. *Which,—for they yet, &c.* Here 'to' is elliptically understood before "which;" signifying 'to which heart.' For similar instances of peculiar construction, see Note 5, Act v., "Timon of Athens."

47. *Save him, save him!* Albany is anxious to have Edmund saved until he shall have been convicted by sight of the letter that Goneril had addressed to him.

48. *Practice.* 'Machination,' 'artful device.' See Note 95. Act ii.

49. *Ask me not what I know.* In the Folio this speech is assigned to Edmund, Goneril's *exit* being marked earlier; but the Quartos have the arrangement as here given. We think that Albany's words, "Go after her: she's desperate," show that he is intended to say them immediately upon Goneril's uttering this speech of refusal to be questioned, and then rushing out.

50. *Let's exchange charity.* True Shakespearian magnanimity; the noble moral of a generous forgiveness he is ever prone to inculcate. And yet Johnson observes upon this passage, "Our author by negligence gives his heathens the sentiments and practices of Christianity." Can we believe that the most careful dramatist that ever wrote set down anything "by negligence?" And is not the virtue of a magnanimous generosity proper to human nature in all ages and in all creeds?

51. *To plague us.* The Quartos give 'scourge,' instead of the Folio word "plague."

52. *That we the pain of death would hourly die.* This is the Folio reading; while the Quartos exhibit the line thus: 'That with the pain of death would hourly die.'

53. *This would have seem'd a period to such, &c.* A confessedly difficult passage, which has been variously interpreted. It may either mean, 'This would have seem'd to those who love not sorrow a point whereat I should cease; while others, to amplify that which is already too much, would add much more, and surpass the extreme of sorrow;' or, 'This would have seemed to those who love not sorrow a point where my calamities might cease; but another point must be added, to amplify that which is already too much, making it much more, and passing the extreme of sorrow.' The interpretation depends upon the sense that is to be ascribed to "another;" either taking it to mean 'another man,' 'other persons,' or 'another period,' 'another ceasing point.' The Folio omits this and the two next speeches altogether; while the Quartos give the passage as in our text.

Who 'twas that so endur'd, with his strong arms
He fasten'd on my neck, and bellow'd out
As he'd burst heaven: threw him on my father;[54]
Told the most piteous tale of Lear and him,
That ever ear receiv'd: which in recounting
His grief grew puissant, and the strings of life
Began to crack: twice then the trumpets sounded,
And there I left him tranc'd.

Alb. But who was this?

Edg. Kent, sir, the banish'd Kent; who in disguise
Follow'd his enemy king, and did him service
Improper for a slave.

Enter a Gentleman *hastily, with a bloody knife.*

Gent. Help, help, oh, help!

Edg. What kind of help?

Alb. Speak, man.

Edg. What means that bloody knife?

Gent. 'Tis hot, it smokes;
It came even from the heart of—oh, she 's dead!

Alb. Who dead? speak, man.

Gent. Your lady, sir, your lady: and her sister
By her is poison'd; she hath confess'd it.

Edm. I was contracted to them both: all three
Now marry in an instant.

Alb. Produce the bodies, be they alive or dead:—
[*Exit* Gentleman.
This judgment of the heavens, that makes us tremble,
Touches us not with pity.

Edg. Here comes Kent.

Enter KENT.

Alb. Oh, it is he:—
The time will not allow the compliment
Which very manners urges.

Kent. I am come
To bid my king and master aye good night:
Is he not here?

Alb. Great thing of us forgot!—
Speak, Edmund, where 's the king? and where 's Cordelia?— [*The bodies of* GONERIL *and* REGAN *are brought in.*
See'st thou this object, Kent?

Kent. Alack, why thus?

Edm. Yet Edmund was belov'd:
The one the other poison'd for my sake,
And after slew herself.

Alb. Even so.—Cover their faces.

Edm. I pant for life:—some good I mean to do,
Despite of mine own nature.[55] Quickly send,—
Be brief in it,—to the castle; for my writ
Is on the life of Lear, and on Cordelia:—
Nay, send in time.

Alb. Run, run, oh, run!

Edg. To whom, my lord?—Who has the office? send
Thy token of reprieve.

Edm. Well thought on: take my sword,
Give it the captain.

Alb. Haste thee, for thy life.
[*Exit* EDGAR.

Edm. He hath commission from thy wife and me
To hang Cordelia in the prison, and
To lay the blame upon her own despair,
That she fordid[56] herself.

Alb. The gods defend her!—Bear him hence awhile. [EDMUND *is borne off.*

Re-enter LEAR, *with* CORDELIA *dead in his arms;* EDGAR, Officer, *and others following.*

Lear. Howl, howl, howl, howl!—Oh, you are men of stones:
Had I your tongues and eyes, I'd use them so
That heaven's vault should crack.—She 's gone for ever!—
I know when one is dead, and when one lives;
She 's dead as earth.—Lend me a looking-glass;
If that her breath will mist or stain the stone,
Why, then she lives.

Kent. Is this the promis'd end?[57]

Edg. Or image of that horror?

Alb. Fall, and cease!

Lear. This feather stirs; she lives! if it be so,
It is a chance which does redeem all sorrows
That ever I have felt.

Kent. [*Kneeling.*] Oh, my good master!

Lear. Pr'ythee, away.

Edg. 'Tis noble Kent, your friend.

Lear. A plague upon you, murderers, traitors all!
I might have sav'd her; now she 's gone for ever!—
Cordelia, Cordelia! stay a little. Ha!
What is 't thou say'st?—Her voice was ever soft,
Gentle, and low,—an excellent thing in woman.—
I kill'd the slave that was a hanging thee.

Off. 'Tis true, my lords, he did.

Lear. Did I not, fellow?
I have seen the day, with my good biting falchion
I would have made them skip: I am old now,

54. *Threw him on my father.* The old copies give 'me' instead of "him." Theobald's correction.

55. *Some good I mean to do, despite of mine own nature.* This involuntary impulse to do "some good" ere dying, forced upon the bad-natured Edmund by the teaching of disastrous events, is among the many fine moral instilments with which this sublime play abounds.

56. *Fordid.* 'Destroyed.' See Note 36, Act v., "Hamlet."

57. *The promis'd end* 'The predicted end of the world.' Edgar's rejoinder, "Or image of that horror?" seems to show this to be the sense of the passage; while Albany's invocation, "Fall, and cease!" appears to us to mean, 'Nay, let it rather befall at once, and cause these terrible events to cease.' See Note 43, Act ii., "Macbeth;" and Notes 20 and 21, Act v., "Second Part Henry VI."

And these same crosses spoil me.—Who are you?
Mine eyes are not o' the best:—I'll tell you straight.
Kent. If fortune brag of two she lov'd and hated,
One of them we behold.[58]
Lear. This is a dull sight.[59] Are you not Kent?
Kent. The same,
Your servant Kent.—Where is your servant Caius?
Lear. He 's a good fellow, I can tell you that;
He'll strike, and quickly too:—he 's dead and rotten.
Kent. No, my good lord; I am the very man—
Lear. I'll see that straight.
Kent. That, from your first of difference and decay,
Have follow'd your sad steps,—
Lear. You are welcome hither.
Kent. Nor no man else.[60]—All 's cheerless, dark, and deadly.—
Your eldest daughters have fordone themselves,
And desperately are dead.
Lear. Ay, so I think.
Alb. He knows not what he says; and vain is it
That we present us to him.
Edg. Very bootless.

Enter an Officer.

Off. Edmund is dead, my lord.
Alb. That 's but a trifle here.—
You lords and noble friends, know our intent.
What comfort to this great decay[61] may come
Shall be applied: for us, we will resign,
During the life of this old majesty,
To him our absolute power:—[*To* EDGAR *and* KENT.] You, to your rights;
With boot,[62] and such addition as your honours
Have more than merited.—All friends shall taste
The wages of their virtue, and all foes
The cup of their deservings.—Oh, see, see!
Lear. And my poor fool[63] is hang'd! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou 'lt come no more,
Never, never, never, never, never!—
Pray you, undo this button:—thank you, sir.—
Do you see this? Look on her,—look,—her lips,—
Look there, look there!— [*Dies.*
Edg. He faints!—My lord, my lord!—
Kent. Break, heart; I pr'ythee, break!
Edg. Look up, my lord.
Kent. Vex not his ghost: oh, let him pass! he hates him
That would upon the rack of this tough world
Stretch him out longer.
Edg. He is gone, indeed.
Kent. The wonder is, he hath endur'd so long:
He but usurp'd his life.
Alb. Bear them from hence.—Our present business
Is general woe.—[*To* KENT *and* EDGAR.] Friends of my soul, you twain
Rule in this realm, and the gor'd state sustain.
Kent. I have a journey, sir, shortly to go;
My master calls me,—I must not say no.
Alb. The weight of this sad time we must obey;[64]
Speak what we feel, not what we ought to say.
The oldest hath borne most: we that are young
Shall never see so much, nor live so long.
[*Exeunt, with a dead march.*

58. *One of them we behold.* "We" here means Lear and himself: each beholding in the other a man highly favoured and cruelly used by fortune.

59. *This is a dull sight.* Lear, by these words, and by "mine eyes are not o' the best," speaks of his eyesight as injured by age and grief; but the dramatist subtly indicates the dim-sightedness that precedes death.

60. *Nor no man else.* These words have been differently explained; but we take them to be a following on of Kent's attempt to explain that he himself is Caius, thus:—"I am the very man . . . . . that, from your first of difference and decay, have follow'd your footsteps . . . . . nor no man else."

61. *This great decay.* One of the poet's imaginative impersonations of things, here used as a designation for Lear.

62. *With boot.* 'With extra advantage,' 'with increase.' See Note 108, Act iv.

63. *My poor fool.* A term of endearment (see Note 42, Act ii., "Much Ado," and Note 50, Act i., "Romeo and Juliet"), here applied by Lear to his dead daughter. Sir Joshua Reynolds and others have maintained that the words in the text have literal reference to Lear's fool; but he has been withdrawn from the tragedy by the words commented upon in Note 88, Act iii., there being no farther dramatic need for the character, and we do not believe that Shakespeare would have made the bereaved father recur for even one moment to any thought of other loss than the one before him—his murdered Cordelia. Farthermore, if Shakespeare had intended to denote a tender reminiscence of the fool on the part of his old master, and to take an opportunity of definitely stating the mode of the fool's death, we do not think that he would have made this the opportunity, or have made *hanging* the means by which the lad came to his end; he would not have reserved Lear's mention of the faithful jester until a time when the father's whole soul is engrossed with but one idea, nor would he have committed the dramatic tautology, as well as the dramatic injury to tragic effect, of making the fool as well as Cordelia "hang'd.

64. *The weight, &c.* The Folio assigns this concluding speech to Edgar; but the Quartos give it to Albany.


OTHELLO.
R. SWEIN NORTH

DRAMATIS PERSONÆ.

DUKE OF VENICE.
BRABANTIO, a Senator.
Other Senators.
GRATIANO, Brother to Brabantio.
LODOVICO, Kinsman to Brabantio.
OTHELLO, a noble Moor: General in the Venetian service.
CASSIO, his Lieutenant.
IAGO, his Ancient.
RODERIGO, a Venetian Gentleman.
MONTANO, Othello's predecessor in the Government of Cyprus.
Clown, Servant to Othello.
Herald.

DESDEMONA, Daughter to Brabantio, and Wife to Othello.
EMILIA, Wife to Iago.
BIANCA, Mistress to Cassio.

Officers, Gentlemen, Messengers, Musicians, Sailors,
Attendants, &c.

SCENE—*The First Act in* VENICE; *during the rest of the Play, at a Seaport in* CYPRUS.

OTHELLO, THE MOOR OF VENICE.[1]

ACT I.

SCENE I.—Venice. *A Street.*

Enter Roderigo *and* Iago.

Rod. Never tell me; I take it much unkindly
That thou, Iago, who hast had my purse
As if the strings were thine, shouldst know of this.[2]
Iago. 'Sblood, but you will not hear me:—
If ever I did dream of such a matter,
Abhor me.
Rod. Thou told'st me thou didst hold him in thy hate.
Iago. Despise me, if I do not. Three great ones of the city,
In personal suit to make me his lieutenant,
Off-capp'd[3] to him:—and, by the faith of man,
I know my price, I am worth no worse a place:—
But he, as loving his own pride and purposes,
Evades them, with a bombast circumstance[4]
Horribly stuff'd with epithets of war;
And, in conclusion,
Nonsuits[5] my mediators; for, "Certes,"[6] says he,
"I have already chose my officer."
And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife;[7]

1. The first known printed edition of this supremely tragic drama is one in Quarto, which appeared some time in the year 1622, with the following title:—"The Tragedy of Othello, The Moore of Venice. As it hath beene diverse times acted at the Globe, and at the Black-Friars, by his Maiesties Servants. Written by William Shakespeare. London, Printed by N. O., for Thomas Walkley, and are to be sold at his shop at the Eagle and Child, in Brittans Bursse, 1622." The Registers of the Stationers' Company contain, under the date of Oct. 6th, 1621, the following:—"Tho. Walkley] Entered for his, to wit, under the hands of Sir George Buck and of the Wardens: The Tragedie of Othello, the Moore of Venice." In 1623 the version in the first Folio was published; and in 1630 another Quarto copy appeared, which contains some textual variations that offer evidence of its having been printed from some other manuscript source than that used for either the first Quarto copy or for the first Folio copy. In the "Accounts of the Revels at Court" there is an entry containing the earliest authentic record of this play's performance:—"Hallamas Day being the first of Nouembur, A play in the Banketinge house att Whithall called The Moor of Venis. [Nov. 1st, 1604.]" The name of "Shaxberd" (one of the multifarious forms in which "Shakespeare" was then written) is appended to this entry, as being author of the play therein named; therefore its period of composition is thus ascertained to have been before that date. The story of the plot is to be found in one of Cinthio's novels, in his "Hecatommithi;" a French translation of which, by Gabriel Chappuys, was published in Paris in 1584. No English translation of Cinthio's work, dating so early as Shakespeare's time, is known to be extant; but there is every probability that one then existed. That the dramatist derived his ground-work from this Italian novel is quite evident: but, as usual, he has made a story thus adopted thoroughly his own by his magical power of treatment. For vital domestic interest, for intensity of passion, for truth and variety of character, for profound knowledge of the human heart in its inmost workings, this arch-tragedy stands unrivalled.

2. *Shouldst know of this.* In Shakespeare's dramatic mode of occasionally opening a play or scene with an already commenced conversation (see Note 2, Act i., "As You Like It"), the word "this" refers to the elopement and marriage of Desdemona with Othello; which Roderigo here accuses Iago of having pre-known.

3. *Off-capp'd.* This is the Folio reading, while the Quartos give 'oft capt.' We think that the context shows that a single interview of solicitation on the part of the three city magnates was intended, and not a repeated series of applications; therefore "off-capp'd," as indicating the deference with which they made their "personal suit," appears to us to be more likely to be the author's expression here than 'oft capp'd,' which would denote reiterated salutations. See Note 86, Act ii., "Coriolanus."

4. *Circumstance.* 'Circumlocution.' See Note 147, Act i., "Hamlet."

5. *Nonsuits.* This word, and "evades" previously, are here used in accordance with Shakespeare's occasional mode of deviating into present tense when describing a past occurrence. See Note 70, Act i., "Hamlet."

6. *Certes.* An antique form of 'certainly,' 'it is certain.' See Note 18, Act i., "Henry VIII."

7. *A fellow almost damn'd in a fair wife.* The word "wife" in this line has been suspected of error, and has been

That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; unless the bookish theoric,[8]
Wherein the togèd[9] consuls can propose
As masterly as he: mere prattle, without practice,
Is all his soldiership. But he, sir, had th' election:
And I,—of whom his eyes had seen the proof,
At Rhodes, at Cyprus, and on other grounds,
Christian and heathen,—must be be-lee'd and calm'd
By debitor-and-creditor,[10] this counter-caster;[11]
He, in good time, must his lieutenant be,
And I, sir, (bless the mark!) his Moorship's ancient.

Rod. By heaven, I rather would have been his hangman.

Iago. Why, there 's no remedy; 'tis the curse of service,
Preferment goes by letter[12] and affection,
Not by the old gradation, where each second
Stood heir to the first. Now, sir, be judge yourself,
Whether I in any just term am affin'd[13]
To love the Moor.

Rod. I would not follow him, then.

Iago. Oh, sir, content you;
I follow him to serve my turn upon him:
We cannot all be masters, nor all masters
Cannot be truly follow'd. You shall mark
Many a duteous and knee-crooking knave,
That, doting on his own obsequious bondage,
Wears out his time, much like his master's ass,
For naught but provender; and, when he 's old, cashier'd:
Whip me such honest knaves.[14] Others there are,
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves;
And, throwing but shows of service on their lords,
Do well thrive by them, and, when they have lin'd their coats,
Do themselves homage: these fellows have some soul;
And such a one do I profess myself.
For, sir,
It is as sure as you are Roderigo,
Were I the Moor, I would not be Iago:
In following him, I follow but myself;
Heaven is my judge, not I for love and duty,
But seeming so, for my peculiar end:
For when my outward action doth demonstrate
The native act and figure of my heart
In compliment extern,[15] 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at: I am not what I am.[16]

Rod. What a full fortune does the thick-lips owe,[17]
If he can carry 't thus![18]

Iago. Call up her father,
Rouse him:—make after him,[19] poison his delight,

---

variously altered; but it is here used in the sense of 'woman' (see Note 2, Act v., "Henry V."), and the line, as it stands, admits of several interpretations. If the word "in" be used in the sense of 'into' (as Shakespeare frequently does, see Note 13, Act iv., "King Lear"), the line might mean, 'A fellow almost transformed into a fair woman;' if "in" be used as it generally is, then the line might mean, 'A fellow whose ignorance of war would be almost condemned in a pretty woman;' and, lastly, the line may mean, by a license of expression, 'A fellow who would almost go to perdition for a handsome woman,' or 'a fellow who is almost lost in his fondness for a fine woman.' The context of "nor the division of a battle knows more than a spinster," makes for the second interpretation; while Cassio's conduct with respect to Bianca gives probability to the third being (as we think it is) the true interpretation. We gave this last as our opinion of the passage, as early as in the Glossary to our New York Edition of Shakespeare, published in 1860.

8. *Theoric.* 'Theory.' See Note 15, Act i., "Henry V."

9. *Togèd.* This is the word in the first Quarto; while the Folio prints 'tongued.' "Togèd" expresses 'gowned,' 'those who wear a toga;' and there is a similar misprint of 'tongue' for "toge" pointed out in Note 88, Act ii., "Coriolanus." "Consuls" is here used for 'state rulers,' 'civil governors,' 'members of the council.'

10. *Debitor-and-creditor.* The title of certain ancient treatises upon commercial book-keeping; and given to Cassio as a nickname by Iago.

11. *Counter-caster.* In allusion to the custom of reckoning by means of counters. See Note 39, Act iv., "Winter's Tale." The Florentines were famed for their book-keeping and commercial knowledge; therefore the Venetian Iago sneers at the Florentine Cassio, not only with the contempt that a professed martialist feels for a man commercially educated, but with the petty spirit of local grudge that used to subsist between Italians born in different provinces. Even so lately as far into the present century, it was usual to hear Genoese men speak of Piedmontese, Tuscans, and Neapolitans with a contempt and acrimony that had nothing of the feeling of brotherhood which now is gradually becoming general among all the sons of Italy.

12. *By letter.* This has been explained to mean 'by recommendation;' but may it not mean 'according to the letter of his promise,' or 'in accordance with theoretical knowledge and pretensions?' in reference either to Othello's answer, "I have already chose my officer," or to Cassio's being versed in the "bookish theoric."

13. *In any just term am affin'd.* 'Am bound by any due claim of affinity.' See Note 47, Act i., "Troilus and Cressida," and Note 85, Act ii. of the present play.

14. *Honest knaves.* Iago's sneer in using the word "knaves" for 'servants,' while scoffing at their fidelity, is of kindred wit to Falstaff's calling a tradesman who applies for his justly-due money a "knave." See Note 36, Act i., "Second Part Henry IV."

15. *In compliment extern.* 'In external civility,' 'in superficial politeness.' Iago is blunt in manner; and though he may "follow" the Moor "to serve" his "turn upon him," he never permits the thoughts of his "heart" to betray themselves through any assumed obsequiousness.

16. *I am not what I am.* 'I am not what I seem to be.' Shakespeare often has phrases where 'seem' is elliptically understood. See Note 120, Act ii., "Hamlet."

17. *What a full fortune does the thick-lips owe.* "A full fortune" means 'a plenarily good fortune,' 'a completely filled fortune;' and "owe" is used for 'own,' 'possess.'

18. *If he can carry 't thus.* 'If he can prevail thus.' Shakespeare sometimes uses the word "carry" as we now use 'carry off' 'carry away,' 'carry through,' 'carry the day.' See Note 80, Act ii., "Coriolanus."

19. *Rouse him:—make after him.* The first "him" refers to Brabantio; the second, to Othello. See Note 72, Act iii., "King Lear."



Roderigo. What, ho, Brabantio! Signior Brabantio, ho!

Act I. Scene I.

Proclaim him in the streets; incense her kinsmen,
And, though he in a fertile climate dwell,
Plague him with flies: though that his joy be joy,
Yet throw such changes of vexation on 't,
As it may lose some colour.

Rod. Here is her father's house; I'll call aloud.

Iago. Do; with like timorous accent and dire yell
As when, by night and negligence,[20] the fire
Is spied in populous cities.

Rod. What, ho, Brabantio! Signior Brabantio, ho!

Iago. Awake! what, ho, Brabantio! thieves! thieves! thieves!
Look to your house, your daughter, and your bags!
Thieves! thieves!

BRABANTIO *appears above, at a window.*

Bra. What is the reason of this terrible summons?
What is the matter there?

Rod. Signior, is all your family within?

Iago. Are your doors lock'd?

Bra. Why, wherefore ask you this?

Iago. 'Zounds, sir, you 're robbed; for shame, put on your gown;
Your heart is burst, you have lost half your soul;
Even now, now, very now Arise, arise;

20. *By night and negligence.* "By" is here used in the sense of 'at,' and understood as repeated in the sense of 'through,' 'from,' or 'owing to,' pernitting the sense to be given of 'as when the fire that has been occasioned by negligence is spied at night in populous cities.' The construction is peculiar; and the diction is extremely condensed.

Awake the snorting citizens with the bell:
Arise, I say.

Bra. What! have you lost your wits?

Rod. Most reverend signior, do you know my voice?

Bra. Not I; what are you?

Rod. My name is Roderigo.

Bra. The worser welcome:
I have charg'd thee not to haunt about my doors:
In honest plainness thou hast heard me say
My daughter is not for thee; and now, in madness,
Being full of supper and distempering[21] draughts,
Upon malicious bravery,[22] dost thou come
To start my quiet.

Rod. Sir, sir, sir,—

Bra. But thou must needs be sure
My spirit and my place have in them power
To make this bitter to thee.

Rod. Patience, good sir.

Bra. What tell'st thou me of robbing? this is Venice;
My house is not a grange.[23]

Rod. Most grave Brabantio,
In simple and pure soul I come to you.

Iago. 'Zounds, sir, you are one of those that will not serve God, if the devil bid you. Because we come to do you service, and you think we are ruffians,[24] you 'll have your daughter contracted with a Barbary horse; you 'll have your nephews[25] neigh to you; you 'll have coursers for cousins, and gennets for germans.[26]

Bra. What profane[27] wretch art thou?

Iago. I am one, sir, that comes to tell you your daughter and the Moor are—

Bra. Thou art a villain.

Iago. You are—a senator.

Bra. This thou shalt answer; I know thee, Roderigo.

Rod. Sir, I will answer anything. But, I beseech you,
If 't be your pleasure and most wise consent,
(As partly I find it is), that your fair daughter,
At this odd-even[28] and dull watch o' the night,
Transported, with no worse nor better guard
But with a knave of common hire, a gondolier,
To the gross clasps of a luxurious Moor,[29]—
If this be known to you, and your allowance,
We then have done you bold and saucy wrongs;
But, if you know not this, my manners tell me
We have your wrong rebuke. Do not believe
That, from the sense of all civility,[30]
I thus would play and trifle with your reverence:
Your daughter,—if you have not given her leave,—
I say again, hath made a gross revolt;
Tying her duty, beauty, wit, and fortunes,
In an extravagant[31] and wheeling stranger
Of here and everywhere. Straight satisfy yourself:
If she be in her chamber or your house,
Let loose on me the justice of the state
For thus deluding you.

Bra. Strike on the tinder, ho!
Give me a taper!—call up all my people!—
This accident is not unlike my dream:
Belief of it oppresses me already.—
Light, I say! light! [*Exit above.*

Iago. Farewell; for I must leave you:
It seems not meet, nor wholesome to my place,
To be produc'd (as, if I stay, I shall)
Against the Moor: for, I do know, the state,—
However this may gall him with some check,—
Cannot with safety cast him; for he 's embark'd
With such loud reason to the Cyprus wars
(Which even now stand in act), that, for their souls,
Another of his fathom they have none,
To lead their business: in which regard,
Though I do hate him as I do hell pains,
Yet, for necessity of present life,
I must show out a flag and sign of love,
Which is indeed but sign. That you shall surely find him,
Lead to the Sagittary[32] the raised search;
And there will I be with him. So, farewell. [*Exit.*

21. *Distempering.* 'Intoxicating.' See Note 105, Act iii., "Hamlet."

22. *Bravery.* This is the Quarto word, the Folio having 'knaverie.' "Upon malicious bravery," means 'urged by a malicious desire to brave me,' 'out of a malicious spirit of daring.'

23. *My house is not a grange.* Implying, my house is no lonely place where robbery might easily be committed. For the strict meaning of "grange," see Note 40, Act iii., "Measure for Measure."

24. *Ruffians.* Here used for 'rufflers,' 'bullies,' 'swaggerers,' 'roisterers,' in which sense the word was sometimes formerly used, rather than in the sense of 'villains,' 'cut-throats,' 'outragers.'

25. *Nephews.* Here used for 'grand-children.' See Note 56, Act ii., "First Part Henry VI."

26. *Gennets for germans.* A "gennet," 'ginet,' or 'jennet,' is a small Spanish horse; from the Spanish word *ginete*, a small horse of fine breed. "Germans" mean 'relations,' 'kindred.' See Note 72, Act iv., "Timon of Athens."

27. *Profane.* Here used to express 'coarse-spoken,' 'gross-languaged;' in its classically derived sense from the Latin word *profanus*, which, besides signifying 'ungodly,' 'irreligious,' meant 'common,' 'ordinary,' 'impure,' 'polluted,' 'unhallowed.'

28. *Odd-even.* Apparently meant for the interval between twelve at night and one in the morning; that time which Shakespeare elsewhere refers to by the words, "What is the night?—Almost at *odds* with morning, which is which." See the speech referred to in Note 92, Act iii., "Macbeth."

29. *That your fair daughter . . . transported . . . to the gross, &c.* The construction is elliptical here, allowing either 'should be' to be understood before "transported," or 'herself' to be understood after "transported."

30. *From the sense of all civility.* Here "from" is used in the sense of 'deviating from,' 'contrary to.' See Note 24, Act ii., "King Lear."

31. *Extravagant.* 'Wandering,' 'vagabond.' See Note 35, Act i., "Hamlet."

32. *The Sagittary.* Mr. Charles Knight says, "This is generally taken to be an inn. It was the residence at the

Enter, below, BRABANTIO, *and* Servants *with torches.*

Bra. It is too true an evil: gone she is;
And what's to come of my despisèd time
Is naught but bitterness.—Now, Roderigo,
Where didst thou see her?—Oh, unhappy girl!—
With the Moor, say'st thou?—Who would be a father!—
How didst thou know 'twas she?—Oh, she deceives me
Past thought!—What said she to you?—Get more tapers;
Raise all my kindred.—Are they married, think you?

Rod. Truly, I think they are.

Bra. Oh, heaven!—How got she out?—Oh, treason of the blood!—
Fathers, from hence trust not your daughters' minds
By what you see them act.—Are there not charms
By which the property of youth and maidhood
May be abus'd? Have you not read, Roderigo,
Of some such thing?

Rod. Yes, sir, I have indeed.

Bra. Call up my brother.[33]—Oh, that you had had her!—
Some one way, some another.—Do you know
Where we may apprehend her and the Moor?

Rod. I think I can discover him, if you please
To get good guard, and go along with me.

Bra. Pray you, lead on. At every house I'll call;
I may command at most.[34]—Get weapons, ho!
And raise some special officers of night.—
On, good Roderigo;—I'll deserve your pains.

[*Exeunt.*

SCENE II.—VENICE. *Another Street.*

Enter OTHELLO, IAGO, *and* Attendants *with torches.*

Iago. Though in the trade of war I have slain men,
Yet do I hold it very stuff o' the conscience
To do no contriv'd murder: I lack iniquity
Sometimes to do me service: nine or ten times
I had thought to have yerk'd[35] him here under the ribs.

Oth. 'Tis better as it is.

Iago. Nay, but he prated,
And spoke such scurvy and provoking terms
Against your honour,
That, with the little godliness I have,
I did full hard forbear him. But, I pray you, sir,
Are you fast married? for, be sure of this,
That the magnifico[36] is much belov'd;
And hath, in his effect, a voice potential
As double[37] as the duke's: he will divorce you;
Or put upon you what restraint and grievance
The law (with all his might to enforce it on)
Will give him cable.[38]

Oth. Let him do his spite:
My services, which I have done the signiory,
Shall out-tongue his complaints. 'Tis yet to know,—
Which, when I know that boasting is an honour,
I shall promulgate,—I fetch my life and being
From men of royal siege;[39] and my demerits[40]
May speak, unbonneted,[41] to as proud a fortune
As this that I have reach'd: for know, Iago,
But that I love the gentle Desdemona,
I would not my unhousèd[42] free condition

---

arsenal of the commanding officers of the navy and army of the republic. The figure of an archer, with his drawn bow, over the gates, still indicates the place. Probably Shakespeare had looked upon that sculpture." There is a possibility that by "the Sagittary" Shakespeare meant neither the Venetian arsenal nor an inn, but a private house bearing one of those distinctive names, and even signs, which it was the mode formerly to give to private mansions in England, and which custom Shakespeare has occasionally made that of other countries. See Note 15, Act iii., "Comedy of Errors:" Note 85, Act iv., "Taming of the Shrew;" and Note 70, Act i., "Henry VIII." That Othello should not take his bride either to his official residence or to a place of public entertainment, but rather to a private dwelling-house, engaged by himself for her reception, seems likely. That it is not the place where Othello usually lives while in Venice, is shown by Cassio's subsequent words, "being not at *your lodging* to be found:" and that it is not the general's military quarters at the arsenal, seems testified by Cassio's question, "What makes he here?" The very difficulty of finding Othello, indicated by the senate's "several quests" sent in search of him, denotes that it is some unwonted place of resort; and this confirms our idea that some newly-taken house, bearing the classical name and sign of "the Sagittary," is intended. See Note 73 of this Act. A description of the traditional "Sagittary" is given in Note 57, Act v., "Troilus and Cressida."

33. *Call up my brother.* Meaning Gratiano.

34. *I may command at most.* 'Of them' is elliptically understood after "most."

35. *Yerk'd.* 'Thrust,' 'stabbed.' See Note 114, Act iv., "Henry V."

36. *Magnifico.* A Venetian title. It here refers to Brabantio, who is one of the magnates of Venice.

37. *Double.* Here not only meant for 'forcible,' 'strong,' but including the sense of 'possessing duplicate power,' either to "divorce" or to imprison.

38. *Will give him cable.* Elliptically expressed; 'for,' or 'to put on,' being understood after "cable." See Note 62, Act iv., "Timon of Athens."

39. *Men of royal siege.* 'Men who have sat on kingly thrones.' "Siege," used for 'seat,' is more than once found in Shakespeare. See Note 44, Act ii., "Tempest;" and Note 33, Act iv., "Measure for Measure."

40. *Demerits.* Here used to express 'merits.' See Note 41, Act i., "Coriolanus." In Dugdale's "Warwickshire" the word is thus employed—"Henry Conway, Esq., for his singular *demerits* received the dignity of knighthood:" and Bullokar says, "*Demerit*, a *desert*; also (on the contrary, and as it is most commonly used at this day), ill-deserving."

41. *Unbonneted.* We think that this word is here used to include the meanings of 'openly,' 'uncovered,' and also, 'without cap in hand.' See Note 47, Act ii., "Coriolanus."

42. *Unhousèd.* This word has double propriety of introduc-

Put into circumscription and confine
For the sea's worth.[43] But, look! what lights come yonder?

Iago. Those are the raisèd father and his friends:
You were best go in.

Oth. Not I; I must be found:
My parts, my title, and my perfect soul,
Shall manifest me rightly. Is it they?

Iago. By Janus,[44] I think no.

Enter CASSIO, *and certain* Officers *with torches.*

Oth. The servants of the duke, and my lieutenant.—
The goodness of the night upon you, friends!
What is the news?

Cas. The duke does greet you, general;
And he requires your haste-post-haste[45] appearance,
Even on the instant.

Oth. What is the matter, think you?

Cas. Something from Cyprus, as I may divine:
It is a business of some heat: the galleys
Have sent a dozen sequent messengers
This very night at one another's heels;
And many of the consuls,[46] rais'd and met,
Are at the duke's already: you have been hotly call'd for;
When, being not at your lodging to be found,
The senate hath sent about three several quests[47]
To search you out.

Oth. 'Tis well I am found by you.
I will but spend a word here in the house,
And go with you. [*Exit.*

Cas. Ancient, what makes he here?[48]

Iago. Faith, he to-night hath boarded a land carrack:[49]
If it prove lawful prize, he 's made for ever.

Cas. I do not understand.

Iago. He 's married.

Cas. To whom?

Re-enter OTHELLO.

Iago. Marry, to—Come, captain, will you go?

Oth. Have with you.

Cas. Here comes another troop to seek for you.

Iago. It is Brabantio:—general, be advis'd;
He comes to bad intent.

Enter BRABANTIO, RODERIGO, *and* Officers *with torches and weapons.*

Oth. Holla! stand there!

Rod. Signior, it is the Moor.

Bra. Down with him, thief!
[*They draw on both sides.*

Iago. You, Roderigo! come, sir, I am for you.

Oth. Keep up your bright swords, for the dew will rust them.—
Good signior, you shall more command with years
Than with your weapons.

Bra. Oh, thou foul thief, where hast thou stow'd my daughter?
Curs'd as thou art, thou hast enchanted her;
For I 'll refer me to all things of sense,
If she in chains of magic were not bound,
Whether a maid so tender, fair, and happy,
So opposite to marriage, that she shunn'd
The wealthy curlèd darlings[50] of our nation,
Would ever have, to incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou,—to fear, not to delight.
Judge me the world, if 'tis not gross in sense,[51]
That thou hast practis'd on her with foul charms;
Abus'd her delicate youth with drugs or minerals
That weaken motion;[52]—I 'll have 't disputed on;
'Tis probable, and palpable to thinking.
I therefore apprehend and do attach thee
For an abuser of the world, a practiser
Of arts inhibited and out of warrant.—
Lay hold upon him: if he do resist,
Subdue him at his peril.

---

tion here, implying not only 'uncircumscribed,' 'unconfined to house and home,' but also 'unmarried.' Florio—with whose productions Shakespeare was evidently well acquainted, from the excellent and large use he has made of them—explains the Italian word *casare* by 'to marrie, to wed, to house;' and Othello not only refers to his condition of unrestrained freedom to go forth in military enterprises, but to his bachelor condition.

43. *The sea's worth.* 'All that the sea contains.' Pliny, the naturalist, has a chapter on *the riches of the sea;* and Shakespeare has several references to its heaps of engulfed wealth. See passages referred to in Note 40, Act i., "Henry V.;" and Note 86, Act i.; "Richard III."

44. *By Janus.* See Note 11, Act i, "Merchant of Venice."

45 *Haste-post-haste.* An ancient form of superscription written on letters of importance, and here used as an expressive adjective.

46. *The consuls.* See Note 9 of the present Act.

47. *Quests.* Here used for 'seekers.' See Note 97, Act iii., "King Lear;" Note 6, Act ii., "All's Well;" and Note 12, Act iv., "Measure for Measure."

48. *Ancient, what makes he here?* "Ancient" is synonymous with 'ensign;' which was Iago's military grade. See Note 84, Act iii., "Henry V." "What makes he here?" is equivalent to 'What is he doing here?' or 'What does he do here?' See Note 26, Act ii., "Merry Wives." Cassio asks this question and the next, "To whom?" in order that he may appear unconscious of the secret of Othello's attachment to Desdemona, with which we subsequently find he has been entrusted. See Note 18, Act iii. It appears that Iago has been informed where the bride is conveyed immediately after the marriage has taken place (see Note 73 of this Act); while Cassio had been in the confidence of his general throughout.

49. *Carrack.* A ship of large burden; a Spanish galleon. See Note 33, Act iii., "Comedy of Errors."

50. *The wealthy curlèd darlings.* There are many allusions in writers of Shakespeare's time to the effeminate fashion of curling the hair practised by young gallants; and he himself alludes to it in the passage referred to in Note 40, Act iii., "King Lear."

51. *Gross in sense.* 'Palpable to reason.'

52. *Weaken motion.* 'Subdue the impulse of affection,' 'vanquish inclination.' Farther on, the first senator asks Othello, "Did you by indirect and forcèd courses *subdue* and poison this young maid's *affections?*"



Iago. You, Roderigo! come, sir, I am for you.
Othello. Keep up your bright swords, for the dew will rust them.

Act I. Scene II.

Oth. Hold your hands,
Both you of my inclining, and the rest:
Were it my cue to fight, I should have known it
Without a prompter.—Where will you that I go
To answer this your charge?

Bra. To prison; till fit time
Of law, and course of direct session,
Call thee to answer.

Oth. What if I do obey?
How may the duke be therewith satisfied,
Whose messengers are here about my side,
Upon some present business of the state
To bring me to him?

First Off. 'Tis true, most worthy signior;
The duke's in council, and your noble self,
I am sure, is sent for.

Bra. How! the duke in council!
In this time of the night!—Bring him away:
Mine's not an idle cause: the duke himself,
Or any of my brothers of the state,
Cannot but feel this wrong as 'twere their own;
For if such actions may have passage free,
Bond-slaves and pagans shall our statesmen be.

[*Exeunt.*

SCENE III.—VENICE. *A Council-Chamber.*

The DUKE *and* Senators *sitting at a table*; Officers *attending.*

Duke. There is no composition[53] in these news
That gives them credit.

First Sen. Indeed, they are disproportion'd;
My letters say a hundred and seven galleys.

Duke. And mine, a hundred and forty.

Sec. Sen. And mine, two hundred:
But though they jump[54] not on a just account,—
As in these cases, where the aim[55] reports,
'Tis oft with difference,—yet do they all confirm
A Turkish fleet, and bearing up to Cyprus.

Duke. Nay, it is possible enough to judgment:
I do not so secure me in the error,
But the main[56] article I do approve
In fearful sense.

Sa lor. [*Within.*] What, ho! what, ho! what, ho!

First Off. A messenger from the galleys.

Enter a Sailor.

Duke. Now,—the business?

Sail. The Turkish preparation makes for Rhodes;
So was I bid report here to the state
By Signior Angelo.

Duke. How say you by this change?

First Sen. This cannot be,
By no assay of reason:[57] 'tis a pageant,
To keep us in false gaze. When we consider
The importancy of Cyprus to the Turk;
And let ourselves again but understand,
That as it more concerns the Turk than Rhodes,
So may he with more facile question bear it,[58]
For that it stands not in such warlike brace,[59]
But altogether lacks the abilities
That Rhodes is dress'd in:—if we make thought of this,
We must not think the Turk is so unskilful
To leave that latest which concerns him first,
Neglecting an attempt of ease and gain,
To wake and wage[60] a danger profitless.

Duke. Nay, in all confidence, he's not for Rhodes.

First Off. Here is more news.

Enter a Messenger.

Mess. The Ottomites, reverend and gracious,
Steering with due course toward the isle of Rhodes,
Have there injointed them with an after fleet.

First Sen. Ay, so I thought.—How many, as you guess?

Mess. Of thirty sail: and now they do re-stem
Their backward course, bearing with frank appearance
Their purposes toward Cyprus.—Signior Montano,
Your trusty and most valiant servitor,
With his free duty recommends you thus,
And prays you to believe[61] him.

Duke. 'Tis certain, then, for Cyprus.—
Marcus Luccicos,[62] is not he in town?

---

53. *Composition.* Here used for 'consistency,' 'coincidence,' 'congruity.'

54. *Jump.* 'Agree,' 'consist,' 'coincide.' See Note 39, Act v., "Twelfth Night."

55. *Aim.* Here used for 'surmise,' 'guess,' 'conjecture.' See Note 44, Act i., "Julius Cæsar."

56. *I do not so secure me in the error, but the main, &c.* 'I do not feel so over-confident on account of the error that may be in these reports, but that I can perceive ground for dread in the main particular.'

57. *This cannot be, by no assay of reason.* 'This cannot be the case, if brought to any test of reason;' 'This cannot be believed to be so, if subjected to any trial of reason.' "Assay" means 'test,' 'trial;' and a double negative is often used by Shakespeare.

58. *With more facile question bear it.* 'With greater facility of contest carry it,' 'with more ease of conflict prevail.'

59. *Such warlike brace.* 'Such warlike condition of defence,' 'such warlike state of armed preparation.' 'To *brace* on the armour' signified 'to arm.'

60. *Wage.* 'Maintain,' 'carry on,' 'encounter,' 'undertake.' See Note 63, Act iv., "First Part Henry IV.:" and Note 113, Act ii., "King Lear."

61. *Believe.* It has been proposed to substitute this word by 'relieve;' but we take the meaning of these two lines to be—"With his freely-rendered duty informs you of this intelligence, and begs you to believe him when he sends it to you."

62. *Marcus Luccicos.* We quote Mr. Charles Knight's excellent note here. He says:—"Both the Folio and Quarto give this proper name thus. Capell changed it to Marcus Lucchesé,

First Sen. He's now in Florence.

Duke. Write from us to him; post-post-haste despatch.

First Sen. Here comes Brabantio and the valiant Moor.

Enter BRABANTIO, OTHELLO, IAGO, RODERIGO, *and* Officers.

Duke. Valiant Othello, we must straight employ you
Against the general enemy Ottoman.[63]—
[*To* BRA.] I did not see you; welcome, gentle signior;
We lack'd your counsel and your help to-night.

Bra. So did I yours. Good your grace, pardon me;
Neither my place, nor aught I heard of business,
Hath rais'd me from my bed; nor doth the general care
Take hold of me; for my particular grief
Is of so flood-gate and o'erbearing nature
That it engluts and swallows other sorrows,
And it is still itself.

Duke. Why, what 's the matter?

Bra. My daughter! Oh, my daughter!

Duke and Senators. Dead?

Bra. Ay, to me;
She is abus'd, stol'n from me, and corrupted
By spells and medicines bought of mountebanks;
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,
Sans witchcraft could not.

Duke. Whoe'er he be that, in this foul proceeding,
Hath thus beguil'd your daughter of herself,
And you of her, the bloody book of law[64]
You shall yourself read in the bitter letter
After your own sense; yea, though our proper son
Stood in your action.[65]

Bra. Humbly I thank your grace.
Here is the man, this Moor; whom now, it seems,
Your special mandate, for the state-affairs,
Hath hither brought.

Duke and Sen. We are very sorry for it.

Duke. [*To* OTH.] What, in your own part, can you say to this?

Bra. Nothing, but this is so.

Oth. Most potent, grave, and reverend signiors,
My very noble and approv'd good masters,—
That I have ta'en away this old man's daughter,
It is most true; true, I have married her:
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech,
And little bless'd with the soft phrase of peace;
For since these arms of mine had seven years' pith,
Till now some nine moons wasted,[66] they have us'd
Their dearest[67] action in the tented field;
And little of this great world can I speak,
More than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnish'd tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration, and what mighty magic,—
For such proceeding I am charg'd withal,—
I won his daughter.[68]

Bra. A maiden never bold;
Of spirit so still and quiet, that her motion
Blush'd at herself;[69] and she,—in spite of nature,
Of years, of country, credit, everything,—
To fall in love with what she fear'd to look on!
It is a judgment maim'd and most imperfect,
That will confess perfection so could err
Against all rules of nature; and must be driven
To find out practices of cunning hell,
Why this should be. I therefore vouch again,
That with some mixtures powerful o'er the blood,
Or with some dram conjur'd to this effect,
He wrought upon her.

Duke. To vouch this, is no proof,
Without more wider and more overt test
Than these thin habits[70] and poor likelihoods

saying that such a termination as *Luccicos* is unknown in the Italian. But who is the duke inquiring after? Most probably a Greek soldier of Cyprus—an Estradiot—one who from his local knowledge was enabled to give him information. Is it necessary that the Greek should bear an Italian name? and does not the termination in *cos* better convey the notion which we believe the poet to have had?"

63. *Against the general enemy Ottoman.* It was part of the policy of the Venetian state to employ strangers, and even Moors, in their wars. In Thomas's "History of Italye" there occurs this illustrative passage:—"By lande they are served of straungers, both for generals, for capitaines, and for all other men of warre, because theyr lawe permitteth not any Venetian to be capitaine over an armie by lande; fearing, I thinke, Cæsar's example."

64. *The bloody book of law.* By the Venetian law the giving love-potions was highly criminal; as appears in the "Coda della Promission del Malefico." Among the edicts of King James I. are those which refer to the same subject.

65. *Though our proper son, &c.* 'Though our own son were the subject of your accusation.'

66. *Till now some nine moons wasted.* 'Until about nine months ago.'

67. *Dearest.* Here used to express combinedly 'most effectual,' 'most strenuous,' and also 'favourite,' "most dear' to the speaker. We have repeatedly pointed out the varied and inclusive meaning with which Shakespeare uses the words "dear," "dearer," "dearest," and "dearly." See Note 45, Act iv., "King Lear."

68. *I won his daughter.* 'With' is elliptically understood after "daughter." See Note 38 of the present Act.

69. *Her motion blush'd at herself.* According to the practice among writers in Shakespeare's time, the personal pronoun is here used instead of the neutral pronoun,—"herself" for 'itself.' See Note 59, Act ii., "Much Ado;" and Note 10, Act i., "Julius Cæsar."

70. *Thin habits.* Here used for 'slender assumptions.'

Of modern[71] seeming do prefer against him.
First Sen. But, Othello, speak:
Did you by indirect and forcèd courses
Subdue and poison this young maid's affections?
Or came it by request,[72] and such fair question
As soul to soul affordeth?
Oth. I do beseech you,
Send for the lady to the Sagittary,
And let her speak of me before her father:
If you do find me foul in her report,
The trust, the office, I do hold of you,
Not only take away, but let your sentence
Even fall upon my life.
Duke. Fetch Desdemona hither.
Oth. Ancient, conduct them; you best know the place.[73]—
[*Exeunt* IAGO *and* Attendants.
And, till she come, as truly as to heaven
I do confess the vices of my blood,
So justly to your grave ears I'll present
How I did thrive in this fair lady's love,
And she in mine.
Duke. Say it, Othello.
Oth. Her father lov'd me; oft invited me;
Still question'd me the story of my life,
From year to year,—the battles, sieges, fortunes,
That I have pass'd.
I ran it through, even from my boyish days,
To the very moment that he bade me tell it:
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field;
Of hair-breadth scapes i' the imminent deadly breach;
Of being taken by the insolent foe,
And sold to slavery; of my redemption thence,
And portance[74] in my travel's history:
Wherein of antres[75] vast and deserts idle,[76]
Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak,—such was the process;
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads[77]
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline:
But still the house-affairs would draw her thence;
Which ever as she could with haste despatch,
She 'd come again, and with a greedy ear
Devour up my discourse:—which I observing,
Took once a pliant hour; and found good means
To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intentively:[78] I did consent;
And often did beguile her of her tears,
When I did speak of some distressful stroke
That my youth suffer'd. My story being done,
She gave me for my pains a world of sighs:[79]
She swore,[80]—in faith, 'twas strange, 'twas passing strange;
'Twas pitiful, 'twas wondrous pitiful:
She wish'd she had not heard it; yet she wish'd
That heaven had made her such a man:[81] she thank'd me;
And bade me, if I had a friend that lov'd her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake:
She lov'd me for the dangers I had pass'd;
And I lov'd her that she did pity them.
This only is the witchcraft I have us'd:—
Here comes the lady; let her witness it.

71. *Modern.* 'Common,' 'usual,' 'ordinary,' 'insignificant.' See Note 43, Act iii., "Romeo and Juliet."

72. *This young maid's affections? or came it by, &c.* Here "it" is used in reference to "affections" as if the word were in the singular—'affection.' See Note 71, Act i., "Macbeth."

73. *You best know the place.* This confirms our belief that some private house bearing the name (and possibly a fresco or relievo representing the figure) of "the Sagittary" is meant. Had the arsenal of Venice been intended, the ducal messengers could have had no difficulty in finding "the place," and there would have been no need to bid Iago "conduct them," as "best knowing" whereabouts it was. See Note 32 of the present Act. We think not only that Iago, as here indicated, is specially cognisant of the place, and therefore, having been entrusted by Othello with the secret of where the house is to which he has taken his bride, is doubly treacherous in discovering the marriage to her father, but that also it denotes Iago's wife, Emilia, having been the lady-attendant appointed to receive Desdemona at this newly-engaged house, "the Sagittary;" which is evidently in some retired quarter of the city.

74. *Portance.* 'Conduct,' 'carriage,' 'bearing.' See Note 109, Act ii., "Coriolanus."

75. *Antres.* 'Caverns;' Latin, *antrum*.

76. *Idle.* Here used for 'unfertile,' 'unproductive,' 'unfruitful,' "barren,' 'sterile.' Wickliffe has—"The earth was *idel* and voide"

77. *The Anthropophagi, and men, &c.* In writing this passage Shakespeare probably had in his mind a description given by Raleigh in his "Discoverie of Guiana," 1596, where he mentions the Amazons, the cannibals, and the "nation of people whose heads appear not above their shoulders;" and perhaps also an account given by Pliny of "other Scythians called Anthropophagi, where is a country named Abarimon, within a certain vale of the mountain Imaus, wherein are found savage and wild men, living and conversing usually among the brute beasts, who have their feet growing backward, and turned behind the calves of their legs, howbeit they run most swiftly. The former Anthropophagi, or eaters of man's flesh, whom we have placed above the north pole, tenne daies journey by land above the river Borysthenes, used to drinke out of the sculs of mens heads, and to weare the scalpes, haire and all, insteed of mandellions or stomachers before their breasts . . . . Beyond the Sciopodes westward, some there be without heads standing upon theire neckes who carrie eies in their shoulders."

78. *Intentively.* The Quarto word here; while the Folio gives 'instinctively.' "Intentively" means 'attentively,' 'intently.' Bullokar, in his "Expositor" (1616), has—"*Intentive*, which listeneth well and is earnestly bent to a thing."

79. *Sighs.* The Folio misprints 'kisses' for "sighs" in this passage; given correctly in the Quartos.

80. *Swore.* Formerly used for 'averred,' 'affirmed.'

81. *She wish'd that heaven had made her such a man.* 'For' is elliptically understood before "her." We point this out, because it has been strangely questioned whether the meaning might not be, 'she wish'd that heaven had made herself such a man.'



Desdemona. You are the lord of duty,—
I am hitherto your daughter: but here 's my husband.
Act I. Scene III.

Enter DESDEMONA, IAGO, *and* Attendants.

Duke. I think this tale would win my daughter too.—
Good Brabantio,
Take up this mangled matter at the best:
Men do their broken weapons rather use
Than their bare hands.

Bra. I pray you, hear her speak:
If she confess that she was half the wooer,
Destruction on my head, if my bad blame
Light on the man!—Come hither, gentle mistress:
Do you perceive in all this noble company
Where most you owe obedience?

Des. My noble father,
I do perceive here a divided duty:
To you I am bound for life and education;
My life and education both do learn[82] me
How to respect you; you are the lord of duty,—
I am hitherto your daughter: but here's my husband;
And so much duty as my mother show'd
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord.

Bra. God be with you!—I have done.—
Please it your grace, on to the state affairs:
I had rather to adopt a child than get it.—
Come hither, Moor:
I here do give thee that with all my heart,
Which, but thou hast already, with all my heart
I would keep from thee.—For your sake, jewel,
I am glad at soul I have no other child;
For thy escape[83] would teach me tyranny,
To hang clogs on them.—I have done, my lord.

Duke. Let me speak like yourself;[84] and lay a sentence,
Which, as a grise[85] or step, may help these lovers
Into your favour.
When remedies are past, the griefs are ended
By seeing the worst, which late on hopes depended.
To mourn a mischief that is past and gone
Is the next[86] way to draw new mischief on.
What cannot be preserv'd when fortune takes,
Patience her injury a mockery makes.
The robb'd that smiles steals something from the thief;
He robs himself that spends a bootless grief.

Bra. So let the Turk of Cyprus us beguile;
We lose it not, so long as we can smile.
He bears the sentence well, that nothing bears
But the free comfort which from thence he hears;[87]
But he bears both the sentence and the sorrow,
That, to pay grief, must of poor patience borrow.
These sentences, to sugar, or to gall,
Being strong on both sides, are equivocal:
But words are words; I never yet did hear
That the bruis'd heart was pierced[88] through the ear.—
Beseech you, now to the affairs of state.

Duke. The Turk with a most mighty preparation makes for Cyprus:—Othello, the fortitude of the place is best known to you; and though we have there a substitute of most allowed sufficiency, yet opinion, a sovereign mistress of effects, throws a more safer voice on you: you must therefore be content to slubber the gloss of your new fortunes[89] with this more stubborn and boisterous expedition.

Oth. The tyrant custom, most grave senators,
Hath made the flinty and steel couch of war
My thrice-driven bed of down:[90] I do agnise[91]
A natural and prompt alacrity
I find in hardness; and do undertake
These present wars against the Ottomites.
Most humbly, therefore, bending to your state,
I crave fit disposition for my wife;
Due reference of place and exhibition;[92]
With such accommodation and besort[93]
As levels with her breeding.

Duke. If you please,
Be't at her father's.

Bra. I'll not have it so.

Oth. Nor I.

Des. Nor I; I would not there reside,

82. *Learn.* Sometimes formerly, as here, used for 'teach.' See Note 26, Act i., "As You Like It."

83. *Escape.* Besides its meaning of 'getting forth,' 'flight,' 'elopement,' we think it probable that "escape" here includes the sense of 'sally,' 'prank;' as shown to be derived from the French word, *escapade*. See Note 53, Act iii., "Winter's Tale."

84. *Let me speak like yourself.* This has been variously interpreted; but we take it to mean, 'Let me speak in a strain of resignation to that which is irretrievably past and gone, like yours, when you say, "I have done."'

85. *Grise.* 'Degree,' 'step.' See Note 19, Act iv., "Timon of Athens."

86. *Next.* 'Readiest,' 'nighest,' 'nearest.' See Note 60, Act iii., "Winter's Tale."

87. *The free comfort which from thence he hears.* 'The gratuitous sentiments of consolation which he hears delivered together with the sentence.'

88. *Pierced.* 'Penetrated,' 'reached,' 'arrived at.' Shakespeare frequently uses "pierce" in this sense. See the next line to the one commented upon in Note 153, Act v., "Love's Labour's Lost."

89. *To slubber the gloss, &c.* "Slubber" is 'smear,' 'sully,' 'pollute.' The word "slubber," as here used, seems to have the same origin as "slobbery" (see Note 73, Act iii., "Henry V."); but as used by Shakespeare elsewhere (see Note 95, Act ii., "Merchant of Venice"), it seems rather allied to 'sloven.' In fact, all of these words are derived from the same source, implying 'dirty,' 'neglectful.'

90. *Thrice-driven bed of down.* A bed made of feathers which have been *driven* by a fan, in order to separate the *downier* portions from the coarser portions.

91. *Agnise.* 'Acknowledge,' 'recognise,' 'confess,' 'avow.'

92. *Exhibition.* 'Provision,' 'allowance.' See Note 66, Act i., "King Lear."

93. *Besort.* 'Befitting attendance,' 'suitable companionship, 'proper retinue.' Shakespeare uses this word in "King Lear," Act i., sc. 4, as a verb, to express 'befittingly consort with,' 'suitably attend upon.'

To put my father in impatient thoughts
By being in his eye. Most gracious duke,
To my unfolding lend your prosperous[94] ear;
And let me find a charter in your voice,
To assist my simpleness.

Duke. What would you, Desdemona?

Des. That I did love the Moor to live with him,[95]
My downright violence and storm of fortunes[96]
May trumpet to the world: my heart's subdu'd
Even to the very quality[97] of my lord:
I saw Othello's visage in his mind;
And to his honours and his valiant parts
Did I my soul and fortunes consecrate.
So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rites for which I love him are bereft me,
And I a heavy interim shall support
By his dear absence.[98] Let me go with him.

Oth. Your voices, lords: beseech you, let her will
Have a free way.
Vouch with me, Heaven, I therefore beg it not,
To please the palate of my appetite;
Nor to comply with heat (the young affects[99]
In me defunct)[100] and proper satisfaction;
But to be free and bounteous to her mind:
And Heaven defend your good souls, that you think
I will your serious and great business scant
For she is with me: no, when light-wing'd toys
Of feather'd Cupid seel[101] with wanton dulness
My speculative and offic'd instruments,[102]
That my disports corrupt and taint my business,
Let housewives make a skillet[103] of my helm,
And all indign and base adversities
Make head against my estimation![104]

Duke. Be it as you shall privately determine,
Either for her stay or going: the affair cries haste,
And speed must answer it.

First Sen. You must away to-night.

Oth. With all my heart.

Duke. At nine i' the morning here we 'll meet again.—
Othello, leave some officer behind,
And he shall our commission bring to you;
With such things else of quality and respect
As doth import you.

Oth. So please your grace, my ancient;
A man he is of honesty and trust:
To his conveyance I assign my wife,
With what else needful your good grace shall think
To be sent after me.

Duke. Let it be so.—
Good night to every one.—[*To* BRA.] And, noble signior,
If virtue no delighted[105] beauty lack,
Your son-in-law is far more fair than black.

First Sen. Adieu, brave Moor; use Desdemona well.

Bra. Look to her, Moor, if thou hast eyes to see:
She has deceiv'd her father, and may thee.

[*Exeunt* DUKE, Senators, Officers, *&c.*

Oth. My life upon her faith!—Honest Iago,
My Desdemona must I leave to thee:
I pr'ythee, let thy wife attend on her;
And bring them after in the best advantage.—
Come, Desdemona; I have but an hour
Of love, of worldly matters and direction,
To spend with thee: we must obey the time.

[*Exeunt* OTHELLO *and* DESDEMONA.

---

94. *Prosperous.* Here used for 'propitious,' 'prospering.'

95. *That I did love the Moor to live with him, &c.* Here is a notable instance of the way in which Shakespeare makes his most gentle women speak out firmly and eloquently when stress of need comes. See Note 12, Act i., "Midsummer Night's Dream." Desdemona, since her entrance, has remained silent, save when directly appealed to by her father; when seconding her husband's fiat, by echoing his "Nor I;" and now when replying to the duke's question. Desdemona is gentle even to timidity; but, like many women whose gentleness of nature has been wrought into timidity by a too rigid strictness on the part of those who bring them up, she is capable of singularly bold action and self-assertion on rare occasions. Her independent act in leaving her father's house, and marrying the man of her choice, is precisely characteristic of the one and her present speech is an eminent specimen of the other. Encouraged by loving treatment, she is capable of exerting moral strength; chilled by severity, she is a moral coward. Desdemona has the virtues of a gentle-natured woman; but, alas! she also has the faults of a timid woman. This we shall take occasion to point out as the story proceeds.

96. *My downright violence and storm of fortunes.* 'The downright violence and storm of fortunes which I have voluntarily encountered in order to marry him.' We have frequently pointed out the elliptical mode in which Shakespeare often uses the possessive case. See Note 2, Act v., "Richard III;" Note 100, Act i., "Troilus and Cressida;" Note 73, Act iv., "King Lear;" and Note 104 of the present Act and play. We point this out in the present instance, because the passage has been much discussed; and, we think, by many discussers misunderstood.

97. *Quality.* Here used to express 'individual nature,' 'moral and mental identity.' It has been asserted that here "quality" is used in its sense of 'profession' (see Note 75, Act ii., "Hamlet"); but we think that the words, "I saw Othello's visage in his mind," prove that our interpretation is right. Shakespeare uses the words "quality" and "qualities" with large variety of signification.

98. *His dear absence.* 'His intensely-felt absence.' We have heretofore pointed out the effect of *intensity*, whether in a pleasant or painful sense, that "dear" bears in Shakespeare's employment of the word. See Note 61, Act i., "As You Like It;" and Note 67 of the present Act.

99. *Affects.* An abbreviated form of 'affections.' See Note 94, Act i., "Richard II."

100. *In me defunct.* The old copies have 'my' instead of "me." Rann's correction.

101. *Seel.* 'Blind,' 'close up;' 'incapacitate.' See Note 47, Act iii., "Macbeth."

102. *My speculative and offic'd instruments.* 'My organs of sight and action,' 'my visual and active powers.'

103. *Skillet.* A small kettle or boiler; old French, *escuelle.*

104. *My estimation.* 'The estimation in which I am held.' See Note 96 of this Act. The Quartos have 'reputation' instead of the Folio word, "estimation."

105. *Delighted.* Here used for 'delighting,' 'delightful,' or 'delighted in.' See Note 52, Act i., "King Lear."

Rod. Iago,—

Iago. What say'st thou, noble heart?

Rod. What will I do, thinkest thou?

Iago. Why, go to bed, and sleep.

Rod. I will incontinently[106] drown myself.

Iago. If thou dost, I shall never love thee after. Why, thou silly gentleman!

Rod. It is silliness to live when to live is torment; and then have we a prescription to die when death is our physician.

Iago. Oh, villanous! I have looked upon the world for four times seven years;[107] and since I could distinguish betwixt a benefit and an injury, I never found man that knew how to love himself. Ere I would say, I would drown myself for the love of a guinea-hen,[108] I would change my humanity with a baboon.

Rod. What should I do? I confess it is my shame to be so fond; but it is not in my virtue to amend it.

Iago. Virtue! a fig! 'tis in ourselves that we are thus or thus. Our bodies are gardens; to the which our wills are gardeners: so that if we will plant nettles, or sow lettuce; set hyssop, and weed up thyme; supply it with one gender of herbs, or distract it with many; either to have it sterile with idleness, or manured with industry; why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: but we have reason to cool our raging motions, our carnal stings, our unbitted lusts; whereof I take this, that you call love, to be a sect[109] or scion.

Rod. It cannot be.

Iago. It is merely a lust of the blood and a permission of the will. Come, be a man: drown thyself! drown cats and blind puppies. I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable[110] toughness; I could never better stead thee than now. Put money in thy purse; follow these wars; defeat thy favour[111] with an usurped beard; I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor,—put money in thy purse,—nor he his to her: it was a violent commencement, and thou shalt see an answerable sequestration;[112]—put but money in thy purse.—These Moors are changeable in their wills;—fill thy purse with money: the food that to him now is as luscious as locusts,[113] shall be to him shortly as bitter as coloquintida.[114] She must change for youth: when she is sated with him, she will find the error of her choice: she must have change, she must: therefore put money in thy purse.—If thou wilt needs doom thyself, do it a more delicate way than drowning. Make all the money thou canst: if sanctimony and a frail vow betwixt an erring[115] barbarian and a supersubtle Venetian be not too hard for my wits, thou shalt have her; therefore make money. A plague of drowning thyself! it is clean out of the way: seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.

Rod. Wilt thou be fast to my hopes, if I depend on the issue?

Iago. Thou art sure of me:—go, make money:—I have told thee often, and I re-tell thee again and again, I hate the Moor: my cause is hearted; thine hath no less reason. Let us be conjunctive

106. *Incontinently.* 'Immediately,' 'at once,' 'without delay,' 'without pause.'

107. *I have looked upon the world for four times seven years.* It is remarkable that Shakespeare has here taken pains to specify the exact age of Iago, as he has specified that of Hamlet. See Note 28, Act v., "Hamlet." They are perhaps the two most intellectual characters that our poet has drawn; and he has made them nearly of the same age, as if at that period of life a man's intellect were at its culminating point of activity and energy. But the manner in which the intellectual gifts of the two men are influenced by their moral essence—the one being as noble in nature as the other is vile, the one as just and virtuous in impulse as the other is unjust and vicious, the one as scrupulous and conscientious as the other is unscrupulous and remorseless—is a perfect study in ethical philosophy. That Iago should be no more than twenty-eight years old, and yet so versed in worldly ways, so decided in his opinions, so competent in stratagem, so expert in turning the worthiest as well as the weakest points of human nature to his purpose, so utterly without faith in goodness as he is, makes him the more an innate villain. His cynical contempt is not the growth of sad experience or soured feeling, his coarseness and hardness are not the result of a long course of battling with the world, the savage pertinacity of revenge is not the offspring of an old-conceived resentment; but he is a hard, cold-blooded, almost vivacious scoundrel, from inherent disposition, who uses his keen intellect with the same fierce joy in its skill and power to destroy that he uses his sharp dagger or sword.

108. *A guinea-hen.* A cant term for a woman who may be had for money—who may be bought over or purchased; a mercenary woman. And it is characteristic of the base nature of Iago—incapable of appreciating or believing in purity—that he should apply such a term, even indirectly, to Desdemona.

109. *A sect.* That which gardeners call 'a cutting.'

110. *Perdurable.* 'Extra durable,' 'extremely lasting.' See Note 101, Act iv., "Henry V."

111. *Defeat thy favour.* 'Disfigure thy countenance,' 'obliterate thy natural aspect,' 'disguise thy look.' See Note 27, Act v., "Comedy of Errors;" and Note 32, Act v., "Hamlet."

112. *Sequestration.* Here used to indicate 'a mutual sequestration from each other's company,' 'a voluntary separation between the married pair.'

113. *Locusts.* It has been asserted by some that this is in allusion to the insects so called, which are eaten and considered great delicacies in the East; others believe it to refer to the fruit of the locust-tree; a long black pod that contains the seeds, among which there is a very sweet, luscious juice, of much the same consistency as fresh honey.

114. *Coloquintida.* The fruit of a plant bearing this name, brought from the Levant, about the size of a large orange, and often called bitter apple. It is used for medicinal purposes.

115. *Erring.* 'Erratic,' 'wandering.' See Note 35, Act i., "Hamlet."



Roderigo. I will incontinently drown myself.
Iago If thou dost, I shall never love thee after.
Why, thou silly gentleman!
Act I. Scene III

in our revenge against him: if thou canst injure him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time, which will be delivered. Traverse;[116] go; provide thy money. We will have more of this to-morrow. Adieu.

Rod. Where shall we meet i' the morning?

Iago. At my lodging.

Rod. I'll be with thee betimes.

Iago. Go to; farewell. Do you hear, Roderigo?

Rod. What say you?

Iago. No more of drowning, do you hear?

Rod. I am changed: I'll sell all my land.

Iago. Go to; farewell: put money enough in your purse.— [*Exit* RODERIGO.

Thus do I ever make my fool my purse;
For I mine own gain'd knowledge should profane,
If I would time expend with such a snipe,[117]
But for my sport and profit. I hate the Moor;
And it is thought abroad, that in my home
He hath betray'd me: I know not if 't be true;
But I, for mere suspicion in that kind,
Will do as if for surety.[118] He holds me well;[119]
The better shall my purpose work on him.

116. *Traverse.* An ancient form of the military command, 'march.' See Note 51, Act iii., "Second Part Henry IV."

117. *Snipe.* Inasmuch as a "woodcock" was frequently applied as a nickname typical of silliness, so Shakespeare makes Iago here call Roderigo by the name of a still smaller bird of somewhat the same species, to denote his being ultra silly and insignificant. See Note 92, Act i., "Taming of the Shrew."

118. *I, for mere suspicion . . . will do as if for surety.* Here "for" is, in both instances, used in the sense of 'from' or 'through;' the sentence meaning. 'I, from mere suspicion, will act as if I acted from certainty,' or 'as if I were certain of its being the fact.'

119. *He holds me well.* 'He entertains a good opinion of me.'

Cassio 's a proper[120] man: let me see now;
To get his place, and to plume up my will
In double knavery,[121]—How, how?—Let 's see:—
After some time, to abuse Othello's ear
That he is too familiar with his wife:—
He hath a person, and a smooth dispose,[122]
To be suspected; fram'd to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so;
And will as tenderly be led by the nose
As asses are.
I have 't;—it is engender'd:—hell and night
Must bring this monstrous birth to the world's light. [*Exit.*

ACT II.

SCENE I.—*A Seaport Town in* CYPRUS. *A Platform.*

Enter MONTANO *and two* Gentlemen.

Mon. What from the cape can you discern at sea?

First Gent. Nothing at all: it is a high-wrought flood;
I cannot, 'twixt the heaven and the main,[1]
Descry a sail.

Mon. Methinks the wind hath spoke aloud at land;
A fuller blast ne'er shook our battlements:
If it hath ruffian'd so upon the sea,
What ribs of oak, when mountains melt on them,
Can hold the mortise?[2] What shall we hear of this?

Sec. Gent. A segregation[3] of the Turkish fleet:
For do but stand upon the foaming shore,
The chidden billow seems to pelt the clouds;
The wind-shak'd surge, with high and monstrous mane,[4]
Seems to cast water on the burning bear,[5]
And quench the guards of th' ever-fixèd pole;[6]
I never did like molestation view
On the enchafèd flood.

Mon. If that the Turkish fleet
Be not enshelter'd and embay'd, they are drown'd;
It is impossible to bear it out.

Enter a third Gentleman.

Third Gent. News, lads! our wars are done.
The desperate tempest hath so bang'd the Turks,
That their designment halts: a noble ship of Venice
Hath seen a grievous wreck and sufferance
On most part of their fleet.

Mon. How! is this true?

Third Gent. The ship is here put in,
A Veronessa;[7] Michael Cassio,
Lieutenant to the warlike Moor Othello,
Is come on shore: the Moor himself 's at sea,
And is in full commission here for Cyprus.

Mon. I am glad on 't; 'tis a worthy governor.

Third Gent. But this same Cassio,—though he speak of comfort

120. *Proper.* 'Comely,' 'personable,' 'handsome.' See Note 45, Act i., "Richard III."

121. *To plume up my will in double knavery.* This, in Iago's mouth, has most characteristic effect; as if any project that involved reduplication of knavery were a feather in the cap of his depraved will—a thing to plume himself upon as a feat of intellectual volition. The words Shakespeare chooses are so significant, so inclusive, that they suggest a crowd of images in their expressive conciseness.

122. *Dispose.* Here used for 'disposition,' 'manner,' 'demeanour.'

1. *'Twixt the heaven and the main.* The first Quarto misprints 'haven' for "heaven" here, while the Folio gives the word rightly. Steevens suggested that "perhaps our author wrote 'the heavens;'" and Malone remarks that "the article prefixed strongly supports the original copy, for applied to *heaven* it is extremely awkward." But the fact is that Shakespeare uses "the heaven" no fewer than twelve times in the course of his plays; and here it is used emphatically to designate 'the sky.' In "Love's Labour's Lost," Act iv, sc. 2, Holofernes says, "The sky, the welkin, *the heaven.*" "The main" is here used for 'the ocean,' 'the sea;' as if the speaker had said, 'twixt sky and sea.'

2. *The mortise.* The hole of one piece of timber fitted to receive the tenon of another, forming a joint.

3. *A segregation.* 'A separated portion.'

4. *With high and monstrous mane.* The Folio prints 'maine,' the Quartos 'mayne' here; and we have always adopted Mr. Charles Knight's reading of "mane," agreeing with him in supposing the image of a war-horse tossing its mane to have been in the thoughts of the poet when writing this line. Nevertheless, we have an idea that very possibly "main" here may be the right word after all, employed in its sense of 'strength,' 'force,' 'violence,' as it is used in the familiar phrase, 'with might and *main.*'

5. *The burning bear.* The constellation called 'the great bear,' near to the polar star.

6. *The guards of th' ever-fixèd pole.* In allusion to the star Arctophylax, which literally signifies the guard of the bear, or north.

7. *A Veronessa.* This is the orthography of the Quartos, the Folio giving 'Verennessa.' "A Veronessa" probably means a ship built at the cost of the people belonging to Verona, a city of the Venetian state, and supplied for the service of the Government at Venice. She is, therefore, first generally styled "a noble ship of Venice," and then particularised as "a Veronessa."

Touching the Turkish loss,—yet he looks sadly,
And prays the Moor be safe; for they were parted
With foul and violent tempest.
Mon. Pray Heaven he be;
For I have serv'd him, and the man commands
Like a full soldier.[8] Let 's to the seaside, ho!
As well to see the vessel that 's come in,
As to throw out our eyes for brave Othello,
Even till we make the main and the aerial blue
An indistinct regard.
Third Gent. Come, let 's do so;
For every minute is expectancy
Of more arrivance.[9]

Enter CASSIO.

Cas. Thanks, you, the valiant of this warlike isle,
That so approve the Moor! Oh, let the heavens
Give him defence against the elements,
For I have lost him on a dangerous sea!
Mon. Is he well shipp'd?
Cas. His barque is stoutly timber'd, and his pilot
Of very expert and approv'd allowance;[10]
Therefore my hopes, not surfeited to death,
Stand in bold cure.[11]
[*Within.*] A sail, a sail, a sail!

Enter a fourth Gentleman.

Cas. What noise?
Fourth Gent. The town is empty; on the brow
o' the sea
Stand ranks of people, and they cry, "A sail!"
Cas. My hopes do shape him for the governor.
[*Guns heard.*
Sec. Gent. They do discharge their shot of
courtesy:
Our friends at least.
Cas. I pray you, sir, go forth,
And give us truth who 'tis that is arriv'd.
Sec. Gent. I shall. [*Exit.*
Mon. But, good lieutenant, is your general
wiv'd?
Cas. Most fortunately: he hath achiev'd a maid
That paragons description and wild fame;
One that excels the quirks of blazoning pens,
And in the essential vesture of creation
Does bear all excellency.[12]—

Re-enter second Gentleman.

How now! who has put in?
Sec. Gent. 'Tis one Iago, ancient to the general.
Cas. He has had most favourable and happy speed:
Tempests themselves, high seas, and howling winds,
The gutter'd rocks, and congregated sands,—
Traitors ensteep'd to clog the guiltless keel,—
As having sense of beauty, do omit
Their mortal[13] natures, letting go safely by
The divine Desdemona.
Mon. What is she?
Cas. She that I spake of, our great captain's
captain,
Left in the conduct of the bold Iago;
Whose footing here anticipates our thoughts
A se'nnight's speed.—Great Jove,[14] Othello guard,
And swell his sail with thine own powerful breath,
That he may bless this bay with his tall ship,
Make love's quick pants in Desdemona's arms,
Give renew'd fire to our extinctest spirits,
And bring all Cyprus comfort!—Oh, behold,

Enter DESDEMONA, EMILIA, IAGO, RODERIGO,
and Attendants.

The riches of the ship is come on shore![15]
Ye men of Cyprus, let her have your knees.—
Hail to thee, lady! and the grace of Heaven,
Before, behind thee, and on every hand,
Enwheel thee round!
Des. I thank you, valiant Cassio.
What tidings can you tell me of my lord?
Cas. He is not yet arriv'd: nor know I aught
But that he 's well, and will be shortly here.
Des. Oh, but I fear—How lost you company?
Cas. The great contention of the sea and skies
Parted our fellowship:—
[*Within.*] "A sail, a sail!"
But, hark! a sail. [*Guns heard.*
Sec. Gent. They give their greeting to the
citadel:
This likewise is a friend.

8. *Like a full soldier.* "Full" is used to express 'fully accomplished,' 'plenarily competent,' 'complete,' or 'completely proficient.' See Note 17, Act i.

9. *Arrivance.* This is the form of the word as given in the Quarto copies, the Folio giving 'arriuancie.' We shall have occasion to point out, as we proceed, that there is a marked prevalence of words ending in "ce" to be traced in this play.

10. *Of very expert and approv'd allowance.* 'Of very allowed and proved expertness.'

11. *My hopes, not surfeited to death, stand in bold cure.* 'My hopes, not having been utterly destroyed by reiterated false excitement and successive defeat, remain in confident expectation of being fulfilled.'

12. *Bear all excellency.* This is the reading of the first Quarto, while the Folio gives 'tire the ingener.

13. *Mortal.* Here used for 'deadly,' 'destructive.' See Note 68, Act ii., "Coriolanus."

14. *Great Jove.* Malone observes, "For this absurdity I have not the smallest doubt that the Master of the Revels, and not our poet, is answerable." The same commentator made a similar remark on the introduction of "Jove" elsewhere. See Note 63, Act iv., "Henry V.:" and Note 97, Act iv., "Second Part Henry VI." Far from thinking that there is either "absurdity" in the word, or that it was a substitution for any other, we believe it to have been the author's own word, characteristically put into Cassio's mouth here. To this day Italians use mythological adjurations in common with Christian appeals; and in Shakespeare's time the custom was almost universal. See also Note 69, Act iii.

15. *The riches of the ship is come on shore.* "Riches" is here treated as a collective noun. See Note 72, Act i.

Cas. See for the news.—
[*Exit* Gentleman.
Good ancient, you are welcome:—[*To* EMILIA.]
Welcome, mistress:—
Let it not gall your patience, good Iago,
That I extend my manners; 'tis my breeding
That gives me this bold show of courtesy.
[*Kissing her.*

Iago. Sir, would she give you so much of her lips
As of her tongue she oft bestows on me,
You'd have enough.

Des. Alas! she has no speech.

Iago. In faith, too much;
I find it still, when I have list[16] to sleep:
Marry, before your ladyship, I grant,
She puts her tongue a little in her heart,
And chides with thinking.

Emil. You have little cause to say so.

Iago. Come on, come on; you are pictures out of doors,
Bells in your parlours, wild-cats in your kitchens,
Saints in your injuries,[17] devils being offended,
Players in your housewifery, and housewives in your beds.

Des. Oh, fie upon thee, slanderer!

Iago. Nay, it is true, or else I am a Turk:
You rise to play, and go to bed to work.

Emil. You shall not write my praise.

Iago. No, let me not.

Des. What wouldst thou write of me, if thou shouldst praise me?

Iago. Oh, gentle lady, do not put me to't;
For I am nothing, if not critical.[18]

Des. Come on, assay.—There's one gone to the harbour?

Iago. Ay, madam.

Des. I am not merry; but I do beguile
The thing I am, by seeming otherwise.—
Come, how wouldst thou praise me?

Iago. I am about it; but, indeed, my invention
Comes from my pate as birdlime does from frize,—
It plucks out brains and all: but my Muse labours,
And thus she is deliver'd.
If she be fair and wise,—fairness and wit,
The one's for use, the other useth it.

Des. Well prais'd! How if she be black and witty?

Iago. If she be black, and thereto have a wit,
She'll find a white that shall her blackness fit.

Des. Worse and worse.

Emil. How if fair and foolish?

Iago. She never yet was foolish that was fair;
For even her folly help'd her to an heir.

Des. These are old fond paradoxes to make fools laugh i' the alehouse. What miserable praise hast thou for her that's foul and foolish?

Iago. There's none so foul, and foolish thereunto,
But does foul pranks which fair and wise ones do.

Des. Oh, heavy ignorance!—thou praisest the worst best. But what praise couldst thou bestow on a deserving woman indeed,—one that, in the authority of her merit, did justly put on the vouch of very malice itself?[19]

Iago. She that was ever fair, and never proud;
Had tongue at will, and yet was never loud;
Never lack'd gold, and yet went never gay;
Fled from her wish, and yet said, "Now I may;"
She that, being anger'd, her revenge being nigh,
Bade her wrong stay, and her displeasure fly;
She that in wisdom never was so frail
To change the cod's head for the salmon's tail;[20]
She that could think, and ne'er disclose her mind;
See suitors following, and not look behind;
She was a wight,[21] if ever such wight were,—

Des. To do what?

Iago. To suckle fools, and chronicle small beer.[22]

Des. Oh, most lame and impotent conclusion! —Do not learn of him, Emilia, though he be thy husband.—How say you, Cassio? is he not a most profane and liberal counsellor?[23]

Cas. He speaks home, madam: you may relish him more in the soldier than in the scholar.

Iago. [*Aside.*] He takes her by the palm: ay, well said,[24] whisper: with as little a web as this will I ensnare as great a fly as Cassio. Ay, smile upon her, do; I will gyve thee in thine own courtship.[25] You say true; 'tis so, indeed: if such

16. *List.* 'Desire,' 'inclination.' This is the word in the first Quarto, while the other Quartos and the Folio misprint 'leave' for "list."

17. *Saints in your injuries.* 'Sanctimonious when you are committing injuries.' "Your injuries" here affords another example of the peculiar manner in which Shakespeare occasionally uses the possessive case. See Note 104, Act i.

18. *Critical.* Here used for 'cynical,' 'censorious.' See Note 89, Act iv., "Love's Labour's Lost;" and Note 24, Act v., "Troilus and Cressida."

19. *One that, in the authority of her merit, did justly, &c.* 'One who, in the consciousness of her own merit, dare challenge the attestation of malice itself on her behalf.' "Put on" is here used in the sense it bore of 'urge,' 'incite,' 'instigate,' 'provoke.' See Note 123, Act i., "King Lear."

20. *To change the cod's head for the salmon's tail.* Implying, to exchange a delicacy for a less esteemed morsel. In Queen Elizabeth's Household Book for the forty-third year of her reign, there is—"Item, the master cookes to have to fee all the salmons' tailes," &c.

21. *A wight.* An old term for 'a person.' See Note 39, Act i., "Merry Wives."

22. *To suckle fools, and chronicle small beer.* Implying, to suckle such foolish children as she would have, and keep the household accounts.

23. *A most profane and liberal counsellor.* "Profane" is used for 'infamous,' 'unhallowed' (see Note 27, Act i.); "liberal" for 'licentious,' and "counsellor" for 'instructor,' 'preceptor.'

24. *Well said.* Often, as here, used for 'well done.' See Note 97, Act i., "Romeo and Juliet."

25. *Gyve thee in thine own courtship.* "Gyve" is 'fetter,' 'shackle' (see Note 70, Act iv., "Hamlet"); and "courtship" here means 'courtesy,' or 'courteous behaviour.'



Othello. Oh, my fair warrior!
Desdemona. My dear Othello!

Act II. Scene I.

tricks as these strip you out of your lieutenantry,[26]
it had been better you had not kissed your three
fingers so oft, which now again you are most apt
to play the sir[27] in. Very good; well kissed! an
excellent courtesy![28] 'tis so, indeed. Yet again
your fingers to your lips? would they were blisters
for your sake! [*Trumpet heard.*]—The Moor! I
know his trumpet.

Cas. 'Tis truly so.

Des. Let 's meet him, and receive him.

Cas. Lo, where he comes!

Enter OTHELLO *and* Attendants.

Oth. Oh, my fair warrior![29]

Des. My dear Othello![30]

Oth. It gives me wonder great as my content
To see you here before me. Oh, my soul's joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death!
And let the labouring barque climb hills of seas
Olympus-high, and duck again as low
As hell's from heaven! If it were now to die,
'Twere now to be most happy; for, I fear,
My soul hath her content so absolute,
That not another comfort like to this
Succeeds in unknown fate.

Des. The heavens forbid
But that our loves and comforts should increase,
Even as our days do grow!

Oth. Amen to that, sweet powers!—
I cannot speak enough of this content;
It stops me here; it is too much of joy:
And this, and this [*kissing her*], the greatest dis-
cords be
That e'er our hearts shall make!

Iago. [*Aside.*] Oh, you are well-tun'd now!
But I'll set down the pegs[31] that make this music,
As honest as I am.

Oth. Come, let us to the castle.—
News, friends; our wars are done, the Turks are
drown'd.
How does my old acquaintance of this isle?—
Honey, you shall be well desir'd in Cyprus;
I have found great love amongst them. Oh, my
sweet,
I prattle out of fashion,[32] and I dote
In mine own comforts.—I pr'ythee, good Iago,
Go to the bay, and disembark my coffers:
Bring thou the master to the citadel;
He is a good one, and his worthiness
Does challenge much respect.—Come, Desde-
mona,
Once more well met at Cyprus.

[*Exeunt* OTHELLO, DESDEMONA,
and Attendants.

Iago. Do thou meet me presently at the harbour.
Come hither. If thou be'st valiant,—as, they say,
base men[33] being in love have then a nobility in
their natures more than is native to them,—list
me. The lieutenant to-night watches on the court
of guard:[34]—first, I must tell thee this—Desde-
mona is directly in love with him.

Rod. With him! why, 'tis not possible.

Iago. Lay thy finger thus,[35] and let thy soul be
instructed. Mark me with what violence she first
loved the Moor, but for bragging, and telling her
fantastical lies: and will she love him still for
prating? let not thy discreet heart think it. Her
eye must be fed; and what delight shall she have
to look on the devil? When the blood is made
dull, there should be,—again to inflame it,—love-
liness in favour, sympathy in years, manners, and
beauties; all which the Moor is defective in: now,
for want of these required conveniences, her delicate
tenderness will find itself abused, begin to heave
the gorge, disrelish and abhor the Moor; very

26. *Lieutenantry.* Here used for 'lieutenancy,' or 'lieu-
tenantship.'

27. *To play the sir.* 'To play the fine gentleman,' 'to enact
the courtier.' "Sir" used as a noun is not unusual in Shake-
speare. See Note 90, Act ii., "King Lear."

28. *An excellent courtesy!* The word "courtesy" here may
either mean 'piece of courteous behaviour,' in allusion to Cassio's
kissing his hand "so oft;" or it may mean that he bows to Des-
demona while speaking to her; since "courtesy" or 'court'sy'
was applied formerly to a man's as well as a woman's act of
salutation. See Note 95, Act ii., "Twelfth Night."

29. *Oh, my fair warrior!* Othello playfully applies this name
to his wife, in allusion to her having refused to "be left behind,
a moth of peace, and he go to the war." It was a term, like
those explained in Note 25, Act i., "All's Well," which it was
the fashion for amorous gallants to bestow upon their mistresses,
whose supposed cruelty and antagonism it was usual to deprecate.
Ronsard, the French sonnetteer, frequently calls his charmers
guerrières; and Southern, who imitated him, has in his fifth
sonnet, "And, my *warrier*, my light shines in thy fair eyes."
In his sixth sonnet twice; thus:

"I am not, my cruel *warrier*, the Thebain," &c.

"I came not, my *warrier*, of the blood Lidain," &c.

See Note 104, Act iii. of the present play.

30. *My dear Othello!* Exquisitely true to such a nature as
Desdemona's, her having no more words than this simple ex-
clamation in which to express her full-hearted happiness; while
equally true to the glowing ardour of such a nature as Othello's
is his giving way to that burst of eloquent tenderness which
describes the overflow of his manly delight.

31. *I'll set down the pegs.* Pope substituted 'let' for "set"
here; but it is possible that to "*set* down the pegs" of an in-
strument was formerly as much a musical technicality as is now
'*let* down the pegs.'

32. *Out of fashion.* 'Out of conventional method,' 'con-
trary to usual form.'

33. *Base men, &c.* The insolent contempt with which Iago
treats Roderigo, not even caring to conceal the disdain he feels
for his inferiority of intellect and weak credulity, is one of the
peculiarities of his tact in swaying this poor dupe. It coolly
assumes his own superiority as an incontrovertible fact, which
imposes upon his victim, and tames him into unquestioning sub-
mission.

34. *The court of guard.* The place where the guard musters.
See Note 1, Act ii., "First Part Henry VI."

35. *Lay thy finger thus.* Implying, lay thy finger on
thy lips, and be silent, while a wiser man than thyself
speaks.

nature will instruct her in it, and compel her to some second choice. Now, sir, this granted,—as it is a most pregnant[36] and unforced position,—who stands so eminently in the degree of this fortune as Cassio does? a knave very voluble; no farther conscionable than in putting on the mere form of civil and humane seeming, for the better compassing of his salt and most hidden loose affection? why, none; why, none: a subtle, slippery knave; a finder-out of occasions; that has an eye can stamp and counterfeit advantages, though true advantage never present itself. Besides, the knave is handsome, young, and hath all those requisites in him that folly and green[37] minds look after: a pestilent complete knave; and the woman hath found him already.

Rod. I cannot believe that in her; she 's full of most blessed condition.[38]

Iago. Blessed fig's-end! the wine she drinks is made of grapes: if she had been blessed, she would never have loved the Moor: blessed pudding! Didst thou not see her paddle with the palm of his hand? didst not mark that?

Rod. Yes, that I did; but that was but courtesy.

Iago. Levity, by this hand; an index[39] and obscure prologue to the history of foul thoughts. They met so near with their lips, that their breaths embraced together. Villanous thoughts, Roderigo! when these mutualities so marshal the way, hard at hand comes—pish!—But, sir, be you ruled by me: I have brought you from Venice. Watch you to-night; for the command, I'll lay 't upon you: Cassio knows you not:—I'll not be far from you: do you find some occasion to anger Cassio, either by speaking too loud, or tainting[40] his discipline; or from what other course you please, which the time shall more favourably minister.

Rod. Well.

Iago. Sir, he is rash, and very sudden in choler, and haply may strike at you: provoke him, that he may; for even out of that will I cause these of Cyprus to mutiny; whose qualification[41] shall come into no true taste again but by the displanting of Cassio. So shall you have a shorter journey to your desires, by the means I shall then have to prefer[42] them; and the impediment most profitably removed, without the which there were no expectation of our prosperity.

Rod. I will do this, if I can bring it to any opportunity.

Iago. I warrant thee. Meet me by-and-by at the citadel: I must fetch his necessaries ashore.[43] Farewell.

Rod. Adieu. [*Exit.*

Iago. That Cassio loves her, I do well believe it;
That she loves him, 'tis apt, and of great credit:
The Moor,—howbeit that I endure him not,—
Is of a constant, loving, noble nature;
And I dare think he 'll prove to Desdemona
A most dear husband. Now, I do love her too;
Not out of absolute lust,—though peradventure
I stand accountant for as great a sin,—
But partly led to diet my revenge,
For I suspect the Moor: the thought whereof
Doth, like a poisonous mineral, gnaw my inwards;
And nothing can or shall content my soul
Till I am even'd with him, wife for wife;
Or, failing so, yet that I put the Moor
At least into a jealousy so strong
That judgment cannot cure. Which thing to do,—
If this poor trash of Venice, whom I trash
For his quick hunting,[44] stand the putting on,[45]—
I'll have our Michael Cassio on the hip;[46]

36. *Pregnant.* Here used to express 'full of plausibility.'

37. *Green.* 'Immature,' 'inexperienced.'

38. *Condition.* 'Qualities of nature,' 'moral disposition.' See Note 53, Act i., "Merchant of Venice."

39. *Index.* Formerly placed at the *commencement* of books. See Note 138, Act iii., "Hamlet."

40. *Tainting.* 'Throwing a slur upon,' 'impugning.'

41. *Qualification.* Here used for 'allayed anger,' 'abated displeasure,' 'assuaged wrath,' 'appeasement,' 'pacification.' Baret has—"To appease and *qualifie* one that is angrie;" and Shakespeare uses the word "qualified" in two passages so as to support this interpretation of the word "qualification" here. See the speech referred to in Note 1, Act v., "King John," and the penultimate speech before the one referred to in Note 86, Act i., "King Lear;" also, Note 55 of the present Act.

42. *Prefer.* 'Advance,' 'promote.'

43. *I must fetch his necessaries ashore.* Even the word "his" here in reference to Othello, without naming him or giving him his title, has characteristic effect in Iago's mouth as a piece of cool, off-hand, slighting mention; and therefore calculated to confirm the impression he wishes to produce upon Roderigo of hatred towards the Moor.

44. *If this poor trash of Venice, whom I trash for his, &c.* The second "trash" in this line is printed 'trace' (probably a form of 'trass' or "trash") in the Folio and second and third Quartos; while the first Quarto misprints it 'crush.' All the old copies agree in giving the first "trash" in the line correctly. We think it likely that the present is one of the many passages where Shakespeare gives a closely repeated word (see Note 103, Act ii., "Henry V.;" Note 52, Act iii., "Troilus and Cressida;" Note 25, Act iv., "Coriolanus;" and Note 24, Act i., "Timon of Athens"), for the sake of emphatic or quibbling effect; and that the second "trash" is used in the sense of 'check,' 'stop,' 'keep back.' See Note 20, Act i., "Tempest." That a sporting term is here intended, is shown by the expression, "for his quick hunting;" Iago meaning that he restrains Roderigo like a hound for his too impatient pursuit of Desdemona. The first "trash" being used as a scoffing epithet, and afterwards, farther on in the play, in the same manner, is consistent with a practice which we have pointed out as belonging to Shakespeare's style. See Note 10, Act v.

45. *Stand the putting on.* 'Brook the urging,' 'bear the instigation.' Here "the putting on" refers to Iago's inciting Roderigo to pick a quarrel with Cassio, in contradistinction to "trash for his quick hunting," which refers to Iago's restraining Roderigo from too keenly pursuing Desdemona; and this talking of restraint and incitement in a breath gives complete effect to Iago's ascendancy over his dupe. He can either pull him back or push him on at pleasure.

46. *I'll have our Michael Cassio on the hip.* An expression

Abuse him to the Moor in the rank garb,[47]—
For I fear Cassio with my night-cap too;—
Make the Moor thank me, love me, and reward me,
For making him egregiously an ass,
And practising upon his peace and quiet
Even to madness. 'Tis here, but yet confus'd:
Knavery's plain face is never seen till us'd.[48]
[*Exit.*

SCENE II.—*A Street.*

Enter a Herald *with a proclamation;* People *following.*

Her. It is Othello's pleasure, our noble and valiant general, that, upon certain tidings now arrived, importing the mere[49] perdition of the Turkish fleet, every man put himself into triumph; some to dance, some to make bonfires, each man to what sport and revels his addiction leads him: for, besides these beneficial news, it is the celebration of his nuptial:—so much was his pleasure should be proclaimed. All offices[50] are open; and there is full liberty of feasting from this present hour of five till the bell have told eleven. Heaven bless the isle of Cyprus and our noble general Othello! [*Exeunt.*

SCENE III.—*A Hall in the Castle.*

Enter OTHELLO, DESDEMONA, CASSIO, *and* Attendants.

Oth. Good Michael, look you to the guard[51] to-night:
Let's teach ourselves that honourable stop,
Not to outsport discretion.

Cas. Iago hath direction what to do;
But, notwithstanding, with my personal eye
Will I look to't.

Oth. Iago is most honest.
Michael, good night: to-morrow with your earliest
Let me have speech with you.—[*To* DES.] Come, my dear love.—
Good night. [*Exeunt* OTHELLO, DESDEMONA, *and* Attendants.

Enter IAGO.

Cas. Welcome, Iago; we must to the watch.

Iago. Not this hour, lieutenant; 'tis not yet ten o'clock. Our general cast us[52] thus early for the love of his Desdemona; whom let us not therefore blame.

Cas. She 's a most exquisite lady.

Iago. What an eye she has! methinks it sounds a parley to provocation.

Cas. An inviting eye; and yet methinks right modest.[53]

---

used in wrestling, meaning 'to have an antagonist at thorough disadvantage,' 'to have him completely within the speaker's power.' See Note 61, Act i., "Merchant of Venice."

47. *In the rank garb.* 'In the coarsest fashion,' 'in the most rampantly free style.' For the manner in which Shakespeare uses "rank" see passage referred to in Note 57, Act i., "Troilus and Cressida;" and for his mode of using "garb" see the passage referred to in Note 51, Act ii., "King Lear." The Folio misprints 'right' here for "rank;" which is the word given in the Quartos.

48. *Knavery's plain face is never seen till us'd.* 'The full design of knavery is never visible until the moment comes for its being put in practice.' Iago's complacent contemplation of his own villany, his willing self-admission of scoundrelism, are thoroughly those of a man whose pride of intellect is all-engrossing, and who has no one perception of moral beauty or dignity. He can even afford to allow that "the Moor is of a free and open nature," that he "is of a constant, loving, noble nature," even though he hates him, because he holds these as very poor and contemptible characteristics; he carelessly admits the possibility of his having an adulterous liking for Desdemona, but chooses to ascribe it quite as much to desire of "revenge" as preference; and remorselessly plans the ruin of Cassio from no stronger motive than bare suspicion and professional envy; his sovereign thought, through all, being his own superiority of intellect, which can crush these simple good people from out of his path at will, as if they were so many miserable worms.

49 *Mere.* 'Absolute,' 'complete,' 'utter.' See Note 48, Act iii., "Merchant of Venice."

50. *Offices.* The rooms in the castle where refreshments were prepared and dispensed. See Note 36, Act ii., "Timon of Athens."

51. *Good Michael, look you to the guard.* These few words, introduced at this juncture, are illustrative of Shakespeare's peculiar skill in dramatic art. They seem insignificant; but they give augmented effect to Othello's subsequent anger at Cassio's being betrayed not only into neglect of duty in preserving order, but into breach of order himself. They also serve to set well before the mind Othello's trust and confidence in Cassio as his chosen officer, and his liking for him as a personal friend; calling him by his Christian name, "Michael," which, after the one final impressive appeal to him—"How comes it, Michael, you are thus forgot?"—he never again uses.

52. *Cast us.* 'Dismissed us,' 'sent us to our posts,' 'appointed us to our stations.'

53. *Yet methinks right modest.* It is worthy of observation, how wonderfully this brief morsel of dialogue is made to serve the dramatist's purpose in development of character. It shows the hard intellectual calculator, Iago, dallying with unhallowed suggestions, and presenting them to the thought of the man whom he hopes to corrupt and sway to his purpose; while the imagination of even the sensualist, Cassio, is held within bounds by the more potent influence of Desdemona's pure immaculacy. It is the counteracting power of virtue against vice; the might of innocence over guilt; and while depicting forcibly the natures of the two men, indirectly denotes that of the woman. It has been the fashion to speak of "the decent character of Cassio" here as "most powerfully contrasted with that of the licentious Iago;" but the fact is, Cassio is a man of far warmer temperament than Iago, and is a man of "licentious" conduct, while Iago's passions are ever kept subordinated to his intellect and will. Cassio is free-mannered and free-spoken with such women as Emilia and Bianca; but he has sufficient good in him to be modest-mannered, modest-spoken, and even modest-thoughted towards Desdemona. Iago has perception of personal beauty; but no other perception of moral beauty than as something weak, which may be turned to advantageous account by his intellectual strength. He can perceive that "she is of so free, so kind, so apt, so blessed a disposition, she holds it a vice in her goodness not to do more than she is requested;" he can even admit, in communing with himself, that "'tis most easy the inclining Desdemona to subdue in any honest suit: she's fram'd as fruitful as the free elements;" but this power to see her excellence prompts him to spare her no jot either in act

Iago. And when she speaks, is it not an alarum to love?

Cas. She is, indeed, perfection.

Iago. Well, happiness to their union! Come, lieutenant, I have a stoop[54] of wine; and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.

Cas. Not to-night, good Iago: I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment.

Iago. Oh, they are our friends; but one cup: I'll drink for you.

Cas. I have drunk but one cup to-night, and that was craftily qualified[55] too, and, behold, what innovation it makes here: I am unfortunate in the infirmity, and dare not task my weakness with any more.

Iago. What, man! 'tis a night of revels: the gallants desire it.

Cas. Where are they?

Iago. Here at the door; I pray you, call them in.

Cas. I'll do't; but it dislikes me.[56] [*Exit.*

Iago. If I can fasten but one cup upon him,
With that which he hath drunk to-night already,
He'll be as full of quarrel and offence
As my young mistress' dog. Now, my sick fool Roderigo,
Whom love has turn'd almost the wrong side out,
To Desdemona hath to-night carous'd
Potations pottle deep; and he's to watch:
Three lads of Cyprus,—noble swelling spirits,
That hold their honours in a wary distance,
The very elements[57] of this warlike isle,—
Have I to-night fluster'd with flowing cups,
And they watch too. Now, 'mongst this flock of drunkards,
Am I to put our Cassio in some action
That may offend the isle:—but here they come:
If consequence do but approve my dream,[58]
My boat sails freely, both with wind and stream.

Re-enter Cassio, *with him* Montano *and* Gentlemen. Servant *following with wine.*

Cas. 'Fore heaven, they have given me a rouse[59] already.

Mon. Good faith, a little one; not past a pint, as I am a soldier.

Iago. Some wine, ho!

[*Singing.*]

And let me the canakin clink, clink;
And let me the canakin clink:
A soldier's a man;
A life's but a span;
Why, then, let a soldier drink.

Some wine, boys!

Cas. 'Fore heaven, an excellent song.

Iago. I learned it in England, where, indeed, they are most potent in potting: your Dane, your German,[60] and your swag-bellied Hollander,—Drink, ho!—are nothing to your English.[61]

Cas. Is your Englishman so exquisite[62] in his drinking?

Iago. Why, he drinks you, with facility, your Dane dead drunk; he sweats not to overthrow your Almain; he gives your Hollander a vomit, ere the next pottle[63] can be filled.

Cas. To the health of our general!

Mon. I am for it, lieutenant; and I'll do you justice.[64]

Iago. Oh, sweet England!

King Stephen was a worthy peer,[65]
His breeches cost him but a crown;
He held them sixpence all too dear,
With that he call'd the tailor lown.[66]

against her peace or thought against her purity. He classes her with the rest of her sex; whom he, in his rankness of intellectual pride, despises as naturally frail, and denounces as naturally gross.

54. *A stoop.* A vessel for holding a measure of wine. See Note 22, Act ii., "Twelfth Night."

55. *Craftily qualified.* 'Secretly allayed with water,' 'slily abated in strength of quality by the admixture of water.'

56. *It dislikes me.* 'It displeases me,' 'it is distateful to me;' 'I do it unwillingly.' See Note 13, Act ii., "Romeo and Juliet."

57. *Elements.* Implying, fellows as quick in opposition as fire and water.

58. *If consequence do but approve my dream.* 'If the issue do but prove accordant with the scheme I have previsionarily formed.'

59. *A rouse.* 'A deep draught.' See Note 56, Act i., "Hamlet."

60. *Your Dane, your German.* See Note 50, Act i., "Merchant of Venice;" and Note 109, Act i., "Hamlet."

61. *Are nothing to your English.* 'Compared' is elliptically understood before "to." Henry Peacham, in his "Compleat Gentleman" (1622), has a section entitled "Drinking the Plague of our English Gentry," wherein he says, "Within these fiftie or three score yeares it was a rare thing with us to see a drunken man, our nation carrying the name of the most sober and temperate of any other in the world. But since we had to doe in the quarrell of the Netherlands, the custom of drinking and pledging healthes was brought over into England; wherein let the Dutch be their owne judges, if we equall them not; yea, I think rather excell them."

62. *Exquisite.* This is the word given in the Folio and two of the Quarto copies; while the first Quarto has 'expert,' which latter word has been adopted by several modern editors. We cannot help thinking that "exquisite" was intended here by Shakespeare; because it is a favourite word of Cassio's. He uses it before in this same scene—"She's a most *exquisite* lady;" and again, subsequently in this scene, "This is a more *exquisite* song than the other;" moreover, it is a well-chosen word to put into the mouth of a drunkard, with his natural use of a familiar word, and with the humorous effect of his thick-spoken utterance.

63. *Pottle.* See Note 21, Act ii., "Merry Wives."

64. *Do you justice.* 'Drink as much as you do.' See Note 53, Act v., "Second Part Henry IV."

65. *Peer.* This title, as well as 'lord' and 'duke,' was sometimes applied to a king in old romances and ballads.

66. *Lown.* 'Lout,' 'loon,' 'stupid fellow.'

He was a wight of high renown,
And thou art but of low degree:
'Tis pride that pulls the country down;
Then take thine auld cloak about thee.[67]

Some wine, ho!

Cas. Why, this is a more exquisite song than the other.

Iago. Will you hear 't again?

Cas. No; for I hold him to be unworthy of his place that does those things. Well,—heaven 's above all; and there be souls must be saved, and there be souls must not be saved.

Iago. It 's true, good lieutenant.

Cas. For mine own part,—no offence to the general, nor any man of quality,—I hope to be saved.

Iago. And so do I too, lieutenant.

Cas. Ay, but, by your leave, not before me; the lieutenant is to be saved before the ancient. Let 's have no more of this; let 's to our affairs.—Forgive us our sins!—Gentlemen, let 's look to our business. Do not think, gentlemen, I am drunk: this is my ancient;—this is my right hand, and this is my left hand:—I am not drunk now; I can stand well enough, and speak well enough.

All. Excellent well.

Cas. Why, very well, then; you must not think, then, that I am drunk. [*Exit.*

Mon. To the platform, masters; come, let 's set the watch.

Iago. You see this fellow that is gone before;—
He is a soldier fit to stand by Cæsar[68]
And give direction: and do but see his vice;
'Tis to his virtue a just equinox,
The one as long as the other: 'tis pity of him.
I fear the trust Othello puts him in,
On some odd time of his infirmity,
Will shake this island.

Mon. But is he often thus?

Iago. 'Tis evermore the prologue to his sleep:
He 'll watch the horologe a double set,
If drink rock not his cradle.[69]

Mon. It were well
The general were put in mind of it.
Perhaps he sees it not; or his good nature
Prizes the virtue that appears in Cassio,
And looks not on his evils: is not this true?

Enter RODERIGO.

Iago. [*Aside to him.*] How now, Roderigo!
I pray you, after the lieutenant; go.
[*Exit* RODERIGO.

Mon. And 'tis great pity that the noble Moor
Should hazard such a place as his own second,
With one of an engraft[70] infirmity:
It were an honest action to say
So to the Moor.

Iago. Not I, for this fair island:
I do love Cassio well; and would do much
To cure him of this evil—But, hark! what noise?
[*Cry within,*—"Help! help!"

Re-enter CASSIO, *driving in* RODERIGO.

Cas. You rogue! you rascal!

Mon. What 's the matter, lieutenant?

Cas. A knave!—teach me my duty!
I 'll beat the knave into a twiggen[71] bottle.

Rod. Beat me!

Cas. Dost thou prate, rogue?
[*Striking* RODERIGO.

Mon. [*Staying him.*] Nay, good lieutenant;
I pray you, sir, hold your hand.

Cas. Let me go, sir,
Or I 'll knock you o'er the mazard.[72]

Mon. Come, come, you 're drunk.

Cas. Drunk! [*They fight.*

Iago. [*Aside to* RODERIGO.] Away, I say; go out, and cry a mutiny! [*Exit* ROD.
Nay, good lieutenant,—alas! gentlemen;—
Help, ho!—Lieutenant,—sir,—Montano,—sir;—
Help, masters!—Here 's a goodly watch indeed!
[*Bell rings.*
Who 's that that rings the bell?—Diablo, ho![73]
The town will rise: heaven's will, lieutenant, hold!
You will be sham'd for ever.

Re-enter OTHELLO *and* Attendants.

Oth. What is the matter here?

Mon. 'Zounds, I bleed still; I am hurt to the death.[74]

67. *Then take thine auld cloak about thee.* In Percy's "Reliques" there is a ballad bearing the name of "Take thy old cloak about thee," which contains a stanza slightly varied from these lines sung by Iago.

68. *He is a soldier fit to, &c.* Compare this with Iago's disparagement of Cassio in the opening scene of the play; and see how, for his purpose, he can praise or dispraise. To Roderigo he can lie one way, to Montano another; equally false, perhaps, the very low or the very high estimate of Cassio's soldiership.

69. *He'll watch the horologe a double set, if drink, &c.* 'He'll keep awake while the clock marks two rounds of twelve hours each, if he have not drink to make him sleep.' "Horologe" was used for a time-piece; whether clock, watch, or hour-glass.

70. *Engraft.* An abbreviated form of 'engrafted;' used in the sense of 'rooted,' 'inveterate.' See Note 58, Act i., "King Lear."

71. *Twiggen.* 'Made of twigs,' 'wicker.'

72. *Mazard.* 'The jaw.' See Note 17, Act v., "Hamlet."

73. *Diablo, ho!* Appropriately put into the mouth of the *Italian* Iago. See Notes 44, Act i., and 14, Act ii. of this play.

74. *I am hurt to the death.* The first Quarto prints this line thus; the Folio omits "zounds," and adds "he dies" at the close of the line; while the second and third Quartos give "he faints" as a stage direction. But Othello's "Hold, for your lives!" and Iago's words, "Hold, lieutenant!—sir,—Montano, —gentlemen,—&c.," show that the contest is still proceeding, and therefore that one of them cannot have fainted.

Oth. Hold, for your lives!
Iago. Hold, hold, lieutenant!—sir,—Montano,
—gentlemen,—
Have you forgot all sense of place[75] and duty?
Hold! the general speaks to you; hold, for shame!
Oth. Why, how now, ho! from whence ariseth
this?
Are we turn'd Turks, and to ourselves do that
Which heaven hath forbid the Ottomites?
For Christian shame, put by this barbarous brawl:
He that stirs next to carve[76] for his own rage
Holds his soul light; he dies upon his motion.—
Silence that dreadful bell! it frights the isle
From her propriety.—What is the matter,
masters?—
Honest Iago, that look'st dead with grieving,
Speak, who began this? on thy love, I charge
thee.
Iago. I do not know:—friends all but now,
even now,
In quarter,[77] and in terms like bride and groom
Devesting them for bed; and then, but now
(As if some planet had unwitted men),
Swords out, and tilting one at other's breast,
In opposition bloody. I cannot speak
Any beginning to this peevish odds;
And would in action glorious I had lost
Those legs that brought me to a part of it!
Oth. How comes it, Michael, you are thus
forgot?[78]
Cas. I pray you, pardon me; I cannot speak.
Oth. Worthy Montano, you were wont be
civil;
The gravity and stillness of your youth
The world hath noted, and your name is great
In mouths of wisest censure;[79] what 's the matter,
That you unlace your reputation thus,
And spend your rich opinion[80] for the name
Of a night-brawler? give me answer to it.
Mon. Worthy Othello, I am hurt to danger:
Your officer, Iago, can inform you,—
While I spare speech, which something now
offends me,—
Of all that I do know: nor know I aught
By me that 's said or done amiss this night;
Unless self-charity be sometimes a vice,
And to defend ourselves it be a sin
When violence assails us.
Oth. Now, by heaven,
My blood begins my safer guides to rule;[81]
And passion, having my best judgment collied,[82]
Assays to lead the way:— if I once stir,
Or do but lift this arm, the best of you
Shall sink in my rebuke. Give me to know
How this foul rout began, who set it on;
And he that is approv'd[83] in this offence,
Though he had twinn'd with me, both at a birth,
Shall lose me.—What! in a town of war,
Yet wild, the people's hearts brimful of fear,
To manage private and domestic quarrel,
In night, and on the court and guard of safety![84]
'Tis monstrous.—Iago, who began it?
Mon. If partially affin'd,[85] or leagu'd in office,
Thou dost deliver more or less than truth,
Thou art no soldier.
Iago. Touch me not so near:
I had rather have this tongue cut from my mouth
Than it should do offence to Michael Cassio;
Yet, I persuade myself, to speak the truth
Shall nothing wrong him.—Thus it is, general.
Montano and myself being in speech,
There comes a fellow crying out for help;
And Cassio following him with determin'd sword,
To execute upon him. Sir, this gentleman
Steps in to Cassio, and entreats his pause:
Myself the crying fellow did pursue,[86]
Lest by his clamour (as it so fell out)
The town might fall in fright: he, swift of foot,
Outran my purpose; and I return'd, the rather
For that I heard the clink and fall of swords,
And Cassio high in oath; which till to-night
I ne'er might say before. When I came back

75. *All sense of place.* The old copies misprint it thus transposedly, 'all place of sense.' Hanmer's correction.

76. *Carve.* 'Hew recklessly.' See Note 84, Act ii., "Richard II."

77. *In quarter.* 'On our station,' 'at our posts.' In "King John," Act v., sc. 5, the Dauphin says, "Keep good *quarter*, and good care to-night;" and in "Timon of Athens," Act v., sc. 5, Alcibiades says, "Not a man shall pass his *quarter*." The word means the military place, station, or post, for the time appointed; and in the present instance, this was the hall of the castle, "the court of guard." See Note 34 of this Act.

78. *You are thus forgot.* 'You have thus forgotten yourself.'

79. *Censure.* 'Opinion,' 'judgment.' See Note 92, Act i., "Hamlet."

80. *Your rich opinion.* 'The high opinion in which you are held,' 'the high opinion entertained of you;' 'your good reputation.' See Note 100, Act i., "Troilus and Cressida."

81. *My blood begins my safer guides to rule.* 'My angry impulse begins to prevail over my steadier sense and judgment.' See Notes 29 and 75, Act iv., "King Lear."

82. *Collied.* Literally, 'blackened' as by coal or smut; figuratively, 'obscured,' 'darkened.' See Note 21, Act i., "Midsummer Night's Dream."

83. *Approv'd.* 'Proved to be.' See Note 10 of this Act.

84. *On the court and guard of safety.* This has been altered to 'on the court of guard and safety;' but we think that the original reading conveys the effect of 'on the very spot and guarding-place of safety.'

85. *Affin'd.* 'Swayed by any link of affinity.' See Note 13, Act i.

86. *The crying fellow did pursue.* Iago's thoroughly lying account of the incidents that occurred, with his art in seeming to "mince" the "matter" and make "it light to Cassio," while in fact contriving to give all possible heightening touches of his misdeed, is most skilfully managed in this speech. It will be remembered that far from *pursuing* Roderigo and *returning* to the scene of the conflict, Iago never stirs from the spot, but remains to direct the movements of his puppets, and prompt them in the parts which he has previously designed that they shall perform; and that instead of Cassio's having been "high in oath," he has given vent to nothing more offensive in speech than the threats, "I'll beat the knave into a twiggen bottle," and "I'll knock you o'er the mazard."



Iago. What! are you hurt, lieutenant?
Cassio. Ay, past all surgery.
Iago. Marry, Heaven forbid! *Act II. Scene III.*

(For this was brief), I found them close together,
At blow and thrust; even as again they were
When you yourself did part them.
More of this matter can I not report:—
But men are men; the best sometimes forget:—
Though Cassio did some little wrong to him,—
As men in rage strike those that wish them best,—
Yet, surely, Cassio, I believe, receiv'd
From him that fled some strange indignity,
Which patience could not pass.

Oth. I know, Iago,
Thy honesty and love doth mince this matter,
Making it light to Cassio.—Cassio, I love thee;
But never more be officer of mine.—

Re-enter DESDEMONA, *attended.*

Look, if my gentle love be not rais'd up!—
[*To* CAS.] I'll make thee an example.

Des. What's the matter?

Oth. All's well now, sweeting; come away to bed.

[*To* MONTANO.] Sir, for your hurts, myself will be your surgeon:
Lead him off. [MONTANO *is led off.*
Iago, look with care about the town,
And silence those whom this vile brawl distracted.—
Come, Desdemona: 'tis the soldiers' life
To have their balmy slumbers wak'd with strife.

[*Exeunt all except* IAGO *and* CASSIO.

Iago. What! are you hurt, lieutenant?

Cas. Ay, past all surgery.

Iago. Marry, Heaven forbid!

Cas. Reputation, reputation, reputation! Oh, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial.—My reputation, Iago, my reputation!

Iago. As I am an honest man, I thought you

had received some bodily wound; there is more offence[87] in that than in reputation. Reputation is an idle and most false imposition; oft got without merit, and lost without deserving: you have lost no reputation at all, unless you repute yourself such a loser. What, man! there are ways to recover the general again: you are but now cast[88] in his mood, a punishment more in policy than in malice; even so as one would beat his offenceless dog to affright an imperious lion: sue to him again, and he's yours.

Cas. I will rather sue to be despised than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk? and speak parrot?[89] and squabble? swagger? swear? and discourse fustian with one's own shadow?—O, thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!

Iago. What was he that you followed with your sword? What had he done to you?

Cas. I know not.

Iago. Is't possible?

Cas. I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore.—Oh, that men should put an enemy in their mouths to steal away their brains! that we should, with joy, pleasance,[90] revel, and applause, transform ourselves into beasts!

Iago. Why, but you are now well enough: how came you thus recovered?

Cas. It hath pleased the devil drunkenness to give place to the devil wrath: one unperfectness shows me another, to make me frankly despise myself.

Iago. Come, you are too severe a moraler:[91] as the time, the place, and the condition of this country stands, I could heartily wish this had not befallen; but, since it is as it is, mend it for your own good.

Cas. I will ask him for my place again,—he shall tell me I am a drunkard! Had I as many mouths as Hydra,[92] such an answer would stop them all. To be now a sensible man, by-and-by a fool, and presently a beast! Oh, strange!—Every inordinate cup is unblessed, and the ingredient is a devil.

Iago. Come, come, good wine is a good familiar creature, if it be well used: exclaim no more against it. And, good lieutenant, I think you think I love you.

Cas. I have well approved it, sir.—I drunk!

Iago. You or any man living may be drunk at some time, man. I'll tell you what you shall do. Our general's wife is now the general;—I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement[93] of her parts and graces:—confess yourself freely to her; importune her; she'll help to put you in your place again: she is of so free, so kind, so apt, so blessed a disposition, she holds it a vice in her goodness not to do more than she is requested: this broken joint between you and her husband entreat her to splinter;[94] and, my fortunes against any lay[95] worth naming, this crack of your love shall grow stronger than it was before.

Cas. You advise me well.

Iago. I protest, in the sincerity of love and honest kindness.

Cas. I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me: I am desperate of my fortunes if they check me here.

Iago. You are in the right. Good night, lieutenant; I must to the watch.

Cas. Good night, honest Iago. [*Exit.*

Iago. And what's he, then, that says I play the villain?

When this advice is free[96] I give, and honest,
Probal[97] to thinking, and, indeed, the course
To win the Moor again? For 'tis most easy
The inclining[98] Desdemona to subdue
In any honest suit: she's fram'd as fruitful[99]
As the free elements. And then for her
To win the Moor,—were't to renounce his baptism,
All seals and symbols of redeemèd sin,
His soul is so enfetter'd to her love,
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I, then, a villain
To counsel Cassio to this parallel course,[100]
Directly to his good? Divinity of hell!
When devils will the blackest sins put on,[101]

87. *Offence.* This is the reading of the Quartos; while the Folios print 'sence.'

88. *Cast.* 'Dismissed,' 'discharged,' 'cashiered.' See Note 52 of this Act.

89. *Speak parrot.* 'Talk idly,' 'prate meaninglessly.'

90. *Pleasance.* An antique form of 'pleasure' or 'pleasantry;' 'gaiety,' 'gladness.'

91. *Moraler.* Old form of 'moraliser' or 'moralist.'

92. *Hydra.* See Note 46, Act iv., "Second Part Henry IV."

93. *Denotement.* The old copies have 'deuotement;' probably the not unusual typographical error of what is technically called *a turned letter.* Theobald made the correction.

94. *Splinter.* Used by Shakespeare and writers of his time for 'splint.' See Note 13, Act ii., "Richard III."

95. *Lay.* 'Wagered stake.'

96. *Free.* 'Liberal.'

97. *Probal.* A word peculiar to Shakespeare. It is in all likelihood a contraction of 'probable;' but it may be a form of 'proveable.'

98. *Inclining.* 'Compliant,' 'kindly disposed.'

99. *Fruitful.* 'Bountiful,' 'generous.'

100. *Parallel course.* 'Course that keeps pace with his wish,' 'course that runs level with his purpose.'

101. *The blackest sins put on.* 'Instigate the blackest sins:'

They do suggest[102] at first with heavenly shows,
As I do now: for while this honest fool
Plies Desdemona to repair his fortunes,
And she for him pleads strongly to the Moor,
I 'll pour this pestilence[103] into his ear,—
That she repeals him for her wantonness;
And by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtue into pitch;
And out of her own goodness make the net
That shall enmesh them all.

Enter RODERIGO.

How now, Roderigo!

Rod. I do follow here in the chase, not like a hound that hunts, but one that fills up the cry. My money is almost spent; I have been to-night exceedingly well cudgelled; and I think the issue will be—I shall have so much experience for my pains; and so, with no money at all, and a little more wit, return again to Venice.

Iago. How poor are they that have not patience!
What wound did ever heal but by degrees?
Thou know'st we work by wit, and not by witchcraft;
And wit depends on dilatory time.
Does 't not go well? Cassio hath beaten thee,
And thou, by that small hurt, hast cashier'd Cassio:
Though other things grow fair against the sun,[104]
Yet fruits that blossom first will first be ripe:
Content thyself awhile.—By the mass, 'tis morning;
Pleasure and action make the hours seem short.—
Retire thee; go where thou art billeted:
Away, I say; thou shalt know more hereafter:
Nay, get thee gone. [*Exit* ROD.] Two things are to be done,—
My wife must move for Cassio to her mistress;
I'll set her on;
Myself the while to draw the Moor apart,[105]
And bring him jump[106] when he may Cassio find
Soliciting his wife:—ay, that's the way;
Dull not device by coldness and delay. [*Exit.*

ACT III.

SCENE I.—CYPRUS. *Before the Castle.*

Enter CASSIO *and some* Musicians.

Cas. Masters, play here,—I will content your pains,—
Something that 's brief; and bid good morrow, general.[1] [*Music.*

Enter Clown.

Clo. Why, masters, have your instruments been in Naples, that they speak i' the nose thus?[2]

First Mus. How, sir, how!

Clo. Are these, I pray you, wind-instruments?

First Mus. Ay, marry, are they, sir.

Clo. Oh, thereby hangs a tale. But, masters, here 's money for you: and the general so likes your music, that he desires you, for love's sake, to make no more noise with it.

First Mus. Well, sir, we will not.

Clo. If you have any music that may not be heard, to 't again: but, as they say, to hear music the general does not greatly care.

First Mus. We have none such, sir.

Clo. Then put up your pipes in your bag, for I 'll away: go; vanish into air; away!

[*Exeunt* Musicians.

Cas. Dost thou hear, mine honest friend?

---

see Notes 19 and 45 of the present Act for the expressions "put on" and "putting on," used in this sense.

102. *Suggest.* 'Tempt,' 'entice.' See Note 65, Act ii., "Henry V." Iago's pride of intellect takes delight in maintaining that its diabolical ingenuity is equal to that of the fiends themselves.

103. *Pestilence.* Here used for 'poison.'

104. *Though other things grow fair, &c.* These two lines have been variously explained. We think they imply, 'Although our other plans are growing to maturity, yet the fruits of our scheme for the removal of Cassio, as it first bore promising blossom, will naturally first ripen.' Iago is trying to inspire Roderigo with patience for the ripening of his plan against Desdemona, by bidding him remember that meanwhile his plan against Cassio is succeeding.

105. *Myself the while to draw the Moor apart.* The old copies give 'a' instead of "the" before "while." Theobald's correction. The word "to" in the sentence is used in accordance with Shakespeare's construction when, as here, he makes the speaker debating a plan or supposed case. See Note 11, Act iv., "Timon of Athens."

106. *Jump.* 'Precisely,' 'exactly.' See Note 113, Act v., "Hamlet."

---

1. *Bid good morrow, general.* It was the custom for friends to serenade a new married couple on the morning after the celebration of their marriage; or to bid them "good morrow" by a morning song. See Note 70, Act iii., "Romeo and Juliet." The time is thus marked at the commencement of the present Act, as being the morning immediately after the night brawl; since, towards the close of the preceding Act, Cassio has said, "*Betimes in the morning* I will beseech the virtuous Desdemona to undertake for me."

2. *In Naples, that they speak i' the nose thus.* The Neapolitans have a singularly drawling nasal twang in the utterance of their dialect; and Shylock talks of "when the bag-pipe *sings i' the nose.*" See context of passage referred to in Note 7, Act iv., "Merchant of Venice."

Clo. No, I hear not your honest friend; I hear you.

Cas. Pr'ythee, keep up thy quillets.[3] There 's a poor piece of gold for thee: if the gentlewoman that attends the general's wife be stirring, tell her there 's one Cassio entreats her a little favour of speech: wilt thou do this?

Clo. She is stirring, sir: if she will stir hither, I shall seem to notify unto her.[4]

Cas. Do, good my friend. [*Exit* Clown.

Enter IAGO.

In happy time, Iago.

Iago. You have not been a-bed, then?

Cas. Why, no; the day had broke
Before we parted. I have made bold, Iago,
To send in to your wife: my suit to her
Is, that she will to virtuous Desdemona
Procure me some access.

Iago. I'll send her to you presently;
And I 'll devise a mean to draw the Moor
Out of the way, that your converse and business
May be more free.

Cas. I humbly thank you for 't. [*Exit* IAGO.]
I never knew
A Florentine more kind and honest.[5]

Enter EMILIA.

Emil. Good morrow, good lieutenant: I am sorry
For your displeasure;[6] but all will soon be well.
The general and his wife are talking of it;
And she speaks for you stoutly:[7] the Moor replies,
That he you hurt is of great fame in Cyprus
And great affinity, and that in wholesome wisdom
He might not but refuse you; but he protests he loves you,
And needs no other suitor but his likings
To take the saf'st occasion by the front
To bring you in again.

Cas. Yet, I beseech you,—
If you think fit, or that it may be done,—
Give me advantage of some brief discourse
With Desdemona alone.[8]

Emil. Pray you, come in:
I will bestow you where you shall have time
To speak your bosom freely.

Cas I am much bound to you. [*Exeunt.*

SCENE II.—*A Room in the Castle.*

Enter OTHELLO, IAGO, *and* Gentlemen.

Oth. These letters give, Iago, to the pilot;
And, by him, do my duties to the senate:
That done, I will be walking on the works;
Repair there to me.

Iago. Well, my good lord, I 'll do 't.

Oth. This fortification, gentlemen,—shall we see 't?

Gent. We 'll wait upon your lordship.

[*Exeunt.*

SCENE III.—*Before the Castle.*

Enter DESDEMONA, CASSIO, *and* EMILIA.

Des. Be thou assur'd, good Cassio, I will do
All my abilities in thy behalf.

Emil. Good madam, do: I warrant it grieves my husband,
As if the case were his.

Des. Oh, that 's an honest fellow.—Do not doubt, Cassio,
But I will have my lord and you again
As friendly as you were.

Cas. Bounteous madam,
Whatever shall become of Michael Cassio,

3. *Quillets.* 'Quibbling quirks,' 'word-twisting quips.' See Note 20, Act v., "Hamlet." The introduction of this slight scene of sportive dialogue just before Cassio's gravely anxious appeal, and moreover very shortly before that supremely serious scene of tragic interest—than which, perhaps, nothing finer in artful working upon the passions was ever written—is thoroughly true to Shakespeare's system of dramatic contrast. See Note 27, Act ii., "Macbeth."

4. *I shall seem to notify unto her.* The expression "seem to," used thus, is a colloquial idiom. In "Midsummer Night's Dream," Act iii., sc. 1, we have—"Let the prologue *seem to* say;" and in "Merciant of Venice," Act ii., sc. 4—"An it shall please you to break up this, it shall *seem to* signify." See also "it seems," as exemplified in Note 92, Act i., "Romeo and Juliet;" and Note 24, Act ii., "Hamlet."

5. *I never knew a Florentine more kind and honest.* This is one of the sentences where Shakespeare allows the word 'even' to be elliptically understood. See Notes 93, Act iv., and 32, Act v., "King Lear." Cassio, the Florentine, says of Iago, the Venetian, 'I never knew even one of my own fellow-Florentines more kind and honest than this man.' There are several passages in the play showing that Cassio was a Florentine and Iago a Venetian. See Note 11, Act i.; and not only in the third scene of the present Act Iago says, "I know *our country* disposition well; in *Venice* they," &c.; but also in Act v., sc. 1 he exclaims, "Alas! my friend and my dear *countryman* Roderigo?" replying, "Even he," when Gratiano rejoins, "What! of *Venice?*"

6. *Your displeasure.* 'The displeasure you have incurred from Othello.' See Notes 17 and 80, Act ii., for similar instances of Shakespeare's using the possessive case.

7. *She speaks for you stoutly.* By this we find that the gentle-hearted and generous-natured Desdemona has already been pleading, unsolicitedly, for the officer who has fallen into disgrace; and that his general would have pardoned him and restored him to place and favour again, had no adverse element of treachery and misrepresentation been introduced into the event.

8. *With Desdemona alone.* The Folio prints '*Desdemon*' here; though the Quartos have "Desdemona." We think that the circumstance of the Folio's giving the abbreviated form of 'Desdemon' in this passage, as well as in the five other instances pointed out by Mr. Charles Knight, suffices to subvert his theory, very graceful though it be, that the contraction of the name was purposely made by Shakespeare as an epithet of familiar tenderness. Had this been the case, he would not have put it into Cassio's mouth. Therefore we believe it to have been a mere transcriber's or printer's error; and, in accordance with this belief, we have uniformly given "Desdemona" in the text.



Cassio. Bounteous madam,
Whatever shall become of Michael Cassio,
He 's never anything but your true servant. *Act III. Scene III.*

He 's never anything but your true servant.

Des. I know 't,—I thank you. You do love my lord:
You have known him long; and be you well assur'd
He shall in strangeness stand no farther off
Than in a politic distance.

Cas. Ay, but, lady,
That policy may either last so long,
Or feed upon such nice and waterish diet,[9]
Or breed itself so out of circumstance,
That, I being absent, and my place supplied,
My general will forget my love and service.

Des. Do not doubt that;[10] before Emilia here
I give thee warrant of thy place: assure thee,
If I do vow a friendship, I 'll perform it
To the last article: my lord shall never rest;
I 'll watch him tame,[11] and talk him out of patience;
His bed shall seem a school, his board a shrift;[12]
I 'll intermingle everything he does
With Cassio's suit: therefore be merry, Cassio;
For thy solicitor shall rather die
Than give thy cause away.

Emil. Madam, here comes my lord.

Cas. Madam, I 'll take my leave.

Des. Why, stay, and hear me speak.

Cas. Madam, not now: I am very ill at ease,
Unfit for mine own purposes.

Des. Well, do your discretion. [*Exit* CASSIO.

9. *Or feed upon, &c.* 'Or be sustained by such trivial occurrences, or be renewed by such unforeseen circumstances, that,' &c.

10. *Do not doubt that.* Here "doubt" is used in the sense of 'dread,' 'have a misgiving of.' See Note 42, Act ii., "Hamlet."

11. *I'll watch him tame.* In allusion to the practice of keeping a hawk awake in order to train and reclaim it. See Note 39, Act iv., "Taming of the Shrew."

12. *A shrift.* Here used for 'a confessional.'

Enter Othello *and* Iago.

Iago. Ha! I like not that.
Oth. What dost thou say?
Iago. Nothing, my lord: or if—I know not what.
Oth. Was not that Cassio parted from my wife?
Iago. Cassio, my lord! No, sure, I cannot think it,
That he would steal away so guilty-like,
Seeing you coming.
Oth. I do believe 'twas he.
Des. How now, my lord!
I have been talking with a suitor here,
A man that languishes in your displeasure.
Oth. Who is't you mean?
Des. Why, your lieutenant, Cassio. Good my lord,
If I have any grace or power to move you,
His present reconciliation[13] take;
For if he be not one that truly loves you,
That errs in ignorance, and not in cunning,[14]
I have no judgment in an honest face:
I pr'ythee, call him back.
Oth. Went he hence now?
Des. Ay, sooth;[15] so humbled,
That he hath left part of his grief with me,
To suffer with him. Good love, call him back.
Oth. Not now, sweet Desdemona; some other time.
Des. But shall 't be shortly?
Oth. The sooner, sweet, for you.
Des. Shall 't be to-night at supper?
Oth. No, not to-night.
Des. To-morrow dinner, then?
Oth. I shall not dine at home;
I meet the captains at the citadel.
Des. Why, then, to-morrow night; or Tuesday morn
On Tuesday noon, or night; on Wednesday morn:—
I pr'ythee, name the time; but let it not
Exceed three days: in faith, he 's penitent;
And yet his trespass, in our common reason,—
Save that, they say, the wars must make examples
Out of their best,[16]—is not almost a fault
To incur a private check. When shall he come?
Tell me, Othello: I wonder in my soul,
What you could ask me, that I should deny,
Or stand so mammering[17] on. What! Michael Cassio,
That came a-wooing with you;[18] and so many a time,
When I have spoke of you dispraisingly,[19]
Hath ta'en your part; to have so much to do
To bring him in! 'Trust me, I could do much,—
Oth. Pr'ythee, no more: let him come when he will;
I will deny thee nothing.
Des. Why, this is not a boon;
'Tis as I should entreat you wear your gloves,
Or feed on nourishing dishes, or keep you warm,
Or sue to you to do a peculiar profit
To your own person: nay, when I have a suit
Wherein I mean to touch your love indeed,
It shall be full of poise[20] and difficult weight,
And fearful to be granted.
Oth. I will deny thee nothing:
Whereon, I do beseech thee, grant me this,
To leave me but a little to myself.
Des. Shall I deny you? no: farewell, my lord.
Oth. Farewell, my Desdemona: I'll come to thee straight.
Des. Emilia, come.—Be as your fancies teach you;
Whate'er you be, I am obedient.
[*Exit, with* Emilia.
Oth. Excellent wretch![21] Perdition catch my soul,
But I do love thee! and when I love thee not,
Chaos is come again.
Iago. My noble lord,—
Oth. What dost thou say, Iago?
Iago. Did Michael Cassio, when you woo'd my lady,
Know of your love?

13. *Reconciliation.* 'Atonement,' 'submission;' 'act of conciliation.'

14. *Cunning.* 'Knowledge,' 'intentional deed.'

15. *Sooth.* 'In truth,' 'truly.'

16. *Out of their best.* The old copies give 'her' instead of "their," which is Rowe's correction. 'The' and 'our' have been proposed; but 'her' as a misprint for "their" is not an unfrequent typographical error.

17. *Mammering.* 'Hesitating,' or 'hesitatingly.' The word is used for 'hesitation' or 'suspense' in Lyly's "Euphues" (1580): "Neither stand in a *mamering* whether it be best to depart or not."

18. *Came a-wooing with you.* By this, and a passage a little farther on, we find that Michael Cassio has been in Othello's confidence while courting Desdemona; and that therefore the lieutenant's inquiries of Iago in an early scene of the play (see passage referred to in Note 48, Act i.) were made with the design of affecting ignorance of his general's intended marriage, and thus preserving the secret entrusted to him. That the confiding friendship of the Moor for his young subaltern, as well as the fond affection for his gentle wife, which his noble nature has entertained, should be destroyed by the machinations of a human fiend, is an additional point of tragic regret and interest in this supremely beautiful play.

19. *Dispraisingly.* That this subtlety in womanhood was thoroughly known to our poet in all its delicate windings, witness not only the present passage, but the one referred to in Note 56, Act v., "Henry V.:" and for a kindred branching involution of the same enchanting womanly wile, see Note 98, Act iii., "As You Like It."

20. *Poise.* This word, besides the sense of 'weight,' 'moment,' 'importance' (see Note 23, Act ii., "King Lear"), includes that of 'nice balance,' 'careful adjustment,' as by scales.

21. *Wretch.* Here employed as a term of affectionate tenderness. See passages referred to in Note 52, Act i., "Romeo and Juliet;" and Note 54, Act ii., "Hamlet."

Oth. He did, from first to last: why dost thou ask?
Iago. But for a satisfaction of my thought;
No farther harm.
Oth. Why of thy thought, Iago?
Iago. I did not think he had been acquainted with her.
Oth. Oh, yes; and went between us very oft.
Iago. Indeed!
Oth. Indeed! ay, indeed:—discern'st thou aught in that?
Is he not honest?
Iago. Honest, my lord!
Oth. Honest! ay, honest.
Iago. My lord, for aught I know.
Oth. What dost thou think?
Iago. Think, my lord!
Oth. Think, my lord!
By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown.—Thou dost mean something:
I heard thee say but now,—thou lik'dst not that,
When Cassio left my wife: what didst not like?
And when I told thee he was of my counsel
In my whole course of wooing, thou criedst, "Indeed!"
And didst contract and purse thy brow together,
As if thou then hadst shut up in thy brain
Some horrible conceit:[22] if thou dost love me,
Show me thy thought.
Iago. My lord, you know I love you.
Oth. I think thou dost;
And,—for I know thou'rt full of love and honesty,
And weigh'st thy words before thou giv'st them breath,—
Therefore these stops of thine fright me the more:
For such things in a false disloyal knave
Are tricks of custom; but in a man that's just
They're close delations,[23] working from the heart,
That passion cannot rule.[24]
Iago. For Michael Cassio,
I dare be sworn, I think, that he is honest.
Oth. I think so too.
Iago. Men should be what they seem;
Or, those that be not, would they might seem none![25]
Oth. Certain, men should be what they seem.
Iago. Why, then, I think Cassio's an honest man.
Oth. Nay, yet there's more in this:
I pry'thee, speak to me as to thy thinkings,
As thou dost ruminate; and give thy worst of thoughts
The worst of words.
Iago. Good my lord, pardon me:
Though I am bound to every act of duty,
I am not bound to that all slaves are free to.[26]
Utter my thoughts? Why, say they are vile and false,—
As where's that palace whereinto foul things
Sometimes intrude not? who has a breast so pure,
But some uncleanly apprehensions[27]
Keep leets and law-days, and in session sit
With meditations lawful?
Oth. Thou dost conspire against thy friend, Iago,
If thou but think'st him wrong'd, and mak'st his ear
A stranger to thy thoughts.
Iago. I do beseech you,—
Though I perchance am vicious in my guess,[28]
As, I confess, it is my nature's plague
To spy into abuses, and oft my jealousy
Shapes faults that are not,—that your wisdom yet,

22. *Conceit.* 'Conception,' 'idea.'

23. *Delations.* The first Quarto gives 'denotements' here; while the Folio and the two other Quartos give 'dilations,' which is probably a misprint for "delations;" Johnson's correction. "Close delations" mean 'secret accusations,' 'inwardly-conceived impugnings,' 'quietly-conveyed intimations.' We have pointed out in Note 24, Act iii., "Measure for Measure," the combined meaning of 'carried' and 'accused' which the word 'delated' includes; and we believe that in that passage "delighted" is a misprint for 'delated,' as 'dilations' is for "delations" here; Shakespeare, in his inclusive style, probably comprising something of both meanings in each severally used word. Sir Henry Wotton, in his "Reliquiæ Wottonianæ" (1651), speaking of the *Inquisitori di Stati* at Venice, says: "To which are commonly deputed three gentlemen of the gravest and severest natures, who receive all secret *delations* in matter of practice against the Republick;" where the word is clearly used in the sense of 'accusations,' 'intimations.'

24. *Working from the heart, that passion cannot rule.* This sentence may be understood in two ways; either 'working from the heart that cannot control its passion of generous indignation,' or 'working from the heart that passionate impulse cannot move to speak out unadvisedly.'

25. *Would they might seem none!* 'Would they might not seem honest men!' We have before shown the largely elliptical force with which Shakespeare uses the word "none." See Note 27, Act v., "Henry VIII."

26. *I am not bound to that all slaves are free to.* Elliptically expressed; the line meaning, 'I am not bound to do that which even all slaves are free to do or not to do.' Here is another instance of a passage where the word 'even' is allowed to be understood. See Note 5 of this Act.

27. *Who has a breast so pure, but some, &c.* 'Who has a breast so pure that some injurious suspicions will not occasionally enter into it, keep court there for judging others, and sit side by side, as on a law bench, with more legitimate meditations?' "Leets" is a legal technical term for what are also called "law-days." Jacob, in his "Law Dictionary," says, "*Leet* is otherwise called a *law-day*;" and he explains it to be a court or meeting of the hundred, "to certify the king of the good manners and government of the inhabitants."

28. *Though I perchance, &c.* Here "though" is used according to Shakespeare's occasionally peculiar employment of this word, in the sense of 'inasmuch as' or 'since.' See Note 70, Act iv., "Timon of Athens." The confused and imperfect construction in this speech is wonderfully managed, to give the effect of Iago's adoption of a hesitating, unwilling manner; half expressing, half suppressing his suggestions, and whetting his victim's anxiety to hear more by bidding him desire to hear no more.

From one that so imperfectly conceits,[29]
Would take no notice; nor build yourself a trouble
Out of his scattering and unsure observance.
It were not for your quiet nor your good,
Nor for my manhood, honesty, or wisdom,
To let you know my thoughts.
Oth. What dost thou mean?
Iago. Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse, steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed.
Oth. By heaven, I'll know thy thoughts.
Iago. You cannot, if my heart were in your hand;
Nor shall not, whilst 'tis in my custody.
Oth. Ha!
Iago. Oh, beware, my lord, of jealousy;
It is the green-ey'd monster, which doth mock
The meat it feeds on:[30] that wrong'd man lives in bliss
Who, certain of his fate, loves not his wronger;
But, oh! what damnèd minutes tells he o'er
Who dotes, yet doubts; suspects, yet strongly loves!
Oth. Oh, misery!
Iago. Poor and content is rich, and rich enough;
But riches fineless[31] is as poor as winter
To him that ever fears he shall be poor:—
Good Heaven, the souls of all my tribe defend
From jealousy!
Oth. Why, why is this?
Think'st thou I'd make a life of jealousy,
To follow still the changes of the moon
With fresh suspicions? No; to be once in doubt
Is once to be resolv'd: exchange me for a goat,
When I shall turn the business of my soul
To such exsufflicate[32] and blown surmises,
Matching thy inference. 'Tis not to make me jealous,
To say my wife is fair, feeds well, loves company,
Is free of speech, sings, plays, and dances well;
Where virtue is, these are more virtuous:
Nor from mine own weak merits will I draw
The smallest fear or doubt of her revolt;
For she had eyes, and chose me. No, Iago;
I'll see before I doubt; when I doubt, prove;
And, on the proof, there is no more but this,—
Away at once with love, or jealousy!
Iago. I am glad of it; for now I shall have reason
To show the love and duty that I bear you
With franker spirit: therefore, as I am bound,
Receive it from me:—I speak not yet of proof.
Look to your wife; observe her well with Cassio;
Wear your eye thus, not jealous nor secure:
I would not have your free and noble nature,
Out of self-bounty,[33] be abus'd; look to 't:
I know our country disposition well;
In Venice they do let heaven see the pranks
They dare not show their husbands; their best conscience
Is not to leave undone, but keep unknown.
Oth. Dost thou say so?
Iago. She did deceive her father, marrying you;
And when she seem'd to shake and fear your looks,
She lov'd them most.
Oth. And so she did.[34]
Iago. Why, go to, then;
She that, so young, could give out such a seeming,
To seel[35] her father's eyes up close as oak,[36]—
He thought 'twas witchcraft:—but I am much to blame;
I humbly do beseech you of your pardon[37]
For too much loving you.
Oth. I am bound to thee for ever.

29 *Conceits.* 'Conceives,' 'imagines.'

30. *Doth mock the meat it feeds on.* Hanmer and others change "mock" to 'make;' but here "mock" bears the sense of 'disdain,' 'spurn,' 'tear wrathfully,' even while feeding on. Elsewhere, when Shakespeare uses the word "mock," he frequently includes the sense of 'use despitefully' together with that of 'scoff at,' or 'make game of.' For instances, among others, see the previous context of the passage referred to in Note 61, Act v., "Love's Labour's Lost," and of that referred to in Note 15, Act ii., "Richard II." Jealousy, even while greedily devouring scraps of evidence, and stray tokens of supposed guilt, bitterly scorns them, and stands self-contemned for feeding on them.

31. *Fineless.* 'Endless,' 'infinite.'

32. *Exsufflicate.* This word is spelt 'exufflicate' in all the old copies. Some authorities opine that it is derived from the low Latin, *exsufflare*, 'to spit down upon,' an ancient form of exorcising; and that therefore it signifies 'despicable,' 'contemptible,' 'abhorrent,' 'repudiated.' Others suppose it to have reference to 'sufflation,' which is interpreted by Phillips 'a puffing up, a making to swell with blowing;' which allows the word to mean 'puffed up,' 'blown out,' 'exaggerated,' 'extravagant.' Others believe it to be framed from the Italian, *sufflare*, 'to whisper:' which gives the sense of 'whispered,' 'breathed.' It is possible that the word Shakespeare here employed was intended to convey something of all these varied meanings inclusively.

33. *Self-bounty.* 'Inherent generosity.'

34. *And so she did.* In this little speech of four monosyllabic words' is contained the moral of Desdemona's fate. Had Othello been able to refute as a foul calumny this insinuated truth of Iago's, the villain's scheme must have come to naught at once. But, unhappily, Desdemona's timidity has led her to conceal from her father her love for the Moor by affecting to dread him; and this former deviation from strict honesty is now enabling a traitor to undermine her husband's faith in her honour. Oh, just and wise, and most moral Shakespeare! See Note 93, Act i.

35. *Seel.* 'Fasten from the use of sight;' as a hawk's eyelids were sewed up. See Note 101, Act i.

36. *Close as oak.* This simile is used, by a poetical licence, for 'close as the grain of oak;' that wood being notoriously close-grained.

37. *I humbly do beseech you of your pardon.* A peculiar construction of sentence: to which we find a similar one elsewhere. See Note 1, Act v., "Henry V."



Iago. Look to your wife; observe her well with Cassio.

Act III. Scene III.

Iago. I see this hath a litt.e dash'd your spirits.
Oth. Not a jot, not a jot.
Iago. Trust me, I fear it has.
I hope you will consider what is spoke
Comes from my love;—but I do see you're mov'd:—
I am to pray you not to strain my speech
To grosser issues nor to larger reach
Than to suspicion.
Oth. I will not.
Iago. Should you do so, my lord,
My speech should fall into such vile success[38]
As my thoughts aim not at. Cassio's my worthy friend:—
My lord, I see you're mov'd.
Oth. No, not much mov'd:[39]—
I do not think but Desdemona's honest.
Iago. Long live she so! and long live you to think so!
Oth. And yet, how nature erring from itself,—
Iago. Ay, there's the point:—as,—to be bold with you,—
Not to affect many proposed matches
Of her own clime, complexion,[40] and degree,
Whereto we see in all things nature tends,—
Foh! one may smell in such a will most rank,
Foul disproportion, thoughts unnatural:—
But pardon me: I do not in position
Distinctly speak of her: though I may fear
Her will, recoiling to her better judgment,
May fall to match you with her country forms,
And happily[41] repent.
Oth. Farewell, farewell:
If more thou dost perceive, let me know more;
Set on thy wife to observe:[42] leave me, Iago.
Iago. My lord, I take my leave. [*Going.*
Oth. Why did I marry?—This honest creature doubtless
Sees and knows more, much more, than he unfolds.
Iago. [*Returning.*] My lord, I would I might entreat your honour
To scan this thing no farther; leave it to time:
Although 'tis fit that Cassio have his place,—
For, sure, he fills it up with great ability,[43]—
Yet, if you please to hold him off awhile,
You shall by that perceive him and his means:[44]
Note, if your lady strain his entertainment[45]
With any strong or vehement importunity;
Much will be seen in that. In the meantime,
Let me be thought too busy in my fears,—
As worthy cause I have to fear I am,—
And hold her free,[46] I do beseech your honour.
Oth. Fear not my government.[47]
Iago. I once more take my leave. [*Exit.*
Oth. This fellow's of exceeding honesty,
And knows all qualities, with a learned spirit,
Of human dealings.[48] If I do prove her haggard,[49]
Though that her jesses[50] were my dear heart-strings,
I'd whistle her off, and let her down the wind,[51]

38. *Success.* 'Consequence;' that which succeeds or follows. See Note 47, Act iv., "Second Part Henry IV."

39. *I see you're mov'd. No, not much mov'd.* The art with which this wretch contrives to exasperate the pangs of the wound he is inflicting, affecting to commiserate while he is stabbing deeper and deeper, torturing the brave nature by noticing its ill-concealed anguish, together with the efforts made by the courageous man to repress the writhings of his pierced soul, are surely unsurpassed in passionate composition. They who can remember Edmund Kean in this scene will be able to recall one actor, at least, who could duly give expression to the mental agonies of the noble Moor.

40. *Complexion.* This word, as here used, comprises allusion to the fair Venetian skin of Desdemona in contrast with the dark Moorish skin of Othello, as well as allusion to the temperament of the Italians in comparison with the still more fervid temperament of the nations nearer to the torrid zone See Note 43, Act iii., "As You Like It."

41. *Happily.* Sometimes, where it suits the metre, used for 'haply.' See Note 32, Act iv., "Measure for Measure."

42. *Set on thy wife to observe.* In this brief speech of Othello's the dramatist has wonderfully combined the native nobleness of the speaker with the meanness inevitably supervening from jealousy. The nature of the man revolts from hearing the probabilities of his chosen wife's fall discussed by the gross lips of Iago, and he abruptly dismisses him; but the vitiating poison of jealousy having once been instilled, the moral dignity that has already taken one step in degradation condescends to desire him to watch, and to "set on" his "wife to observe."

43. *With great ability.* Observe again how the liar can treacherously eulogise, when it may serve his purpose. See Note 68, Act ii. In the present instance, he knows that at this particular juncture praise of Cassio would be specially calculated to injure instead of benefit him with Othello; and moreover, the mention of Cassio's "*place*" serves to suggest the idea that Iago himself may fill it—a suggestion adopted and acted upon, as is seen by Othello's words at the close of this scene: "Now art thou my lieutenant."

44. *His means.* Implying the means he takes to recover your favour.

45. *Strain his entertainment.* 'Urge his reinstatement,' 'press his restoration to pay and office.' For the word "entertainment," as a military term, see Note 23, Act iv., "Coriolanus."

46. *Hold her free.* "Free" is here used in its combined senses of 'pure,' 'chaste,' and of 'exempt from blame.' See Note 36, Act ii., "Winter's Tale."

47. *Fear not my government.* 'Do not distrust my power of self-control.' See Note 83, Act i., "Coriolanus."

48. *And knows all qualities, with a learned spirit, of human dealings.* "Learned" is here used for 'experienced,' and the construction is transposed; the meaning of the sentence being, 'And knows with an experienced spirit all qualities of human dealings.'

49. *Haggard.* A degenerate hawk; 'wild,' 'irreclaimable;' or, more strictly, 'unreclaimed.' See Note 9, Act iii., "Twelfth Night."

50. *Jesses.* Short thongs or straps of leather attached to the foot of the hawk; which the falconer twisted round his hand, to hold the bird firmly on the fist.

51. *I'd whistle her off, and let her down the wind.* Terms used in falconry, thus explained by Dr. Johnson, who had the information from reliable authority: "The falconer always let fly the hawk against the wind; if she flies with the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*."

To prey at fortune. Haply, for I am black,
And have not those soft parts of conversation
That chamberers[52] have; or, for I am declin'd
Into the vale of years,—yet that 's not much;—
She 's gone; I am abus'd; and my relief
Must be to loathe her. Oh, curse of marriage,
That we can call these delicate creatures ours,
And not their appetites! I had rather be a toad,
And live upon the vapour of a dungeon,
Than keep a corner in the thing I love
For others' uses. Yet, 'tis the plague of great ones;
Prerogativ'd are they less than the base;
'Tis destiny unshunnable, like death:
Even then this forkèd plague[53] is fated to us
When we do quicken.[54]—Desdemona comes:
If she be false, oh, then heaven mocks itself!—
I'll not believe it.

Re-enter DESDEMONA *and* EMILIA.

Des. How now, my dear Othello!
Your dinner, and the generous islanders[55]
By you invited, do attend your presence.
Oth. I am to blame.
Des. Why is your speech so faint?[56]
Are you not well?
Oth. I have a pain upon my forehead here.
Des. Faith, that 's with watching; 'twill away again:
Let me but bind it hard, within this hour
It will be well.
Oth. Your napkin[57] is too little;
[*He puts the handkerchief from him; and she drops it.*
Let it alone. Come, I'll go in with you.
Des. I am very sorry that you are not well.
[*Exeunt* OTHELLO *and* DESDEMONA.

Emil. I am glad I have found this napkin:
This was her first remembrance from the Moor:
My wayward husband hath a hundred times[58]
Woo'd me to steal it; but she so loves the token,—
For he conjur'd her she should ever keep it,—
That she reserves it evermore about her
To kiss and talk to. I'll have the work ta'en out,[59]
And give 't Iago:
What he will do with it heaven knows, not I;
I nothing, but to please his fantasy.

Re-enter IAGO.

Iago. How now! what do you here alone?
Emil. Do not you chide; I have a thing for you.[60]
Iago. A thing for me!—it is a common thing—
Emil. Ha?
Iago. To have a foolish wife.
Emil. Oh, is that all? What will you give me now
For that same handkerchief?
Iago. What handkerchief?
Emil. What handkerchief!
Why, that the Moor first gave to Desdemona;
That which so often[61] you did bid me steal.
Iago. Hast stol'n it from her?
Emil. No, faith; she let it drop by negligence,
And, to the advantage, I, being here,[62] took 't up.
Look, here it is.
Iago. A good wench; give it me.
Emil. What will you do with 't, that you have been so earnest
To have me filch it?
Iago. [*Snatching it.*] Why, what 's that to you?
Emil. If it be not for some purpose of import,
Give 't me again: poor lady! she'll run mad
When she shall lack it.

---

52. *Chamberers.* Haunters of ladies' drawing-rooms; those who are versed in drawing-room talk and behaviour.

53. *This forkèd plague.* See Notes 60 and 65, Act i., "Winter's Tale."

54. *When we do quicken.* 'When we begin to live.'

55. *Generous islanders.* 'Islanders of rank and distinction.' See Note 73, Act iv., "Measure for Measure."

56. *Why is your speech so faint?* This is the reading of all the Quartos; while the Folio gives, 'Why do you speak so faintly?' The effect conveyed, by this inquiry, is double; it serves to impress upon us the fearful conflict of emotion that has deprived the brave soldier of voice and strength, and to indicate the wife's loving promptness of ear, quick to detect the slightest variation in her husband's tone.

57. *Napkin.* An old word for 'handkerchief.' See Note 103, Act v., "Hamlet."

58. *A hundred times.* "Hundred" is here used in the idiomatic manner that various words denoting indefinite number are employed by Shakespeare; but, moreover, the expression, "a hundred times," is here introduced to give the effect of a considerable period having elapsed. In hardly any play is our dramatist's system of simultaneously indicated long time and short time more visibly and skilfully sustained than in this one of Othello. He had to give the brief effect of recent marriage, consequent upon the elopement and secret espousals which occur in the opening of the play; and he had also to give the lengthened effect of conjugal union, in order to add to the tragic impression of broken wedded faith and destroyed wedded happiness. To produce the former effect, he has made but one night elapse since the arrival of the married pair in Cyprus and the celebration of their nuptials; to produce the latter effect, he throws in occasional touches that indicate a prolonged period. The present is one of these; and we shall point out others as they occur.

59. *Ta'en out.* 'Copied.' The term in this sense occurs again in the play. See Note 109 of this Act, and Note 21, Act iv. That it was thus used formerly is shown by a passage in the Preface to Philemon Holland's translation of Pliny (1620)—"Nicophanes (a famous painter) gave his mind wholly to antique pictures, partly to exemplify and *take out* their patterns;" and by a passage in Middleton's "Women Beware of Women"—

"She intends
To *take out* other works in a new sampler."

60. *Do not you chide; I have, &c.* Emilia has intended to have the work copied, and a duplicate made of the handkerchief, in order to conceal her having taken the original; but her husband coming in and addressing her sharply, makes her give it to him, in the hope of appeasing his churlish humour. Even in this slight circumstance, Shakespeare has drawn the facile-charactered, unstable woman.

61. *So often.* Long time. See Note 58 of this Act.

62. *To the advantage, I, being here.* 'I being opportunely here.'

Iago. Be not acknown[63] on 't; I have use for it.
Go, leave me. [*Exit* Emilia.
I will in Cassio's lodging lose this napkin,
And let him find it. Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ: this may do something.
The Moor already changes with my poison:—
Dangerous conceits are, in their natures, poisons,
Which at the first are scarce found to distaste,
But, with a little act upon the blood,
Burn like the mines of sulphur.—I did say so:—
Look, where he comes![64] Not poppy, nor mandragora,[65]
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou ow'dst[66] yesterday.

Re-enter Othello.

Oth. Ha! ha! false to me?
Iago. Why, how now, general! no more of that.
Oth. Avaunt! be gone! thou hast set me on the rack:—
I swear 'tis better to be much abus'd
Than but to know 't a little.
Iago. How now, my lord!
Oth. What sense had I of her stol'n hours of lust?
I saw 't not, thought it not, it harm'd not me:
I slept the next night[67] well, was free and merry;
I found not Cassio's kisses on her lips:
He that is robb'd, not wanting what is stol'n,
Let him not know 't, and he 's not robb'd at all.
Iago. I am sorry to hear this.
Oth. I had been happy, if the general camp,
Pioneers[68] and all, had tasted her sweet body,
So I had nothing known. Oh, now, for ever
Farewell the tranquil mind! farewell content!
Farewell the plumèd troop, and the big wars,
That make ambition virtue! Oh, farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!
And, oh! you mortal engines, whose rude throats
The immortal Jove's dread clamours[69] counterfeit,
Farewell! Othello's occupation 's gone!
Iago. Is 't possible, my lord?
Oth. Villain, be sure thou prove my love untrue,—
Be sure of it; give me the ocular proof;
[*Seizing him by the throat.*
Or, by the worth of mine eternal soul,
Thou hadst been better have been born a dog
Than answer my wak'd wrath!
Iago. Is 't come to this?
Oth. Make me to see 't; or, at the least, so prove it,
That the probation bear no hinge nor loop
To hang a doubt on; or woe upon thy life!
Iago. My noble lord,—
Oth. If thou dost slander her, and torture me,
Never pray more; abandon all remorse;[70]
On horror's head horrors accumulate;
Do deeds to make heaven weep, all earth amaz'd;
For nothing canst thou to damnation add
Greater than that.
Iago. Oh, grace! O Heaven, defend me!
Are you a man? have you a soul or sense?—
God be wi' you; take mine office.—Oh, wretched fool,
That liv'st to make thine honesty a vice!—

63. *Acknown.* The Folio and the second Quarto give this word; while the first and third Quarto have 'Be not you knowne on't.' The word "acknown," besides implying knowledge, includes 'acknowledgment;' and is therefore better suited to the present passage, since the effect is imparted to the sentence not only of 'do not you know anything about it,' but also of 'do not acknowledge anything concerning it.' The phrase condensedly expresses, 'Be not you acknowledgedly aware of it.' That the word was used in Shakespeare's time is shown by a passage in the "Life of Ariosto," subjoined to Sir John Harrington's translation of the "Orlando Furioso" (1607): "Some say he was married to her privilie, but durst not be *acknowne* of it;" and by one in Kyd's tragedy of "Cornelia" (1594):

"Our friend's misfortune doth increase our own.
Cic. But ours of others will not be *acknown*."

64. *I did say so:—Look, where he comes!* Implying, 'I have just said that poisonous suggestions burn fiercely; and see where he comes, to confirm my words by his pangs of restless misery!'

65. *Mandragora.* 'Mandrake.' See Note 21, Act iv., "Romeo and Juliet." It was used in medicine as a sedative, or as an opiate; which is testified by a passage from Pliny's "Natural History"—"The herb mandragoras some writers call circeium: two or three roots it hath of a fleshie substance running downe into the earth almost a cubit, and a fruit or apple of the bignesse of filberds or hazel-nuts, within which there be seeds like unto the pippins of peares . . . . In some countries they venture to eat the apples or fruit thereof: but those that know not how to dresse and order them aright loose the use of their tongue thereby, and prove dumbe for the time. And verily if they be so bold as to take a great quantity thereof in drink, they are sure to die for it. Yet it may be used safely ynough for to procure sleepe if there be good regard had in the dose, that it be answerable in proportion to the strength and complexion of the patient. Also it is an ordinary thing to drink it against the poyson of serpents: likewise before the cutting, cauterizing, pricking, or launcing of any member to take away the sence or feeling of such extreme cures. And sufficient it is in some bodies to cast them into a sleepe with the smell of mandrage."

66. *Ow'dst.* 'Ownedst.' See Note 17, Act i.

67. *The next night.* Indication of long time; as if a succession of nights had elapsed. See Note 58 of this Act.

68. *Pioneers.* Implying, the vilest of the camp. Pioneers were generally degraded soldiers; appointed to be such, as a punishment for misbehaviour. There is testimony to this effect in "The Laws and Ordinances of War" (1640).

69. *Jove's dread clamours.* Here, although Othello is a Christian (for Iago says, speaking of the Moor in Act ii., sc. 3, "Were 't to renounce his baptism, all seals and symbols of redeemed sin," &c.), he uses the familiar "Jove," so generally employed. See Note 14, Act ii.

70. *Remorse.* 'Pity;' 'compunctious restraint.' See Note 56, Act iv., "King John."



Emilia. What will you give me now
For that same handkerchief?
Iago. What handkerchief? *Act III. Scene III.*

Oh, monstrous world! Take note, take note, oh! world,
To be direct and honest is not safe.—
I thank you for this profit; and from hence
I'll love no friend, sith love breeds such offence.
Oth. Nay, stay:—thou shouldst be honest.
Iago. I should be wise; for honesty 's a fool,
And loses that it works for.
Oth. By the world,
I think my wife be honest, and think she is not;
I think that thou art just, and think thou art not:
I'll have some proof: her name, that was as fresh
As Dian's visage, is now begrim'd and black
As mine own face.—If there be cords, or knives,
Poison, or fire, or suffocating streams,
I'll not endure it.—Would I were satisfied!
Iago. I see, sir, you are eaten up with passion:
I do repent me that I put it to you.
You would be satisfied?
Oth. Would! nay, I will.
Iago. And may: but, how? how satisfied, my lord?
Would you, the supervisor, grossly gape on?
Oth. Oh!
Iago. 'Twere a tedious difficulty, I think,
To bring them to that prospect. What then? how then?
What shall I say? Where 's satisfaction?
It is impossible you should see this,
Were they as prime[71] as goats, as fools as gross
As ignorance made drunk. But yet, I say,
If imputation and strong circumstances,—
Which lead directly to the door of truth,—
Will give you satisfaction, you may have 't.
Oth. Give me a living[72] reason she 's disloyal.

71. *Prime.* 'Forward,' 'prompt.'

72. *Living.* 'Vital;' "a living reason" means a reason that

Iago. I do not like the office:
But, sith I am enter'd in this cause so far,—
Prick'd to 't by foolish honesty and love,—
I will go on. I lay with Cassio lately;
And, being troubled with a raging tooth,
I could not sleep.
There are a kind of men so loose of soul,
That in their sleeps will mutter their affairs:
One of this kind is Cassio:
In sleep I heard him say, "Sweet Desdemona,
Let us be wary, let us hide our loves;"
And then, sir, would he gripe and wring my hand,
Cry, "Oh, sweet creature!" and then kiss me hard,
As if he pluck'd up kisses by the roots,
That grew upon my lips: and sigh'd, and then
Cried, "Cursèd fate that gave thee to the Moor!"[73]

Oth. Oh, monstrous! monstrous!

Iago. Nay, this was but his dream.

Oth. But this denoted a foregone conclusion:
'Tis a shrewd doubt, though it be but a dream.

Iago. And this may help to thicken other proofs
That do demonstrate thinly.

Oth. I'll tear her all to pieces.

Iago. Nay, but be wise: yet we see nothing done;
She may be honest yet. Tell me but this,—
Have you not sometimes seen a handkerchief,
Spotted with strawberries, in your wife's hand?

Oth. I gave her such a one; 'twas my first gift.

Iago. I know not that; but such a handkerchief
(I am sure it was your wife's) did I to-day
See Cassio wipe his beard with.

Oth. If it be that,—

Iago. If it be that, or any that was hers,[74]
It speaks against her with the other proofs.

Oth. Oh, that the slave had forty thousand lives,—
One is too poor, too weak for my revenge!
Now do I see 'tis true.—Look here, Iago;
All my fond love thus do I blow to heaven:
'Tis gone.—
Arise, black vengeance, from the hollow hell!
Yield up, oh! love, thy crown and hearted throne
To tyrannous hate! Swell, bosom, with thy fraught,
For 'tis of aspics' tongues!

Iago. Pray, be content.

Oth. Oh! blood, Iago, blood!

Iago. Patience, I say; your mind perhaps may change.

Oth. Never, Iago. Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb,[75] but keeps due on
To the Propontic and the Hellespont;
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable[76] and wide revenge
Swallow them up.—[*Kneels.*] Now, by yond' marble heaven,
In the due reverence of a sacred vow
I here engage my words.

Iago. Do not rise yet.— [*Kneels.*
Witness, you ever-burning lights above,
You elements that clip us round about,[77]—
Witness that here Iago doth give up
The execution[78] of his wit, hands, heart,
To wrong'd Othello's service! Let him command,
And to obey shall be in me remorse,[79]
What bloody work soever.

Oth. I greet thy love,
Not with vain thanks, but with acceptance bounteous,
And will upon the instant put thee to 't:
Within these three days let me hear thee say
That Cassio 's not alive.

Iago. My friend is dead;[80] 'tis done at your request:
But let her live.

Oth. Her!—
Come, go with me apart; I will withdraw,
To furnish me with some swift means of death
For the fair devil. Now art thou my lieutenant.

Iago. I am your own for ever. [*Exeunt.*

SCENE IV.—*The Same.*

Enter DESDEMONA, EMILIA, *and* Clown.

Des. Do you know, sirrah, where Lieutenant Cassio lies?

---

has the life of truth and fact in it, not one founded on mere surmise.

73. *That gave thee to the Moor.* The effect of long time is conveyed throughout this speech. See Note 58 of this Act.

74. *Or any that was hers.* The old copies misprint 'it' for "that." Malone's correction.

75. *Ne'er feels retiring ebb.* This is the reading of the second and third Quartos; the Folio giving 'keepes' for "feels." It is probable Shakespeare framed this simile from a passage in Holland's translation of Pliny's "Natural History:"—"And the sea Pontus evermore floweth and runneth out into Propontis; but the sea never retireth backe againe within Pontus."

76. *Capable.* As Shakespeare here uses this word, it comprises the senses of 'capacious,' 'comprehensive,' 'capable of receiving,' and 'capable of satisfying.' See Note 109, Act iii., "As You Like It."

77. *Witness, you ever-burning lights above, you elements that clip us round about.* These two lines establish the fact that Shakespeare intended this scene to take place in the open air, in the face of Nature. See Note 52, Act iii., "Midsummer Night's Dream."

78. *The execution.* Here used to express 'the employment,' 'the exercise.'

79. *Remorse.* Here used in the sense of 'pity,' 'compassionate tenderness' (see Note 70 of this Act); the meaning of the sentence being, 'To obey him shall be in me an act of pity and commiseration for his wrongs, not of cruelty towards others, whatever blood-shedding this may involve.'

80. *My friend is dead.* One of our poet's vigorous licenses of anticipative construction. See Note 61, Act ii., "Second Part Henry IV.;" Note 73, Act v., "Richard II.;" and Note 29, Act v., "Romeo and Juliet."

Clo. I dare not say he lies anywhere.

Des. Why, man?

Clo. He 's a soldier; and for one to say a soldier lies, is stabbing.

Des. Go to: where lodges he?

Clo. To tell you where he lodges, is to tell you where I lie.

Des. Can anything be made of this?[81]

Clo. I know not where he lodges; and for me to devise a lodging, and say he lies here or he lies there, were to lie in mine own throat.

Des. Can you inquire him out, and be edified by report?

Clo. I will catechise the world for him; that is, make questions, and by them answer.[82]

Des. Seek him, bid him come hither: tell him I have moved my lord in his behalf,[83] and hope all will be well.

Clo. To do this is within the compass of man's wit; and therefore I will attempt the doing it.

[*Exit.*

Des. Where should I lose that handkerchief, Emilia?

Emil. I know not, madam.[84]

Des. Believe me, I had rather have lost my purse
Full of cruzadoes:[85] and, but my noble Moor
Is true of mind, and made of no such baseness
As jealous creatures are, it were enough
To put him to ill thinking.

Emil. Is he not jealous?

Des. Who, he? I think the sun where he was born
Drew all such humours from him.

Emil. Look, where he comes.

Des. I will not leave him now till Cassio
Be call'd to him.

Enter OTHELLO.

How is 't with you, my lord?

Oth. Well, my good lady.—[*Aside.*] Oh, hardness to dissemble!—
How do you, Desdemona?

Des. Well, my good lord.

Oth. Give me your hand: this hand is moist, my lady.

Des. It yet has felt no age nor known no sorrow.

Oth. This argues fruitfulness and liberal heart:—
Hot, hot, and moist: this hand of yours requires
A sequester from liberty, fasting and prayer,
Much castigation, exercise[86] devout.
'Tis a good hand, a frank one.

Des. You may, indeed, say so;
For 'twas that hand that gave away my heart.

Oth. A liberal hand: the hearts of old gave hands;[87]
But our new heraldry is—hands, not hearts.

Des. I cannot speak of this. Come now, your promise.

Oth. What promise, chuck?

Des. I have sent to bid Cassio come speak with you.

Oth. I have a salt and sullen[88] rheum offends me;
Lend me thy handkerchief.

Des. Here, my lord.

Oth. That which I gave you.

Des. I have it not about me.

Oth. Not?

Des. No, indeed, my lord.

Oth. That is a fault.
That handkerchief
Did an Egyptian to my mother give;
She was a charmer,[89] and could almost read

81. *Can anything be made of this?* The phrase here used gives confirmation of the adopted reading discussed in Note 21, Act i., "Merchant of Venice."

82. *And by them answer.* 'And by means of the answers I shall thus get I will answer you.'

83. *I have moved my lord in his behalf.* This introduces short time again; making the present period a following up of Desdemona's appeal to her husband that same morning, at the commencement of the previous scene: "I have been talking with a suitor here," &c. See Note 58 of this Act.

84. *I know not, madam.* Here the slip-knot-principled woman tells a point-blank falsehood. Although she knows that her lady will be deeply distressed at its loss (she has before said, "Poor lady! she'll run mad when she shall lack it"), yet she has not the courage to own that she has taken the handkerchief, lest her husband should "chide" her for violating his injunction to "be not acknown on 't" (see Note 60 of this Act). Emilia is one of those who think that a lie is the easiest means of evading a difficulty; and the dramatist has made her a coarse type of such women; while he has made the delicate, the gentle, the innocent Desdemona a refined type of them. Fine moral harmony in even two such dissimilar characters!

85. *Cruzadoes.* Portuguese coins, current in England when Shakespeare wrote. There were three sorts; one with a long cross, one with a short cross, and the great cruzado of Portugal. They were of gold, and weighed from two pennyweights six grains to two pennyweights sixteen grains; and differed in value from six shillings and eightpence to nine shillings.

86. *Exercise.* Here used in the same sense as in the passage referred to in Note 80, Act iii., "Richard III.," for 'religious duty,' 'prayer.'

87. *The hearts of old gave hands.* In allusion to the old form of troth-plight (see Note 8, Act iii., "Tempest"), and to giving the hand in marriage. The expression "gave hands" suggests to Othello the heraldic term 'to give arms,' and he says, "Our new *heraldry* is—hands, not hearts." A passage in the "Essays" of Sir William Cornwallis the Younger (1601) shows the antithetical mode in which the words "hands" and "hearts" were used by other writers as well as Shakespeare:—"We of these later times, full of a nice curiositie, mislike all the performances of our forefathers: we say they were honest, plaine men, but they want the capering wits of this ripe age. They had wont to *give* their *hands* and *hearts* together, but we think it a finer grace to looke asquint, our *hand* looking one way and our *heart* another."

88. *Sullen.* This is the word given in the Quartos, signifying 'churlish,' 'vexatious;' while the Folio gives 'sorry.'

89. *A charmer.* Here used for 'an enchantress;' one who deals in charms and spells. So in Perkins's "Discourse on Witchcraft" (1610):—"By witches we understand not those only

The thoughts of people: she told her, while she kept it,
'Twould make her amiable, and subdue my father
Entirely to her love; but if she lost it,
Or made a gift of it, my father's eye
Should hold her loathèd, and his spirits should hunt
After new fancies: she, dying, gave it me;
And bid me, when my fate would have me wive,
To give it her.[90] I did so: and take heed on 't;
Make it a darling like your precious eye;
To lose or give 't away were such perdition
As nothing else could match.

Des. Is 't possible?

Oth. 'Tis true: there 's magic in the web of it:
A sibyl, that had number'd in the world
The sun to course two hundred compasses,
In her prophetic fury sew'd the work;
The worms were hallow'd that did breed the silk;
And it was dy'd in mummy[91] which the skilful
Conserv'd of maidens' hearts.

Des. Indeed! is 't true?

Oth. Most veritable; therefore look to 't well.

Des. Then would to heaven that I had never seen it!

Oth. Ha! wherefore?

Des. Why do you speak so startlingly and rash?

Oth. Is 't lost? is 't gone? speak, is it out o' the way?

Des. Heaven bless us!

Oth. Say you?

Des. It is not lost; but what an if it were?

Oth. How!

Des. I say, it is not lost.

Oth. Fetch 't, let me see 't.

Des. Why, so I can,[92] sir, but I will not now.
This is a trick to put me from my suit:
Pray you, let Cassio be receiv'd again.

Oth. Fetch me the handkerchief: my mind misgives.[93]

Des. Come, come;
You'll never meet a more sufficient man.

Oth. The handkerchief!

Des. I pray, talk me of Cassio.[94]

Oth. The handkerchief!

Des. A man that all his time
Hath founded his good fortunes on your love;
Shar'd dangers with you,—

Oth. The handkerchief!

Des. In sooth, you are to blame.

Oth. Away! [*Exit.*

Emil. Is not this man jealous?

Des. I ne'er saw this before.
Sure, there 's some wonder in this handkerchief:
I am most unhappy in the loss of it.[95]

Emil. 'Tis not a year or two shows us a man:[96]
They are all but stomachs, and we all but food;
They eat us hungerly, and when they are full,
They cast us.—Look you,—Cassio and my husband.

Enter CASSIO *and* IAGO.

Iago. There is no other way; 'tis she must do 't:
And, lo, the happiness! go, and impórtune her.

Des. How now, good Cassio! what 's the news with you?

Cas. Madam, my former suit: I do beseech you
That by your virtuous means I may again

---

which kill and torment, but all diviners, *charmers*, jugglers, all wizards, commonly called wise men and wise women."

90. *To give it her.* Here "her" is used according to Shakespeare's manner of employing a pronoun in relation to an implied particular; the present particular being 'my wife,' as implied in "when my fate would have me *wive*." See Note 30, Act v., "Hamlet;" and Note 32, Act iv., "King Lear."

91. *Dy'd in mummy.* The balsamic liquor that oozed from mummies was formerly believed to possess anti-epileptic virtues. It was also used by painters, as a transparent brown colour that threw warmth into the shadows of a picture.

92. *Why, so I can.* With marvellous tact and truth has Shakespeare here depicted Desdemona's character; naturally gentle, and circumstantially timid. See Note 95, Act i. When her husband speaks "so startingly and rash," she exclaims, "Heaven bless us!" half in alarm, half in evasion of direct answer. When he persists, she faintly denies, with "It is not lost;" adding the glanced-at possibility of its being so, by "what an if it were?" Finding, however, that this admission makes him only the more vehement, she repeats more firmly her denial, "It is not lost;" and finally, upon his angry command, "Fetch 't, let me see 't," she plunges into absolute falsehood, and says she "can" do so, though she knows she has it not, having just before said, "I had rather have lost my purse full of cruzadoes."

93. *My mind misgives.* This phrase, without the customary 'me' after "misgives," is an ellipsis found elsewhere. See speech referred to in Note 84, Act i., "Romeo and Juliet."

94. *Talk me of Cassio.* "Me" is here used in the idiomatic manner of which we have so frequently pointed out instances. See Note 73, Act i., "King Lear."

95. *I am most unhappy in the loss of it.* And yet, even yet, Emilia says nothing of her having found the handkerchief and given it to her husband! Her anxiety to gratify him must be very strong, to outweigh the need to step forward with the truth for Desdemona's relief; for Emilia really is attached to her gentle lady-mistress. But she is also strongly attached to Iago; she has for him that attachment which women of her nature feel towards men whom they both admire and fear, whom they personally like and mentally stand in awe of. She does not understand his superiority of intellect or his strength of will, but she feels their domination and defers to their unexplained behests.

96. *'Tis not a year or two, &c.* This line of Emilia's, and Desdemona's words just previously, "I ne'er saw this before," aid in producing the effect of long time. They are indefinite expressions, and the present one applies to experience of marriage in the abstract; but they tend to do away with the effect of Desdemona's recent nuptials, and to substitute that of her having been some time wedded. It is extremely interesting to trace the ingenuity with which the dramatist has contrived to establish the impression of a considerable period having elapsed, even while preserving the stated few hours from the arrival in Cyprus to the catastrophe of the tragedy. With his own wonderful and peculiar skill, and by his own admirably invented system of dramatic art, unity of time with dual impression is consistently and constantly maintained. See Note 58 of this Act.



Othello. Give me your hand: this hand is moist, my lady.
Desdemona. It yet has felt no age nor known no sorrow.

Act III. Scene IV.



Cassio. Sweet Bianca,
Take me this work out.
Bianca. O Cassio! whence came this? *Act III. Scene IV.*

Exist, and be a member of his love
Whom I, with all the office[97] of my heart,
Entirely honour: I would not be delay'd.
If my offence be of such mortal kind
That nor my service past, nor present sorrows,
Nor purpos'd merit in futurity,
Can ransom me into his love again,
But to know so must be my benefit;
So shall I clothe me in a forc'd content,
And shut myself up in some other course,
To fortune's alms.[98]
Des. Alas! thrice-gentle Cassio!
My advocation is not now in tune;
My lord is not my lord; nor should I know him,
Were he in favour,[99] as in humour, alter'd.
So help me every spirit sanctified,
As I have spoken for you all my best,
And stood within the blank[100] of his displeasure
For my free speech! You must awhile be patient:
What I can do I will; and more I will
Than for myself I dare: let that suffice you.
Iago. Is my lord angry?
Emil. He went hence but now,

97. *Office.* This is the word here in the Folio and two of the Quartos, while the first Quarto gives 'duty;' but "office" was sometimes used synonymously with 'duty,' and expressed 'dedicated service.' Baret has—"*Dutie, office*, dutie of behaviour in honestie and reason: *officium*."

98. *Shut myself up in some other course, to fortune's alms.* 'Confine myself to some other course, awaiting whatever fortune may bestow upon me.' The expression "fortune's alms" is used elsewhere. See context of passage referred to in Note 54, Act i., "King Lear."

99. *Favour.* 'Aspect,' 'appearance,' 'countenance.' See Note 111, Act i.

100. *Stood within the blank.* 'Stood within the range, aim, or mark.' See Note 33, Act ii., "Winter's Tale;" and Note 7, Act iv., "Hamlet."

And certainly in strange unquietness.
Iago. Can he be angry? I have seen the cannon,
When it hath blown his ranks into the air,
And, like the devil, from his very arm
Puff'd his own brother;—and can he be angry?
Something of moment, then: I will go meet him:
There 's matter in 't indeed, if he be angry.
Des. I pr'ythee, do so. [*Exit* IAGO.
Something, sure, of state,—
Either from Venice, or some unhatch'd practice[101]
Made démonstrable here in Cyprus to him,—
Hath puddled his clear spirit; and in such cases
Men's natures wrangle with inferior things,
Though great ones are their object. 'Tis even so;
For let our finger ache, and it indues[102]
Our other healthful members even to that sense
Of pain: nay, we must think men are not gods,
Nor of them look for such observances
As fit the bridal.[103]—Beshrew me much, Emilia,
I was (unhandsome warrior as I am)[104]
Arraigning his unkindness with my soul;
But now I find I had suborn'd the witness,
And he 's indicted falsely.
Emil. Pray Heaven it be state matters, as you think,
And no conception nor no jealous toy[105]
Concerning you.
Des. Alas! the day, I never gave him cause!
Emil. But jealous souls will not be answer'd so;
They are not ever jealous for the cause,
But jealous for they are jealous: 'tis a monster
Begot upon itself, born on itself.
Des. Heaven keep that monster from Othello's mind!
Emil. Lady, Amen.
Des. I will go seek him.—Cassio, walk hereabout:
If I do find him fit, I'll move your suit,
And seek to effect it to my uttermost.
Cas. I humbly thank your ladyship.
[*Exeunt* DESDEMONA *and* EMILIA.

Enter BIANCA.

Bian. Save you, friend Cassio
Cas. What make you from home?[106]
How is it with you, my most fair Bianca?
I' faith, sweet love, I was coming to your house.
Bian. And I was going to your lodging, Cassio.
What! keep a week away?[107] seven days and nights?
Eight score eight hours? and lovers' absent hours,
More tedious than the dial eight score times?
Oh, weary reckoning!
Cas. Pardon me, Bianca:
I have this while with leaden thoughts been press'd;
But I shall, in a more continuate[108] time,
Strike off this score of absence. Sweet Bianca,
[*Giving her* DESDEMONA'S *handkerchief.*
Take me this work out.[109]
Bian. O Cassio! whence came this?
This is some token from a newer friend:
To the felt absence now I feel a cause:[110]
Is 't come to this? Well, well.
Cas. Go to, woman!
Throw your vile guesses in the devil's teeth,
From whence you have them. You are jealous now
That this is from some mistress, some remembrance:
No, in good troth, Bianca.
Bian. Why, whose is it?
Cas. I know not, sweet: I found it in my chamber.
I like the work well: ere it be demanded
(As like enough it will), I'd have it copied:

101. *Unhatch'd practice.* 'Undeveloped treason.'

102. *Indues.* We think that here "indues" bears the sense which Shakespeare elsewhere assigns to it of 'endows,' 'gifts' (see Note 101, Act iv., "Hamlet"); and that "to," in the present sentence, is used peculiarly, conveying the effect of 'with.' In the passage referred to in Note 5, Act v., "King John," the word "to" is similarly employed: "Shall we send fair-play orders, and make compromise, insinuation, parley, and base truce, *to* arms invasive?" where we see that as regards the verb "send," "to" has its usual effect, but that as regards "make compromise, insinuation, parley, and base truce," it has the effect of 'with.' So here, the sentence signifies, 'Let but our finger ache, and it endows our other healthful members with the same sense of pain;' or 'Let but our finger ache, and it gives to our other healthful members a like sense of pain.' It is requisite, when judging some of Shakespeare's sentences that have puzzled his commentators, to bear well in mind the peculiar and varied mode in which he uses prepositions; and, indeed, very many words and parts of speech.

103. *Such observances as fit the bridal.* Another artfully introduced touch of protracted dramatic time; it is, in fact, put into the mouth of a woman the morning after the celebration of her nuptials, one who is still a bride; but it gives the effect of being spoken by a woman long past the season of her honeymoon. See Note 96 of this Act.

104. *Unhandsome warrior as I am.* A lovely reminiscence of her husband's having called her "my fair warrior," in the joy of his first meeting with her on arrival. See Note 29, Act ii.

105. *Toy.* 'Trifle;' 'vagary of the imagination.' See Note 119, Act i., "Hamlet."

106. *What make you from home?* 'What do you from home?' 'Why are you away from home?' See Note 48, Act i.

107. *What! keep a week away?* According to dramatic short time, it is now only the morning after Cassio's arrival in Cyprus: but this speech introduces the requisite effect of dramatic long time. See Note 58 of the present Act.

108. *Continuate.* 'Uninterrupted.'

109. *Take me this work out.* 'Copy this work for me.' See Note 59 of the present Act.

110. *To the felt absence now I feel a cause.* Here the word "to" includes the double effect of 'in addition to' and 'for;' since the sentence implies both 'In addition to the felt absence I now feel its cause,' and 'I now feel that there is a cause for the felt absence.' See Note 102 of this Act.

Take it, and do 't; and leave me for this time.
Bian. Leave you! wherefore?
Cas. I do attend here on the general;
And think it no addition, nor my wish,
To have him see me woman'd.
Bian. Why, I pray you?
Cas. Not that I love you not.
Bian. But that you do not love me.
I pray you, bring me on the way a little;[111]
And say if I shall see you soon at night.
Cas. 'Tis but a little way that I can bring you;
For I attend here: but I'll see you soon.
Bian. 'Tis very good; I must be circumstanc'd.[112]
[*Exeunt.*

ACT IV.

SCENE I.—CYPRUS. *Before the Castle.*

Enter OTHELLO *and* IAGO.

Iago. Will you think so?
Oth. Think, so, Iago!
Iago. What!
To kiss in private?
Oth. An unauthoris'd kiss.
Iago. Or to be with her friend an hour or more,
Not meaning any harm?
Oth. And not mean harm!
It is hypocrisy against the devil:
They that mean virtuously, and yet do so,[1]
The devil their virtue tempts, and they tempt Heaven.
Iago. If they do nothing, 'tis a venial slip
But if I give my wife a handkerchief,—
Oth. What then?
Iago. Why, then, 'tis hers, my lord; and, being hers,
She may, I think, bestow 't on any man.
Oth. She is protectress of her honour too:
May she give that?
Iago. Her honour is an essence that 's not seen;
They have it very oft that have it not:[2]
But, for the handkerchief,—
Oth. By Heaven, I would most gladly have forgot it:—
Thou said'st,—oh, it comes o'er my memory,
As doth the raven o'er the infected house,[3]
Boding to all,—he had my handkerchief.
Iago. Ay, what of that?
Oth. That 's not so good now.
Iago. What!
If I had said I had seen him do you wrong?
Or heard him say,—as knaves be such abroad,
Who having, by their own importunate suit,
Or voluntary dotage of some mistress,
Convinced or supplied them, cannot choose
But they must blab,—
Oth. Hath he said anything?
Iago. He hath, my lord; but be you well assur'd,
No more than he'll unswear.
Oth. What hath he said?
Iago. Faith, that he did,—I know not what he did.
Oth. What? what?
Iago. Lie—
Oth. With her?
Iago. With her, with her; what you will.
Oth. That 's fulsome.—Handkerchief,—confessions,—handkerchief!—To confess, and be hanged[4] for his labour;—first, to be hanged, and then to confess.—I tremble at it. Nature would not invest herself in such shadowing passion, without some instruction. It is not words that shake me thus:—pish!—Is it possible?—Confess,—handkerchief![5]—Oh, devil!— [*Falls in a trance.*
Iago. Work on,
My medicine, work! Thus credulous fools are caught;
And many worthy and chaste dames even thus,

111. *Bring me on the way a little.* 'Escort or accompany me a little on my way.' See Note 44, Act iii., "Romeo and Juliet."

112. *I must be circumstanc'd.* 'I must be content to yield to circumstances,' 'I must be made subservient to circumstances.'

1. *And yet do so.* 'And yet expose themselves to such temptations.' See Note 37, Act i., "King Lear;" where "so" is used with similar force of ellipsis.

2. *They have it very oft that have it not.* One of Shakespeare's parodoxical sentences containing profoundest truth. See Note 55. Act i., "Macbeth;" and Note 16, Act i. of the present play.

3. *The raven o'er the infected house.* The Quartos give "infected;" the Folio 'infectious.' It was believed that the raven always hovered near a house where there was the plague.

4. *To confess, and be hanged.* This was an old proverbial saying, alluded to elsewhere. See Note 60. Act i., "Timon of Athens."

5. *Is it possible?—Confess,—handkerchief!* This speech, composed entirely of abrupt and incoherent words, disjointed phrases, and unconnected exclamations, wrung from the depths of a soul immersed in images of the most revolting and poignantly distressing kind, affords a notable instance of Shakespeare's might in producing powerful impressions through imperfect expression. See Note 67, Act iii., "Timon of Athens:" and Note 140, Act iv., "King Lear."

All guiltless, meet reproach.—What, ho! my lord!
My lord, I say! Othello!

Enter CASSIO.

How now, Cassio!

Cas. What's the matter?

Iago. My lord is fall'n into an epilepsy:
This is his second fit; he had one yesterday.[6]

Cas. Rub him about the temples.

Iago. No, forbear;
The lethargy must have his quiet course:
If not, he foams at mouth, and by-and-by
Breaks out to savage madness. Look, he stirs:
Do you withdraw yourself a little while,
He will recover straight: when he is gone,
I would on great occasion speak with you.

[*Exit* CASSIO.

How is it, general? have you not hurt your head?

Oth. Dost thou mock me?

Iago. I mock you! no, by Heaven.
Would you would bear your fortune like a man!

Oth. A hornèd man 's a monster and a beast.

Iago. There 's many a beast, then, in a populous city,
And many a civil monster.

Oth. Did he confess it?

Iago. Good sir, be a man;
Think every bearded fellow that 's but yok'd
May draw with you: there 's millions now alive.
Oh, 'tis the spite of hell, the fiend's arch-mock,
To lip a wanton in a secure couch,[7]
And to suppose her chaste! No, let me know;
And knowing what I am, I know what she shall be.

Oth. Oh, thou art wise; 'tis certain.

Iago. Stand you awhile apart;
Confine yourself but in a patient list.[8]
Whilst you were here o'erwhelmèd with your grief,—
A passion most unsuiting such a man,—
Cassio came hither: I shifted him away,
And laid good 'scuse upon your ecstasy:[9]
Bade him anon return, and here speak with me;
The which he promis'd. Do but encave yourself,[10]
And mark the fleers, the gibes, and notable scorns,
That dwell in every region of his face;
For I will make him tell the tale anew:
I say, but mark his gesture. Marry, patience;
Or I shall say you are all in all in spleen,[11]
And nothing of a man.

Oth. Dost thou hear, Iago?
I will be found most cunning in my patience;
But,—dost thou hear?—most bloody.

Iago. That 's not amiss;
But yet keep time in all. Will you withdraw?

[OTHELLO *retires*.

Now will I question Cassio of Bianca,
A housewife that, by selling her desires,
Buys herself bread and clothes: it is a creature
That dotes on Cassio,—as 'tis the wanton's plague
To beguile many and be beguil'd by one:—
He, when he hears of her, cannot refrain
From the excess of laughter:—here he comes:—
As he shall smile, Othello shall go mad;
And his unbookish[12] jealousy must construe
Poor Cassio's smiles, gestures, and light behaviour,
Quite in the wrong.

Re-enter CASSIO.

How do you now, lieutenant?

Cas. The worser that you give me the addition[13]
Whose want even kills me.

Iago. Ply Desdemona well, and you are sure on 't.
[*Speaking lower.*] Now, if this suit lay in Bianca's power,
How quickly should you speed!

Cas. Alas! poor caitiff![14]

Oth. [*Aside.*] Look, how he laughs already!

Iago. I never knew woman love man so.

Cas. Alas! poor rogue! I think, 'i faith, she loves me.

Oth. [*Aside.*] Now he denies it faintly, and laughs it out.

Iago. Do you hear, Cassio?

Oth. [*Aside.*] Now he importunes him
To tell it o'er:—go to; well said, well said.

Iago. She gives it out that you shall marry her:
Do you intend it?

Cas. Ha, ha, ha!

Oth. [*Aside.*] Do you triumph, Roman?[15] do you triumph?

Cas. I marry her!—what, a customer![16] I

6. *He had one yesterday.* Iago is so solid a liar, that this cannot be taken literally; but it aids to give the effect of prolonged dramatic time.

7. *A secure couch.* 'A couch fancied to be safe from dishonour,' 'a couch believed to be secure from disgrace.' See Note 128, Act i., "Hamlet," for the word "secure" used with this elliptical force.

8. *In a patient list.* 'Within the bounds of patience.'

9. *Ecstasy.* 'Violent disturbance of mind,' 'fit of strong emotion.' See Note 61, Act ii., "Much Ado."

10. *Encave yourself.* 'Conceal yourself,' 'withdraw into some hiding-place.'

11. *You are all in all in spleen.* 'You are entirely composed of choler,' 'you are wholly plunged in wrath.'

12. *Unbookish.* 'Ignorant,' 'inexperienced.'

13. *Addition.* 'Title;' in allusion to Iago's calling him "lieutenant." See Note 15, Act ii., "Hamlet."

14. *Caitiff.* Here used—as "wretch," "fool," &c., sometimes were—to denote half playful, half fond familiarity. See Notes 50 and 52, Act i., "Romeo and Juliet."

15. *Do you triumph, Roman?* The word "triumph" suggests "Roman" to Othello as a term for Cassio. That triumphal celebration was associated in Shakespeare's mind with the ancient Romans, witness the passage in "As You Like It," Act iv., sc. 2, where Jaques, asking who is the victorious huntsman that has killed the deer, says, "Let's present him to the duke, like a *Roman* conqueror."

16. *A customer.* A woman who infamously trades on her



Iago. Work on,
My medicine, work! Thus credulous fools are caught.

Act IV. Scene I.

pr'ythee, bear some charity to my wit; do not think it so unwholesome:—ha, ha, ha!

Oth. [*Aside.*] So, so, so, so:—they laugh that win.

Iago. Faith, the cry goes that you shall marry her.

Cas. Pr'ythee, say true.

Iago. I am a very villain else.

Oth. [*Aside.*] Have you scored me?[17] Well.

Cas. This is the monkey's own giving out: she is persuaded I will marry her, out of her own love and flattery, not out of my promise.

Oth. [*Aside.*] Iago beckons me; now he begins the story.

Cas. She was here even now; she haunts me in every place. I was, the other day,[18] talking on the sea-bank with certain Venetians; and thither comes this bauble, and, by this hand, she falls me thus about my neck,—

Oth. [*Aside.*] Crying, "Oh, dear Cassio!" as it were: his gesture imports it.

Cas. So hangs, and lolls, and weeps upon me; so hales, and pulls me:—ha, ha, ha!

Oth. [*Aside.*] Now he tells how she plucked him to my chamber. Oh, I see that nose of yours, but not that dog I shall throw it to.

Cas. Well, I must leave her company.

Iago. Before me! look, where she comes.

Cas. 'Tis such another fitchew![19] marry, a perfumed one.

Enter BIANCA.

What do you mean by this haunting of me?

Bian. Let the devil and his dam haunt you! What did you mean by that same handkerchief you gave me even now?[20] I was a fine fool to take it. I must take out the work![21]—A likely piece of work, that you should find it in your chamber, and not know who left it there! This is some minx's token, and I must take out the work! There,—give it wheresoever you had it; I'll take out no work on't.

Cas. How now, my sweet Bianca! how now! how now!

Oth. [*Aside.*] By Heaven, that should be my handkerchief!

Bian. An you'll come to supper to-night,[22] you may; an you will not, come when you are next prepared for. [*Exit.*

Iago. After her, after her.

Cas. Faith, I must; she'll rail in the street else.

Iago. Will you sup there?

Cas. Faith, I intend so.

Iago. Well, I may chance to see you; for I would very fain speak with you.

Cas. Pr'ythee, come; will you?

Iago. Go to; say no more. [*Exit* CASSIO.

Oth. [*Coming forward.*] How shall I murder him, Iago?

Iago. Did you perceive how he laughed at his vice?

Oth. O Iago!

Iago. And did you see the handkerchief?

Oth. Was that mine?

Iago. Yours, by this hand: and to see how he prizes the foolish woman your wife![23] she gave it him, and he hath given it his mistress.

Oth. I would have him nine years a-killing.—A fine woman! a fair woman! a sweet woman!

Iago. Nay, you must forget that.

Oth. Ay, let her rot, and perish,—and to-night;[24] for she shall not live: no, my heart is turned to stone; I strike it, and it hurts my hand.—Oh, the world hath not a sweeter creature: she might lie by an emperor's side, and command him tasks.

Iago. Nay, that's not your way.

Oth. Hang her! I do but say what she is:—so delicate with her needle!—an admirable musician! oh, she will sing the savageness out of a bear!—of so high and plenteous wit and invention!

Iago. She's the worse for all this.

Oth. Oh, a thousand thousand times:—and then, of so gentle a condition![25]

Iago. Ay, too gentle.

Oth. Nay, that's certain:—but yet the pity of it, Iago! O Iago! the pity of it, Iago!

---

beauty. In the last scene of "All's Well," the king says to Diana, "I think thee now some common *customer*."

17. *Scored me.* Here used to signify 'branded me,' 'set a mark of infamy upon me.'

18. *The other day.* Indicating long time.

19. *'Tis such another fitchew!* "'Tis such another" is an idiomatic waggish phrase (see passage referred to in Note 67, Act i., "Merry Wives"); and "fitchew" is 'pole-cat.' See Note 8, Act v, "Troilus and Cressida."

20. *You gave me even now.* This allows short time to be still maintained; since the sentence links on the present scene with the close of the last Act, where Cassio gives her the handkerchief.

21. *I must take out the work!* 'I must copy the work, or embroidery.' See Note 109, Act iii.

22. *An you'll come to supper to-night.* This also indicates short time, by linking on the present scene with the dialogue at the conclusion of the last Act, where Bianca has asked Cassio to "say if I shall see you soon at night;" "soon" signifying 'by-and-by' (see Notes 18, Act i., and 39, Act iii., "Comedy of Errors"), and showing that the night of the same day is meant.

23. *The foolish woman your wife.* That Iago should dare to use this expression in speaking of Desdemona to her husband, that the noble Moor should have deigned to hide and play the eaves-dropper, are the dramatist's pointed modes of showing to what a pass of ignominious meanness jealousy brings its victims. See Note 42, Act iii.

24. *To-night.* It is this necessity for *prompt vengeance* on the part of Othello that makes the dramatist throw in occasional touches of short time; as it is the need for effect of destruction to *established wedded faith and happiness* that makes Shakespeare introduce denotements of long time. See Note 58, Act iii.

25. *Condition.* 'Disposition,' 'native character.' See Note 38, Act ii.

Iago. If you are so fond over her iniquity, give her patent to offend; for, if it touch not you, it comes near nobody.

Oth. I will chop her into messes:—dishonour me!

Iago. Oh, 'tis foul in her.

Oth. With mine officer!

Iago. That 's fouler.

Oth. Get me some poison, Iago; this night:—I'll not expostulate with her, lest her body and beauty unprovide my mind again:—this night, Iago.

Iago. Do it not with poison, strangle her in her bed, even the bed she hath contaminated.

Oth. Good, good: the justice of it pleases: very good.

Iago. And for Cassio,—let me be his undertaker: you shall hear more by midnight.

Oth. Excellent good. [*A trumpet heard.*] What trumpet is that same?

Iago. Something from Venice, sure. 'Tis Lodovico
Come from the duke: and, see, your wife is with him.

Enter LODOVICO, DESDEMONA, *and* Attendants.

Lod. Save you, worthy general!

Oth. With all my heart, sir.[26]

Lod. The duke and senators of Venice greet you. [*Gives him a packet.*

Oth. I kiss the instrument of their pleasures. [*Opens the packet, and reads.*

Des. And what's the news, good cousin Lodovico?

Iago. I am very glad to see you, signior; Welcome to Cyprus.

Lod. I thank you. How does Lieutenant Cassio?

Iago Lives, sir.

Des. Cousin, there's fall'n between him and my lord
An unkind breach: but you shall make all well.

Oth. Are you sure of that?

Des. My lord?

Oth. [*Reads.*] This fail you not to do, as you will—

Lod. He did not call; he 's busy in the paper. Is there division 'twixt my lord and Cassio?

Des. A most unhappy one: I would do much To atone them,[27] for the love I bear to Cassio.

Oth. Fire and brimstone!

Des. My lord?

Oth. Are you wise?

Des. What! is he angry?

Lod. May be, the letter mov'd him; For, as I think, they do command him home, Deputing Cassio in his government.

Des. Trust me, I'm glad on 't.

Oth. Indeed!

Des. My lord?

Oth. I am glad to see you mad.[28]

Des. How, sweet Othello?

Oth. Devil! [*Striking her.*

Des. I have not deserv'd this.

Lod. My lord, this would not be believ'd in Venice,
Though I should swear I saw it: 'tis very much: Make her amends; she weeps.

Oth. Oh, devil, devil!
If that the earth could teem with woman's tears,[29] Each drop she falls would prove a crocodile.[30]—
Out of my sight!

Des. I will not stay to offend you. [*Going.*

Lod. Truly, an obedient lady:—
I do beseech your lordship, call her back.

Oth. Mistress!

Des. My lord?

Oth. What would you with her, sir?

Lod. Who, I, my lord?

Oth. Ay; you did wish that I would make her turn:
Sir, she can turn, and turn, and yet go on, And turn again; and she can weep, sir, weep; And she 's obedient, as you say,—obedient,—
Very obedient.—Proceed you in your tears.—
Concerning this, sir,—Oh, well-painted passion![31]—

---

26. *With all my heart, sir.* Malone and Steevens disagree with respect to the exact meaning and application of these words. The fact is, they form an elliptical phrase, found elsewhere in Shakespeare. He has them as a reply to a salutation in "King Lear," Act iv., sc. 6; where Edgar says, "Now fare you well, good sir," and Gloster replies, "With all my heart." And he has them as a salutation itself in "Timon of Athens," Act iii., sc. 6, where Timon enters, saying, "With all my heart, gentlemen both." As a reply to a salutation, it elliptically signifies, 'I thank you with all my heart;' as a salutation, it elliptically signifies, 'I greet you with all my heart.'

27. *Atone them.* 'Make them one,' 'reconcile them.' See Note 72, Act iv., "Coriolanus."

28. *I am glad to see you mad.* We cannot help thinking that the words here may have been transposed by the original transcriber or printer; and that the author probably wrote, 'I am *mad* to see you *glad*.' But we have not ventured to alter the text; because Othello's reply, as it stands, allows the meaning to be understood of 'I am glad to see you unwise,' in reference to his having asked, "Are you wise?"

29. *Could teem with woman's tears.* 'Could become fertile by means of woman's tears,' 'could be capable of producing animals by means of woman's tears.' "With" is here used for 'by.' See Note 8, Act ii., "Richard III."

30. *Each drop she falls would prove a crocodile.* "Falls" is used actively for 'lets fall,' 'drops' (see Note 57, Act iii., "Richard II."); and "would prove a crocodile" has reference to the fabulous accounts of this animal, which represent it as especially deceitful, and as weeping hypocritical tears over its victims. Bullokar, in his "Expositor" (1616), states that in Latin there is a proverb, "*Crocodile lachrymæ*, crocodiles teares, to signifie such teares as are feigned, and spent only with intent to deceive or do harm." See the speech referred to in Note 33, Act iii., "Second Part Henry VI."

31. *Passion.* Here used for 'distressful emotion,' 'sorrowful agitation.' See Note 7, Act iii., "Timon of Athens." The struggle to preserve his tone of scorn, with his perpetually

I am commanded home.—Get you away;
I'll send for you anon.—Sir, I obey the mandate,
And will return to Venice.—Hence, avaunt!
[*Exit* DESDEMONA.
Cassio shall have my place. And, sir, to-night,
I do entreat that we may sup together:
You are welcome, sir, to Cyprus.—Goats and monkeys! [*Exit.*

Lod. Is this the noble Moor whom our full senate
Call all-in-all sufficient? this the noble nature
Whom passion could not shake? whose solid virtue
The shot of accident, nor dart of chance,
Could neither graze nor pierce?

Iago. He is much chang'd.

Lod. Are his wits safe?[32] is he not light of brain?

Iago. He's that he is: I may not breathe my censure.
What he might be,—if, what he might, he is not,—
I would to Heaven he were!

Lod. What, strike his wife!

Iago. Faith, that was not so well; yet would I knew
That stroke would prove the worst!

Lod. Is it his use?
Or did the letters work upon his blood,
And new-create this fault?

Iago. Alas, alas!
It is not honesty in me to speak
What I have seen and known. You shall observe him;
And his own courses will denote him so,
That I may save my speech: do but go after,
And mark how he continues.

Lod. I am sorry that I am deceiv'd in him.
[*Exeunt.*

SCENE II.—*A Room in the Castle.*[33]

Enter OTHELLO *and* EMILIA.

Oth. You have seen nothing, then?

Emil. Nor ever heard, nor ever did suspect.[34]

Oth. Yes, you have seen Cassio and her together.

Emil. But then I saw no harm, and then I heard
Each syllable that breath made up between them.

Oth. What! did they never whisper?

Emil. Never, my lord.

Oth. Nor send you out o' the way?

Emil. Never.

Oth. To fetch her fan, her gloves, her mask, nor nothing?

Emil. Never, my lord.

Oth. That's strange.

Emil. I durst, my lord, to wager she is honest,
Lay down my soul at stake: if you think other,
Remove your thought,—it doth abuse your bosom.
If any wretch have put this in your head,
Let Heaven requite it with the serpent's curse!
For, if she be not honest, chaste, and true,
There's no man happy; the purest of their wives
Is foul as slander.

Oth. Bid her come hither:—go.
[*Exit* EMILIA.
She says enough;—yet she's a simple one
That cannot say as much. This is a subtle jade,
A closet-lock-and-key of villanous secrets:
And yet she'll kneel and pray; I have seen her do't.

Enter DESDEMONA *with* EMILIA.

Des. My lord, what is your will?

Oth Pray, chuck, come hither.

Des. What is your pleasure?

Oth. Let me see your eyes;
Look in my face.

Des. What horrible fancy's this?

Oth. [*To* EMIL.] Some of your function, mistress; shut the door;
Cough, or cry hem, if anybody come:
Your mystery,[35] your mystery;—nay, despatch.
[*Exit* EMILIA.

Des. Upon my knees, what doth your speech import?
I understand a fury in your words,
But not the words.

Oth. Why, what art thou?

Des. Your wife, my lord; your true
And loyal wife.

Oth. Come, swear it, damn thyself;
Lest, being like one of heaven,[36] the devils themselves

---

recurring notice of Desdemona's passionate grief, which exercises its irresistible power of influence over his feelings, and makes its artless appeal to his sense of truth and innocence, are all conveyed with matchless skill in this speech of broken, interrupted sentences.

32. *Safe.* Here used for 'steady,' 'stable,' 'in sound condition.' See Note 81, Act ii.

33. *A room in the castle.* It has been remarked that there is difficulty in ascertaining the place of this scene, because at its commencement Othello's words to Emilia, "Shut the door," imply an apartment in the castle; while, at its close, Roderigo's careless entry seems to bespeak some out-of-door place adjoining the castle. But if it be remembered that a portion of the mansion is used as a guard-room (see Note 77, Act ii.), it would be natural enough that Roderigo should seek Iago there, and, not finding him, should pursue his search in some of the apartments adjacent; moreover, it should be remembered that Roderigo is partially disguised, and therefore not likely to be recognised as the man who gave Brabantio intelligence of Othello's having married Desdemona. See Note 111, Act i.

34. *Nor ever heard, nor ever did suspect.* Here long time is introduced; giving the effect of a lapsed period sufficient to allow tokens of undue intimacy to have passed.

35. *Your mystery.* 'Your trade.' See Note 28, Act iv., "Measure for Measure." Othello taunts Emilia with having made a traffic in connivance at stolen meetings between Cassio and Desdemona, and now bids her give a specimen of proficiency in her avocation; afterwards following up his insult by flinging her "money for" her "pains."

36. *Being like one of heaven.* By such side touches as these the poet contrives to set before our eyes the personality of certain of his characters, and the effect it produces upon certain other of his characters. How exquisitely these few words serve to paint to us Desdemona's look of angelic purity and innocence, together with the impression it exercises upon even her husband's jaundiced sight!



Emilia. How do you, madam? how do you, my good lady?
Desdemona. Faith, half asleep. *Act IV. Scene II.*

Should fear to seize thee: swear thou art honest.
Des. Heaven doth truly know it.
Oth. Heaven truly knows that thou art false.
Des. To whom, my lord? with whom? how am I false?
Oth. O Desdemona!—away! away! away!
Des. Alas the heavy day!—Why do you weep?
Am I the occasion of these tears, my lord?
If haply you my father do suspect
An instrument of this your calling back,
Lay not your blame on me: if you have lost him,
Why, I have lost him too.
Oth. Had it pleas'd Heaven
To try me with affliction; had he rain'd[37]
All kinds of sores and shames on my bare head;
Steep'd me in poverty to the very lips;
Given to captivity me and my utmost hopes;
I should have found in some part of my soul
A drop of patience: but, alas! to make me
A fixèd figure for the time of scorn
To point his slow, unmoving finger at![38]—

37. *Pleas'd Heaven . . . . had he rain'd.* The Folio prints 'they' here, instead of "he;" which is the reading of all the Quartos. See Note 61, Act v., "King John."

38. *A fixèd figure for the time of scorn to point his slow, unmoving finger at.* The Folio prints these two lines thus:—

'The fixed Figure for the time of Scorne,
To point his slow, and mouing finger at.'

We adopt the reading of the second and third Quartos; which is that of the first, excepting that it has 'fingers' instead of "finger." We take "the time of scorn" to be an impersonation of the scornful spirit of the epoch in which the speaker lives, including allusion to the image of Time which many ancient clocks bore (see Note 25, Act iv., "Richard III.");while the expression "to point his slow, unmoving finger at" we think implies 'to point his finger, which generally moves slowly, unmovingly at me.' To our minds the combination epithet, "slow, unmoving," serves exactly to describe the hand of a dial, with

Yet could I bear that too; well, very well:
But there, where I have garner'd[39] up my heart,
Where either I must live, or bear no life,
The fountain from the which my current runs,
Or else dries up; to be discarded thence!
Or keep it as a cistern for foul toads
To knot and gender in!—turn thy complexion there,
Patience, thou young and rose-lipp'd cherubin,—
Ay, there,[40] look grim as hell!

Des. I hope my noble lord esteems me honest.

Oth. Oh, ay; as summer flies are in the shambles,
That quicken even with blowing. Oh, thou weed,
Who art so lovely fair, and smell'st so sweet,
That the sense aches at thee,—would thou hadst
ne'er been born!

Des. Alas! what ignorant sin have I committed?[41]

Oth. Was this fair paper, this most goodly book,
Made to write false upon? What committed!
Committed!—Oh, thou public commoner!
I should make very forges of my cheeks,
That would to cinders burn up modesty,
Did I but speak thy deeds.—What committed!
Heaven stops the nose at it, and the moon winks;
The lawless wind, that kisses all it meets,
Is hush'd within the hollow mine of earth,
And will not hear it.—What committed!—
Impudent wanton!

Des. By Heaven, you do me wrong.

Oth. Are not you a wanton?

Des. No, as I am a Christian:
If to preserve this vessel for my lord
From any other foul unlawful touch,
Be not to be a wanton, I am none.

Oth. What! not a whore?

Des. No, as I shall be sav'd.

Oth. Is 't possible?

Des. O Heaven, forgive us!

Oth. I cry you mercy, then:
I took you for that cunning whore of Venice
That married with Othello.—You, mistress,
That have the office opposite to Saint Peter,[42]
And keep the gate of hell!

Re-enter EMILIA.

You, you, ay, you!
We have done our course; there's money for your pains
I pray you, turn the key, and keep our counsel.
[*Exit.*

Emil. Alas! what does this gentleman conceive?—
How do you, madam? how do you, my good lady?

Des. Faith, half asleep.

Emil. Good madam, what's the matter with my lord?

Des. With whom?

Emil. Why, with my lord, madam.

Des. Who is thy lord?

Emil. He that is yours, sweet lady.

Des. I have none: do not talk to me, Emilia;
I cannot weep; nor answer have I none,
But what should go by water. Pr'ythee, to-night
Lay on my bed my wedding sheets,—remember;—
And call thy husband hither.

Emil. Here's a change indeed! [*Exit.*

Des. 'Tis meet I should be us'd so, very meet.
How have I been behav'd, that he might stick
The small'st opinion on my least misuse?[43]

Re-enter EMILIA *with* IAGO.

Iago. What is your pleasure, madam? How is 't with you?

Des. I cannot tell. Those that do teach young babes
Do it with gentle means and easy tasks:
He might have chid me so; for, in good faith,
I am a child to chiding.

Iago. What 's the matter, lady?

Emil. Alas! Iago, my lord hath so bewhor'd her,
Thrown such despite and heavy terms upon her,[44]
As true hearts cannot bear.

Des. Am I that name, Iago?

Iago. What name, fair lady?

Des. Such as she says my lord did say I was.

Emil. A beggar in his drink could not have laid
Such terms upon his callat.[45]

Iago. Why did he so?

Des. I do not know; I am sure I am none such.

Iago. Do not weep, do not weep:—alas the day!

Emil. Has she forsook so many noble matches,
Her father, and her country, and her friends,
To be so call'd? would it not make one weep?

Des. It is my wretched fortune.

Iago. Beshrew him for 't!

---

its onward-stealing yet apparently still finger; so that, in every way, the idea of the clock is presented to the imagination by this passage.

39. *Garner'd.* 'Stored,' 'treasured.' Shakespeare twice elsewhere uses the word "garners" in this sense. See "Tempest," Act iv., sc. 1 (song); and "Coriolanus," Act i., sc. 1.

40. *Ay, there.* The old copies print 'I here.' Capell's correction.

41. *What ignorant sin have I committed?* The use of the epithet "ignorant" here gives duplicate effect to the sentence; conveying the two meanings of 'What senseless sin have I committed?' and "What sin have I ignorantly committed?" For instances of similar effect produced, see Note 62, Act i., "Henry VIII."

42. *The office opposite to Saint Peter.* 'That of' is elliptically understood between "to" and "Saint." See Note 75, Act i., "Coriolanus."

43. *My least misuse.* This is the reading of the Folio and the two latter Quartos; while the first Quarto has 'my greatest abuse.' We take the passage to mean, 'How can I have behaved, that he could conceive the smallest ill opinion of me from even my least misdeed?' 'How can I have behaved, that even my least misconduct should have subjected me to the smallest misconstruction on his part?'

44. *Thrown such despite and heavy terms upon her.* This shows that Emilia, among her other objectionable characteristics, is a listener—a mean listener at doors. Consistent Shakespeare!

45. *Callat.* 'Low-born, shrewish wench,' 'coarse creature,' 'drab.' See Note 39, Act i., "Second Part Henry VI."

How comes this trick upon him ?

Des. Nay, Heaven doth know.

Emil. I will be hang'd, if some eternal villain,[45]
Some busy and insinuating rogue,
Some cogging, cozening slave, to get some office,
Have not devis'd this slander ; I'll be hang'd else.

Iago. Fie, there is no such man ; it is impossible.

Des. If any such there be, Heaven pardon him !

Emil. A halter pardon him ! Who keeps her company ?
What place ? what time ? what form ? what likelihood ?
The Moor 's abus'd by some most villanous knave,
Some base notorious[47] knave, some scurvy fellow :—
O Heaven, that such companions[48] thou 'dst unfold,
And put in every honest hand a whip
To lash the rascals naked through the world
Even from the east to the west !

Iago. Speak within door.[49]

Emil. Oh, fie upon them ! Some such squire he was
That turn'd your wit the seamy side without,
And made you to suspect me with the Moor.

Iago. You are a fool ; go to.

Des. Oh, good Iago,
What shall I do to win my lord again ?
Good friend, go to him ; for, by this light of heaven,
I know not how I lost him. Here I kneel :—
If e'er my will did trespass 'gainst his love,
Either in discourse of thought[50] or actual deed ;
Or that mine eyes, mine ears, or any sense,
Delighted them in any other form ;
Or that I do not yet, and ever did,
And ever will,—though he do shake me off
To beggarly divorcement,—love him dearly,
Comfort forswear me ! Unkindness may do much ;
And his unkindness may defeat my life,
But never taint my love. I cannot say whore,—
It does abhor me now I speak the word ;
To do the act that might the addition[51] earn
Not the world's mass of vanity could make me.

Iago. I pray you, be content ; 'tis but his humour :
The business of the state does him offence,
And he does chide with you.[52]

Des. If 'twere no other,—

Iago. 'Tis but so, I warrant.
[*Trumpets heard.*
Hark, how these instruments summon to supper !
The messengers of Venice stay the meat :
Go in, and weep not ; all things shall be well.
[*Exeunt* DESDEMONA *and* EMILIA.

Enter RODERIGO.

How now, Roderigo !

Rod. I do not find that thou dealest justly with me.

Iago. What in the contrary ?

Rod. Every day[53] thou daff'st me[54] with some device, Iago ; and rather, as it seems to me now, keepest from me all conveniency than suppliest me with the least advantage of hope. I will, indeed, no longer endure it ; nor am I yet persuaded to put up in peace what already I have foolishly suffered.

Iago. Will you hear me, Roderigo ?

Rod. 'Faith, I have heard too much ; for your words and performances are no kin together.

Iago. You charge me most unjustly.

Rod. With naught but truth. I have wasted myself out of my means. The jewels you have had from me to deliver to Desdemona would half have corrupted a votarist : you have told me she has received them, and returned me expectations and comforts of sudden respect and acquaintance ; but I find none.

Iago. Well ; go to ; very well.

Rod. Very well ! go to ! I cannot go to, man ; nor 'tis not very well : by this hand, I say, it is very scurvy, and begin to find myself fobbed[55] in it.

---

46. *I will be hang'd, if some, &c.* The actresses who impersonate Emilia commit the mistake of making her say this speech as if she suspected her husband of being this "eternal villain" whom she denounces ; whereas it is plain that the dramatist intends her to glance at some one whom she believes has misled Iago as well as Othello, has slandered herself as well as Desdemona. She has before told the Moor, "If any wretch have put this in your head, let Heaven requite it with the serpent's curse." She has a suspicion of some one, "some busy and insinuating rogue," "some slave," "some knave," "some scurvy fellow," who has done this "to get some office ;" but her suspicion never for an instant falls upon her own husband. The very repetition of the word "some" serves to keep the object of her suspicion vague and undefined, showing that it is no one especially she suspects—least of all her husband, to whom she is strongly attached ; and whose good opinion she is so wishful to retain that she resents its being undermined by this same suspected calumniator.

47. *Notorious.* Here used to express 'that should be noted,' 'that ought to be exposed to notoriety,' 'egregious.'

48. *Companions.* Occasionally, as here, employed as a term of scorn. See Note 40, Act iv., "Julius Cæsar."

49. *Speak within door.* 'Keep your tongue within bounds ;' 'do not rave so loud as to be heard outside the house.'

50. *Discourse of thought.* 'Discursive range of thought,' 'extensive operation of thought.' See Note 60, Act i., "Hamlet."

51. *The addition.* 'The title.' See Note 13 of this Act.

52. *He does chide with you.* To "chide with" was a form of phrase used in Shakespeare's time ; giving the effect of 'quarrel with' as well as 'reprove.'

53. *Every day.* Effect of long time given ; though but one day (according to computation by short time) has elapsed since they have been in Cyprus.

54. *Daff'st me.* 'Put'st me off,' 'set'st me aside ;' 'beguil'st me.' See Note 23, Act iv., "First Part Henry IV."

55. *Fobbed.* The old copies print 'fopt' instead of "fobbed ;" which is Rowe's correction, and which we adopt, believing it to be the word Shakespeare here intended, because he has used "fobbed" elsewhere to express the same sense which it bears here of 'snubbed,' 'baffled,' 'checked' (see Falstaff's speech in "First Part Henry IV.," Act i., sc. 2 : "And resolution thus *fobbed*, as it is, with the rusty curb of old father antic, the law"), and because he also has "fob," bearing a similar sense. See passage referred to in Note 12, Act i., "Coriolanus."

Iago. Very well.

Rod. I tell you 'tis not very well. I will make myself known to Desdemona: if she will return me my jewels, I will give over my suit, and repent my unlawful solicitation; if not, assure yourself I will seek satisfaction of you.

Iago. You have said now.

Rod. Ay, and said nothing but what I protest intendment of doing.

Iago. Why, now I see there 's mettle in thee; and even from this instant do build on thee a better opinion than ever before. Give me thy hand, Roderigo: thou hast taken against me a most just exception; but yet, I protest, I have dealt most directly in thy affair.

Rod. It hath not appeared.

Iago. I grant, indeed, it hath not appeared; and your suspicion is not without wit and judgment. But, Roderigo, if thou hast that in thee indeed, which I have greater reason to believe now than ever,—I mean purpose, courage, and valour,—this night show it: if thou the next night following win not Desdemona, take me from this world with treachery, and devise engines[56] for my life.

Rod. Well, what is it? is it within reason and compass?

Iago. Sir, there is especial commission come from Venice to depute Cassio in Othello's place.

Rod. Is that true? why, then Othello and Desdemona return again to Venice.

Iago. Oh, no; he goes into Mauritania, and takes away with him the fair Desdemona, unless his abode be lingered here by some accident: wherein none can be so determinate[57] as the removing of Cassio.

Rod. How do you mean, removing of him?

Iago. Why, by making him uncapable of Othello's place,—knocking out his brains.

Rod. And that you would have me to do?

Iago. Ay, if you dare do yourself a profit and a right. He sups to-night with a harlotry,[58] and thither will I go to him:—he knows not yet of his honourable fortune. If you will watch his going thence,—which I will fashion to fall out between twelve and one,—you may take him at your pleasure: I will be near to second your attempt, and he shall fall between us. Come, stand not amazed[59] at it, but go along with me; I will show you such a necessity in his death, that you shall think yourself bound to put it on him. It is now high supper-time,[60] and the night grows to waste:[61] about it.

Rod. I will hear farther reason for this.

Iago. And you shall be satisfied. [*Exeunt.*

SCENE III.—*Another Room in the Castle.*

Enter OTHELLO, LODOVICO, DESDEMONA, EMILIA, *and* Attendants.

Lod. I do beseech you, sir, trouble yourself no farther.

Oth. Oh, pardon me; 'twill do me good to walk.[62]

Lod. Madam, good night; I humbly thank your ladyship.

Des. Your honour is most welcome.

Oth. Will you walk, sir?—Oh,—Desdemona,—

Des. My lord?

Oth. Get you to bed on the instant; I will be returned forthwith: dismiss your attendant there: look 't be done.

Des. I will, my lord.

[*Exeunt* OTHELLO, LODOVICO, *and* Attendants.

Emil. How goes it now? he looks gentler than he did.[63]

Des. He says he will return incontinent:[64]
He hath commanded me to go to bed,
And bade me to dismiss you.

Emil. Dismiss me!

Des. It was his bidding; therefore, good Emilia,
Give me my nightly wearing, and adieu:
We must not now displease him.

Emil. I would you had never seen him!

---

56. *Engines.* 'Racks,' 'instruments of torture.' See Note 140, Act i., "King Lear."

57. *Determinate.* Used to express 'tending to that end,' 'promotive of decided result.' See Note 1, Act ii., "Twelfth Night."

58. *A harlotry.* Here used for 'a hireling,' 'a woman that may be had for money.' See Note 34, Act iii., "First Part Henry IV.," for the probable derivation of the word.

59. *Amazed.* 'Bewildered,' 'confounded,' 'confused.' See Note 67, Act iv., "King John."

60. *High supper-time.* An idiomatic expression similar to 'great morning.' See Note 14, Act iv., "Troilus and Cressida." "It is now high supper-time" signifies 'it is now high time for supper,' 'supper-time is now fully come.' There would hardly be need to explain this, were it not that Mason proposed to change "high" for 'nigh.'

61. *The night grows to waste.* 'The night is wasting away,' 'the night is wearing away.'

62. *'Twill do me good to walk.* One of Shakespeare's subtle indications of physical condition; it perfectly shows the restlessness, the mal-ease, the fret of limb and frame accompanying fever of the mind. See Note 101, Act iv., "King Lear."

63. *He looks gentler than he did.* This also serves to denote the present state of Othello with perfect truth to natural course in emotional disturbance. His look and manner are calmer, because he has come to a resolved conclusion; he has determined to put her to death, and he is therefore able to suppress those starts of speech and that fierceness of glance which were uncontrollable while his soul was tossed with doubt and racked with suspense. His mind being once made up as to the course he must pursue and the punishment he will inflict, it can suffer him to speak and look more gently than he did.

64. *Incontinent.* 'Immediately;' the adjective used for the adverb. See Note 106, Act i.

Des. So would not I: my love doth so approve him,
That even his stubbornness, his checks, his frowns,—
Pr'ythee, unpin me,—have grace and favour in them.

Emil. I have laid those sheets you bade me on the bed.

Des. All's one.—Good father! how foolish are our minds!—
If I do die before thee, pr'ythee, shroud me
In one of those same sheets.[65]

Emil. Come, come, you talk.

Des. My mother had a maid call'd Barbara:
She was in love; and he she lov'd prov'd mad,[66]
And did forsake her: she had a song of "willow;"
An old thing 'twas, but it express'd her fortune,
And she died singing it: that song to-night
Will not go from my mind; I have much to do,
But to go hang my head[67] all at one side,
And sing it like poor Barbara.—Pr'ythee, despatch.

Emil. Shall I go fetch your night-gown?

Des. No, unpin me here.—
This Lodovico is a proper[68] man.

Emil. A very handsome man.

Des. He speaks well.

Emil. I know a lady in Venice would have walked barefoot to Palestine for a touch of his nether lip.

Des. [*Singing.*]

The poor soul sat[69] sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:
The fresh streams ran by her, and murmur'd her moans;
Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the stones;—
Lay by these:—
[*Singing.*]
Sing willow, willow, willow;
Pr'ythee, hie thee; he'll come anon:—
[*Singing.*]
Sing all a green willow must be my garland.
Let nobody blame him; his scorn I approve,—
Nay, that's not next.—Hark! who is't that knocks?

Emil. It's the wind.

Des. [*Singing.*]
I call'd my love false love; but what said he then?
Sing willow, willow, willow:
If I court mo women,[70] you'll couch with mo men.—
So, get thee gone; good night. Mine eyes do itch;
Doth that bode weeping?

Emil. 'Tis neither here nor there.

Des. I have heard it said so.—Oh, these men, these men!—
Dost thou in conscience think,—tell me, Emilia,—
That there be women do abuse their husbands
In such gross kind?[71]

Emil. There be some such, no question.

Des. Wouldst thou do such a deed for all the world?

Emil. Why, would not you?

Des. No, by this heavenly light![72]

Emil. Nor I neither by this heavenly light;
I might do 't as well i' the dark.

Des. Wouldst thou do such a deed for all the world?

Emil. The world's a huge thing: it is a great price
For a small vice.

Des. In troth, I think thou wouldst not.

65. *If I do die before thee, pr'ythee, shroud me in one of those same sheets.* Referring to her "wedding sheets;" which, in the previous scene, in the height of her distress, she has bidden Emilia lay on her bed this night. The touch of superstitious foreboding, the touch of tender sentiment, the touch of self-chiding for being weak enough to indulge them, are all perfectly womanly; and make one marvel how a man could so intuitively have conceived the passage. But then, the man is SHAKESPEARE; whose knowledge of womanhood, in all its intensest depths, is a miracle in itself. See Note 1, Act iv., "Love's Labour's Lost."

66. *Mad.* The commentators assert that this word ought to be taken here in the sense of 'wild,' or 'frantic,' or 'uncertain,' or 'inconstant,' or 'unruly,' or 'fickle;' but we do not see any reason to suppose that the author meant it in any other sense than the usual one of 'insane.' It appears to us that "prov'd mad" may be taken to signify 'went mad,' 'went out of his mind,' 'ran distracted;' or 'turned out to be mad,' 'became known to be deranged.'

67. *I have much to do, but to go hang my head.* "To do" is here used where 'ado' is generally employed: but "to do" and 'ado' were sometimes used the one for the other. In Chaucer's "Romaunt of the Rose," line 5083, the word 'ado' is employed for "to do:" "And done al that thei han *ado*." In the present play there is another instance of "to do" for 'ado.' See the next line to the one referred to in Note 19, Act iii. Johnson suggested that "but" might be changed to 'not' in this passage: the fact is, "but" has here large elliptical force; the phrase signifying, 'I have much ado to do any thing but to go hang my head,' &c.

68. *Proper.* 'Comely,' 'good-looking.' See Note 5, Act i., "King Lear;" and Note 120, Act i. of the present play.

69. *The poor soul sat, &c.* The ballad whence these snatches are taken is given in Percy's "Reliques," from a black-letter copy in the Pepys Collection. It is originally a man's song, being entitled "A Lover's Complaint, being forsaken of his Love;" but Shakespeare makes it a woman's song, and varies its diction somewhat, to adapt it for his purpose.

70. *If I court mo women.* "Mo" is an antique abbreviation of 'more;' and was frequently used in ballad poetry. See Note 57, Act ii., "Much Ado."

71. *In such gross kind.* Just one of Shakespeare's natural touches of abrupt reference and introduction of subject. Desdemona asks this question, and Emilia answers it, using the word "such," although there has been no mention of unfaithfulness during this scene; but it has been the subject of their thought, it has lain at the root of their dread that Othello is jealous, and they now show that it is perfectly present to their mind by this unushered allusion.

72. *No, by this heavenly light!* The contrast, throughout the present brief dialogue, of the innately pure woman and the ingrained coarse woman, the white-souled Desdemona and the gross-thoughted, mercenary, lax-principled Emilia, with her thread-bare sophisms, her shallow excuses, and her palterings with right and wrong, forms a fine climax to the light and dark characteristic difference between these two principal female figures in the tragedy picture, even while the dramatic harmony is maintained by the single point of moral fallibility which they have in common. See Note 84, Act iii.

Emil. In troth, I think I should; and undo't when I had done. Marry, I would not do such a thing for a joint-ring,[73] nor for measures of lawn, nor for gowns, petticoats, nor caps, nor any petty exhibition; but, for the whole world,—why, who would not make her husband a gull to make him a monarch? I should venture purgatory for't.

Des. Beshrew me, if I would do such a wrong For the whole world.

Emil. Why, the wrong is but a wrong i' the world; and having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

Des. I do not think there is any such woman.

Emil. Yes, a dozen; and as many to the vantage[74] as would store the world they played for. But I do think it is their husbands' faults If wives do fall: say that they slack their duties, And pour our treasures into foreign laps; Or else break out in peevish jealousies, Throwing restraint upon us; or say they strike us, Or scant our former having in despite; Why, we have galls; and though we have some grace, Yet have we some revenge. Let husbands know Their wives have sense like them: they see, and smell, And have their palates both for sweet and sour, As husbands have. What is it that they do When they change us for others! Is it sport? I think it is: and doth affection breed it? I think it doth: is't frailty that thus errs? It is so too: and have not we affections, Desires for sport, and frailty, as men have? Then let them use us well: else let them know, The ills we do, their ills instruct us so.

Des. Good night, good night: Heaven me such usage send,[75] Not to pick bad from bad, but by bad mend!

[*Exeunt.*

ACT V.

SCENE I.—CYPRUS. *A Street.*

Enter IAGO *and* RODERIGO.

Iago. Here, stand behind this bulk;[1] straight will he come: Wear thy good rapier bare, and put it home: Quick, quick; fear nothing; I'll be at thy elbow: It makes us, or it mars us; think on that, And fix most firm thy resolution.

Rod. Be near at hand; I may miscarry in't.

Iago. Here, at thy hand: be bold, and take thy stand. [*Retires to a little distance.*

Rod. I have no great devotion to the deed; And yet he hath given me satisfying reasons:— 'Tis but a man gone:[2]—forth, my sword; he dies. [*Goes to his stand.*

Iago. I have rubb'd this young quat[3] almost to the sense,

---

73. *A joint-ring.* This was anciently a usual token among lovers; and it is described in a passage from Dryden's "Don Sebastian:"—

> "A curious artist wrought them
> With *joints* so close as not to be perceiv'd;
> Yet are they both each other's counterpart:
> Her part had Juan inscrib'd, and his had Zayda
> (You know these names are theirs), and in the midst
> A heart divided in two halves was plac'd."

74. *To the vantage.* An idiomatic phrase, equivalent to 'over and above,' 'in addition to them.'

75. *Heaven me such usage send.* "Usage" is the word given in the first Quarto; while the others and the Folio give 'uses.' Most modern editors adopt the word 'uses,' without stating in what sense they take it here; while Johnson prefers the word "usage," adding that it is an old word for *custom*. But surely, in the present passage, "usage" bears the meaning of 'treatment;' the sentence signifying, 'May Heaven send me such treatment as that I shall not have to sort out bad from bad, but—if I must have bad treatment—to mend my own character by learning to bear bad treatment patiently.' It should be borne in mind that Shakespeare often gives greatly elliptical sentences; especially at the end of speeches previously to the speaker's *exit*, and at the close of scenes.

1. *Bulk.* This is the word in the Quartos; the Folio giving 'barke.' "Bulk" is explained to be a part of a building jutting out, from the Danish *bielcke*, a beam; but we believe that most probably Shakespeare here meant by "bulk" one of those stands, like tall benches, which the writer of this note remembers in childhood seeing at various stations in London. There was one, for instance, near to the corner of Park Lane, in Oxford Street, appended to the pump that stood there; one farther down Oxford Street, near to James Street; and one where Farringdon Street joined Holborn Hill. They were generally placed near to markets, and were used for porters to rest the loads from their knots upon, or for those who carried burdens to deposit them while resting. That these were well known to Shakespeare, as a haunter of London streets, and that he should have chosen to place one of them in a street in Cyprus, because it was an object familiarly known to the majority of his audience, is consistent with a practice of his. See Note 89, Act ii., "Coriolanus."

2. *'Tis but a man gone.* A half-line containing one of Shakespeare's pregnant moral lessons: Roderigo's weak and wicked companionship with Iago leading even to this!

3. *Quat.* A word still used in the midland counties for 'pimple' or 'pustule;' which, being "rubbed," is made to smart. "Rubbed to sense" means rubbed to the quick, or to the seat of sensation; and Roderigo is called a "quat" by the

And he grows angry. Now, whether he kill Cassio,
Or Cassio him, or each do kill the other,
Every way makes my gain: live Roderigo,
He calls me to a restitution large
Of gold and jewels that I bobb'd from him,[4]
As gifts to Desdemona;
It must not be: if Cassio do remain,
He hath a daily beauty in his life
That makes me ugly; and, besides, the Moor
May unfold me to him; there stand I in much peril:
No, he must die:—be 't so, I hear him coming.

Enter CASSIO.

Rod. I know his gait, 'tis he.—Villain, thou diest! [*Rushes from his post, and makes a pass at* CASSIO.

Cas. That thrust had been mine enemy indeed,
But that my coat[5] is better than thou know'st:
I will make proof of thine.

[*Draws, and wounds* RODERIGO.

Rod. Oh, I am slain!

[IAGO *rushes from his post, cuts* CASSIO *behind in the leg, and exit.*

Cas. I am maim'd for ever.—Help, ho! murder! murder! [*Falls.*

Enter OTHELLO, *at a distance.*

Oth. The voice of Cassio:—Iago keeps his word.

Rod. Oh, villain that I am!

Oth. It is even so.

Cas. Oh, help, ho! light! a surgeon!

Oth. 'Tis he:—oh, brave Iago, honest and just,
That hast such noble sense of thy friend's wrong!
Thou teachest me,—Minion, your dear lies dead,
And your unblest fate hies:—wanton, I come!
Forth of my heart those charms, thine eyes, are blotted;
Thy bed, sin-stain'd, shall with sin's blood be spotted. [*Exit.*

Enter LODOVICO *and* GRATIANO, *at a distance.*

Cas. What, ho! no watch? no passage?[6] murder! murder!

Gra. 'Tis some mischance; the voice is very direful.

Cas. Oh, help!

Lod. Hark!

Rod. Oh, wretched villain!

Lod. Two or three groan:—it is a heavy night;[7]
These may be counterfeits: let 's think 't unsafe
To come in to the cry without more help.

Rod. Nobody come? then shall I bleed to death.

Lod. Hark!

Gra. Here 's one comes in his shirt, with light and weapons.

Re-enter IAGO, *with a light.*

Iago. Who 's there? whose noise is this that cries on[8] murder?

Lod. We do not know.

Iago. Did not you hear a cry?

Cas. Here, here! for Heaven's sake, help me!

Iago. What 's the matter?

Gra. This is Othello's ancient, as I take it.

Lod. The same indeed; a very valiant fellow.

Iago. What are you here that cry so grievously?

Cas. Iago? Oh, I am spoil'd, undone by villains!
Give me some help.

Iago. Oh, me, lieutenant! what villains have done this?

Cas. I think that one of them is hereabout,
And cannot make away.

Iago. Oh, treacherous villains!—
[*To* LOD. *and* GRA.] What are you there? come in, and give some help.

Rod. Oh, help me here!

Cas. That 's one of them.

Iago. Oh, murderous slave! oh, villain! [*Stabs* RODERIGO.

Rod. Oh, damn'd Iago! Oh, inhuman dog!

Iago. Kill men i' the dark!—Where be these bloody thieves?—
How silent is this town!—Ho! murder! murder!—
What may you be? are you of good or evil?

Lod. As you shall prove us, praise us.

Iago. Signior Lodovico?

Lod. He, sir.

Iago. I cry you mercy. Here 's Cassio hurt by villains.

Gra. Cassio!

Iago. How is 't, brother?[9]

Cas. My leg is cut in two.

Iago. Marry, Heaven forbid!—
Light, gentlemen:—I'll bind it with my shirt.

Enter BIANCA.

Bian. What is the matter, ho? who is 't that cried?

Iago. Who is 't that cried!

Bian. Oh, my dear Cassio! my sweet Cassio!
O Cassio, Cassio, Cassio!

Iago. Oh, notable wanton!—Cassio, may you suspect

same figurative form of phrase that Sir Toby uses when he exclaims, "Out, scab!" or that Falstaff employs. See Note 54, Act iii., "Second Part Henry IV."

4. *That I bobb'd from him.* 'That I fooled him out of;' in modern vulgar language, 'that I jockeyed him out of.'

5. *My coat.* Meaning the under-coat of proof or shirt of mail, which he wears; and hearing this it is that causes Iago to wound him in "*the leg*" instead of the body.

6. *No passage?* No passengers?' 'No one passing by?'

7. *It is a heavy night.* "Heavy" here bears the sense of 'dark,' 'thickly clouded' (see Note 6, Act iv., "Measure for Measure"); while including that of 'sad,' 'grievous,' 'fraught with mischance.'

8. *Cries on.* 'Proclaims,' 'announces,' 'exclaims against.' See Note 111, Act v., "Hamlet."

9. *Brother.* Here used for 'brother officer.'



Cassio. I will make proof of thine.
Roderigo. Oh, I am slain!

Act V. Scene I.



Othello. Have you pray'd to-night, Desdemona?
Desdemona. Ay, my lord. *Act V. Scene II.*

Who they should be that have thus mangled you?
Cas. No.
Gra. I am sorry to find you thus: I have been to seek you.
Iago. Lend me a garter:—so.—Oh, for a chair,
To bear him easily hence!
Bian. Alas! he faints!—O Cassio, Cassio, Cassio!
Iago. Gentleman all, I do suspect this trash [10]
To be a party in this injury.—
Patience awhile, good Cassio.—Come, come;
Lend me a light.—Know we this face or no?
Alas! my friend and my dear countryman
Roderigo? no:—yes, sure; O Heaven! Roderigo.
Gra. What! of Venice?
Iago. Even he, sir: did you know him?
Gra. Know him! ay.
Iago. Signior Gratiano? I cry you gentle pardon;
These bloody accidents must excuse my manners,
That so neglected you.
Gra. I am glad to see you.
Iago. How do you, Cassio?—Oh, a chair, a chair!
Gra. Roderigo!
Iago. He, he, 'tis he.—Oh, that 's well said;[11]—the chair:— [*A chair brought in.*
Some good man bear him carefully from hence;
I 'll fetch the general's surgeon.—[*To* BIAN.] For you, mistress,
Save you your labour.—He that lies slain here, Cassio,

10. *Trash.* Again used by Iago as a disparaging epithet. See Note 44, Act ii.

11. *Well said.* Sometimes, as here, used for 'well done.' See Note 24, Act ii.

Was my dear friend: what malice was between you?
Cas. None in the world; nor do I know the man.
Iago. [*To* BIAN.] What! look you pale?—Oh, bear him out o' the air.—
[CASSIO *and* ROD. *are borne off.*
Stay you, good gentlemen.—Look you pale, mistress?—
Do you perceive the gastness of her eye?—
Nay, if you stare, we shall hear more anon.—
Behold her well; I pray you, look upon her:
Do you see, gentlemen? nay, guiltiness will speak,
Though tongues were out of use.

Enter EMILIA.

Emil. Alas! what 's the matter? what 's the matter, husband?
Iago. Cassio hath here been set on in the dark
By Roderigo, and fellows that are 'scap'd:
He 's almost slain, and Roderigo dead.
Emil. Alas! good gentleman; alas! good Cassio!
Iago. Pr'ythee, Emilia,
Go know of Cassio where he supp'd to-night.—
What! do you shake at that?
Bian. He supp'd at my house; but I therefore shake not.
Iago. Oh, did he so? I charge you, go with me.
Emil. Fie, fie upon thee, wanton!
Bian. I am no wanton; but of life as honest
As you that thus abuse me.
Emil. As I? foh! fie upon thee!
Iago. Kind gentlemen, let 's go see poor Cassio dress'd.[12]—
Come, mistress, you must tell 's another tale.—
Emilia, run you to the citadel,
And tell my lord and lady what hath happ'd.—
Will you go on, I pray?—[*Aside.*] This is the night
That either makes me or fordoes[13] me quite.
[*Exeunt.*

SCENE II.—*A Bedchamber in the Castle*: DESDEMONA *in bed, asleep; a light burning.*

Enter OTHELLO.

Oth. It is the cause, it is the cause, my soul,—
Let me not name it to you, you chaste stars!—
It is the cause.[14]—Yet I 'll not shed her blood;
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster.
Yet she must die, else she 'll betray more men.
Put out the light, and then—Put out the light![15]
If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me:—but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume. When I have pluck'd thy rose,
I cannot give it vital growth again,
It needs must wither:—I 'll smell it on the tree.—
[*Kissing her.*
Oh, balmy breath, that dost almost persuade
Justice to break her sword!—One more, one more:—
Be thus when thou art dead, and I will kill thee,
And love thee after:—one more, and this the last:
So sweet was ne'er so fatal. I must weep,
But they are cruel tears: this sorrow 's heavenly;
It strikes where it doth love.—She wakes.
Des. Who 's there? Othello?
Oth. Ay, Desdemona.
Des. Will you come to bed, my lord?
Oth. Have you pray'd to-night, Desdemona?
Des. Ay, my lord.
Oth. If you bethink yourself of any crime
Unreconcil'd as yet to Heaven and grace,
Solicit for it straight.
Des. Alack, my lord, what may you mean by that?
Oth. Well, do it, and be brief; I will walk by:
I would not kill thy unprepared spirit;
No,—Heaven forfend![16]—I would not kill thy soul.
Des. Talk you of killing?
Oth. Ay, I do.
Des. Then Heaven
Have mercy on me!
Oth. Amen, with all my heart!
Des. If you say so, I hope you will not kill me.
Oth. H'm!
Des. And yet I fear you; for you are fatal then,
When your eyes roll so: why I should fear I know not,
Since guiltiness I know not; but yet I feel I fear.

12. *Poor Cassio dress'd.* 'Poor Cassio's wound dressed.' Elliptical construction.

13. *Fordoes.* 'Undoes,' 'ruins, 'destroys.' See Note 22, Act ii., "Hamlet."

14. *It is the cause, it is the cause . . . . it is the cause.* This is one of Shakespeare's impressively abrupt commencements of scenes. It shows Othello in debate with his own soul on the fatal necessity for putting his wife to death, and striving to justify the deed by the cause which exists for its perpetration. The iteration of the phrase, "it is the cause," serves admirably to denote the need he feels for urging upon himself the instigating motive for his proposed act.

15. *Put out the light, and then—Put out the light!* The introduction of a dash after "then," indicating a pause in the speaker's soliloquy, as if struck by his own words and repeating them, was made by Warburton, who thus interprets the passage: "The meaning is, 'I will put out the light, and *then* proceed to the execution of my purpose.' But the expression of *putting out the light*, bringing to mind the effects of the extinction of the light of life, he breaks short, and questions himself about the effects of this metaphorical extinction, introduced by a repetition of his first words, as much as to say, 'But hold, let me first weigh the reflections which this expression so naturally excites.'"

16. *Forfend.* 'Forbid.' Shakespeare sometimes uses "defend" to express 'forbid,' 'prohibit.'

Oth. Think on thy sins.
Des. They are loves I bear to you.
Oth. Ay, and for that thou diest.
Des. That death 's unnatural that kills for loving.—
Alas! why gnaw you so your nether lip?
Some bloody passion shakes your very frame:
These are portents; but yet I hope, I hope,
They do not point on me.
Oth. Peace, and be still!
Des. I will so. What 's the matter?
Oth. That handkerchief which I so lov'd, and gave thee,
Thou gav'st to Cassio.
Des. No, by my life and soul!
Send for the man, and ask him.
Oth. Sweet soul, take heed,
Take heed of perjury; thou art on thy death-bed.
Des. Ay, but not yet to die.
Oth. Yes, presently:
Therefore confess thee freely of thy sin;
For to deny each article with oath
Cannot remove nor choke the strong conception
That I do groan withal. Thou art to die.
Des. Then Lord have mercy on me!
Oth. I say, Amen.
Des. And have you mercy too!—I never did
Offend you in my life; never lov'd Cassio
But with such general warranty of Heaven
As I might love; I never gave him token.
Oth. By Heaven, I saw my handkerchief in 's hand.
Oh, perjur'd woman! thou dost stone my heart,
And mak'st me call what I intend to do
A murder, which I thought a sacrifice:[17]
I saw the handkerchief.
Des. He found it, then;
I never gave it him:—send for him hither;
Let him confess a truth.
Oth. He hath confess'd.
Des. What, my lord?
Oth. That he hath—us'd thee.
Des. How? unlawfully?
Oth. Ay.
Des. He will not say so.
Oth. No, his mouth is stopp'd;
Honest Iago hath ta'en order for 't.[18]
Des. Oh, my fear interprets!—what! is he dead?
Oth. Had all his hairs been lives, my great revenge
Had stomach for them all.
Des. Alas! he is betray'd, and I undone!
Oth. Out, wanton! weep'st thou for him to my face?
Des. Oh, banish me, my lord, but kill me not!
Oth. Down, wanton!
Des. Kill me to-morrow; let me live to-night!
Oth. Nay, if you strive,—
Des. But half an hour!
Oth. Being done, there is no pause.[19]
Des. But while I say one prayer!
Oth. It is too late. [*Smothers her.*
Emil. [*Within.*] My lord, my lord! what, ho! my lord, my lord!
Oth. What noise is this?—Not dead? not yet quite dead?
I that am cruel am yet merciful;
I would not have thee linger in thy pain:—
So, so.[20]
Emil. [*Within.*] What, ho! my lord, my lord!
Oth. Who 's there?
Emil. [*Within.*] Oh, good my lord, I would speak a word with you!
Oth. Yes:—'tis Emilia:—by-and-by.—She 's dead.—
'Tis like she comes to speak of Cassio's death;
The noise was high.—Ha! no more moving?
Still as the grave.—Shall she come in? were 't good?—
I think she stirs again:—no.—What 's best to do?
If she come in, she 'll sure speak to my wife:
My wife! my wife! what wife?—I have no wife.
Oh, insupportable! oh, heavy hour!
Methinks it should be now a huge eclipse
Of sun and moon, and that the affrighted globe
Should yawn at alteration.
Emil. [*Within.*] I do beseech you
That I may speak with you, oh, good my lord!
Oth. I had forgot thee: oh, come in, Emilia:—
Soft,—by-and-by:—let me the curtains draw.—
Where art thou? [*Opens the door.*

Enter EMILIA.

What 's the matter with thee now?
Emil. Oh, my good lord, yonder 's foul murder done;
Oth. What, now?
Emil. But now, my lord.
Oth. It is the very error[21] of the moon;

17. *Thou dost stone my heart, and mak'st me call what I intend to do a murder, which I thought a sacrifice.* 'Thou dost harden my heart by denying thy guilt, and causest me to kill thee from wrath at thy perjury, when I intended thy death to be a sacrifice made to justice.'

18. *Ta'en order for 't.* 'Taken means to effect it,' 'made provision to secure its being done.' See Note 17, Act iv., "Richard III."

19. *Being done, there is no pause.* 'My deed of retribution being once put into execution, there must be no pause in completing it.'

20. *So, so.* It has been supposed that here Othello stabs Desdemona to put an end to her sufferings, as is usually done on the modern stage; but the words in the text may merely be intended to represent that he heaps more clothes around her, pressing the pillow more closely upon her mouth.

21. *Error.* This word includes the senses of 'mistaken path,' and 'errant or wandering path.' See Note 115, Act i.

She comes more near the earth than she was wont,
And makes men mad.
Emil. Cassio, my lord, has kill'd a young Venetian
Call'd Roderigo.
Oth. Roderigo kill'd!
And Cassio kill'd!
Emil. No, Cassio is not kill'd.
Oth. Not Cassio kill'd! then murder's out of tune,
And sweet revenge grows harsh.
Des. Oh, falsely, falsely murder'd!
Emil. Alas! what cry is that?
Oth. That! what?
Emil. Out, and alas! that was my lady's voice.—
Help! help, ho! help!—Oh, lady, speak again!
Sweet Desdemona! oh, sweet mistress, speak!
Des. A guiltless death I die.
Emil. Oh, who hath done this deed?
Des. Nobody; I myself. Farewell:
Commend me to my kind lord: oh, farewell!
[*Dies.*
Oth. Why, how should she be murder'd?
Emil. Alas! who knows?
Oth. You heard her say herself, it was not I.
Emil. She said so: I must needs report the truth.
Oth. She's, like a liar, gone to burning hell:
'Twas I that kill'd her.
Emil. Oh, the more angel she,
And you the blacker devil!
Oth. She turned to folly.
Emil. Thou dost belie her.
Oth. She was false as water.
Emil. Thou art rash as fire, to say
That she was false: oh, she was heavenly true!
Oth. Cassio did win her; ask thy husband else.
Oh, I were damn'd beneath all depth in hell,
But that I did proceed upon just grounds
To this extremity. Thy husband knew it all.
Emil. My husband!
Oth. Thy husband.
Emil. That she was false to wedlock?
Oth. Ay, with Cassio. Nay, had she been true,
If Heaven would make me such another world
Of one entire and perfect chrysolite,[22]
I'd not have sold her for it.
Emil. My husband!
Oth. Ay, 'twas he that told me first:
An honest man he is, and hates the slime
That sticks on filthy deeds.
Emil. My husband![23]
Oth. What needs this iterance,[24] woman? I say thy husband.
Emil. Oh, mistress, villany hath made mocks with love![25]—
My husband say that she was false!
Oth. He, woman;
I say thy husband: dost understand the word?
My friend, thy husband, honest, honest Iago.
Emil. If he say so, may his pernicious soul
Rot half a grain a day! he lies to the heart:
She was too fond of her most filthy bargain.
Oth. Ha!
Emil. Do thy worst:
This deed of thine is no more worthy Heaven
Than thou wast worthy her.
Oth. Peace! you were best.
Emil. Thou hast not half the power to do me harm
As I have to be hurt.[26] Oh, gull! oh, dolt!
As ignorant as dirt! thou hast done a deed,—
I care not for thy sword; I'll make thee known,
Though I lost twenty lives.—Help! help, ho! help!
The Moor has kill'd my mistress! Murder! murder!

Enter MONTANO, GRATIANO, *and* IAGO.

Mon. What is the matter?—How now, general?
Emil. Oh, are you come, Iago? you have done well,
That men must lay their murders on your neck.
Gra. What is the matter?
Emil. Disprove this villain, if thou be'st a man:
He says thou told'st him that his wife was false:
I know thou didst not, thou'rt not such a villain:
Speak, for my heart is full.
Iago. I told him what I thought; and told no more
Than what he found himself was apt and true.
Emil. But did you ever tell him she was false?
Iago. I did.
Emil. You told a lie; an odious lie;
Upon my soul, a lie; a wicked lie:—
She false with Cassio!—did you say with Cassio?
Iago. With Cassio, mistress. Go to, charm[27] your tongue.
Emil. I will not charm my tongue; I am bound to speak:

22. *Chrysolite.* A precious stone of a dusky green, with a cast of yellow. It is the same as that which is modernly called 'peridot.'

23. *My husband!* The numerous repetitions of this exclamation serve to prove how impossible it is for Emilia to conceive that Iago can be guilty of so atrocious a calumny, can be implicated in the plot against Othello and Desdemona's peace, or to suspect him for a moment in any way. See Note 46, Act iv.

24. *Iterance.* 'Iteration,' 'repetition.'

25. *Villany hath made mocks with love.* 'Villany has played off its false tricks upon true affection.'

26. *As I have to be hurt.* 'As I have power to endure being hurt.' Elliptically expressed.

27. *Charm.* Here used for lay or still, as by a charm; bind, as by a spell.



Emilia. I care not for thy sword; I'll make thee known,
Though I lost twenty lives.—Help! help, ho! help!
The Moor has kill'd my mistress! Murder! murder!

Act V. Scene II.

My mistress here lies murder'd in her bed,—
All. Oh, heavens forfend!
Emil. And your reports have set the murder on.
Oth. Nay, stare not, masters: it is true, indeed.
Gra. 'Tis a strange truth.
Mon. Oh, monstrous act!
Emil. Villany, villany, villany!—
I think upon 't,—I think,—I smell 't;—oh, villany!—
I thought so then;[28]—I'll kill myself for grief:—
Oh, villany, villany!
Iago. What! are you mad? I charge you, get you home.
Emil. Good gentlemen, let me have leave to speak:
'Tis proper I obey him, but not now.—
Perchance, Iago, I will ne'er go home.
Oth. Oh! oh! oh! [*Falling on the bed.*
Emil. Nay, lay thee down and roar;
For thou hast kill'd the sweetest innocent
That e'er did lift up eye.
Oth. [*Rising.*] Oh, she was foul!—
I scarce did know you, uncle:[29] there lies your niece,
Whose breath, indeed, these hands have newly stopp'd:
I know this act shows horrible and grim.
Gra. Poor Desdemona! I am glad thy father 's dead:
Thy match was mortal to him, and pure grief
Shore his old thread in twain: did he live now,
This sight would make him do a desperate turn,
Yea, curse his better angel from his side,
And fall to reprobance.[30]
Oth. 'Tis pitiful; but yet Iago knows
That she with Cassio hath the act of shame
A thousand times[31] committed; Cassio confess'd it:
And she did gratify his amorous works
With that recognisance and pledge of love
Which I first gave her; I saw it in his hand:
It was a handkerchief, an antique token
My father gave my mother.[32]
Emil. O Heaven! oh, heavenly powers!
Iago. Come, hold your peace.
Emil. 'Twill out, 'twill out:—I hold my peace, sir? no;
I'll be in speaking liberal[33] as the air:
Let Heaven and men and devils, let them all,
All, all, cry shame against me, yet I'll speak.
Iago. Be wise, and get you home.
Emil. I will not.
[IAGO *offers to stab* EMILIA.
Gra. Fie!
Your sword upon a woman?
Emil. Oh, thou dull Moor! that handkerchief thou speak'st of
I found by fortune, and did give my husband;
For often, with a solemn earnestness,—
More than, indeed, belong'd to such a trifle,—
He begg'd of me to steal it.
Iago. Villanous hag!
Emil. She give it Cassio! no, alas! I found it,
And I did give 't my husband.
Iago. Filth, thou liest!
Emil. By Heaven, I do not, I do not, gentlemen.—
Oh, murderous coxcomb! what should such a fool
Do with so good a wife? [IAGO *stabs* EMILIA.
Oth. Are there no stones in heaven
But what serve for the thunder?[34]—Precious villain!
[*Assaults* IAGO, *and is disarmed by* MONTANO. IAGO *runs out.*
Gra. The woman falls; sure, he has kill'd his wife.
Emil. Ay, ay:—Oh, lay me by my mistress' side.
Gra. He 's gone, but his wife 's kill'd.
Mon. 'Tis a notorious[35] villain. Take you this weapon,
Which I have here recover'd from the Moor:

28. *I thought so then.* In allusion to her suspicion that there was some slanderer at work to defame Desdemona and deceive Othello. See Note 46, Act iv. She seems to us to be about to say, 'I thought then that there was villany going on, but little thought my husband was its author.' The very thought that Iago could be capable of such villany causes her to interrupt her half-uttered sentence with "I'll kill myself for grief."

29. *Uncle.* Gratiano is brother to Brabantio, Desdemona's father; therefore Othello here addresses him as "uncle."

30. *Reprobance.* A form of 'reprobation,' or 'reprobateness.' The recurrence of this particular form of words—as "arrivance," "iterance," "continuate," and "determinate"—in the present play is remarkable; and tends to confirm our theory of certain modes of thinking or style of writing being traceable in certain of Shakespeare's plays. See Note 133, Act iv., "King Lear;" and Note 9, Act ii. of this play.

31. *A thousand times.* One of Shakespeare's idiomatic expressions indicative of indefinite number; but here introduced for the sake of conveying the effect of long time. Precisely the same remarks apply to it as those made upon the expression, "a hundred times," in Note 58, Act iii.

32. *An antique token my father gave my mother.* This differs from what Othello said when he told Desdemona, "That handkerchief did an Egyptian to my mother give;" but he there stated it to be a direct gift from the "charmer" herself, in order to heighten the impression of its mystic virtues upon his wife's imagination. See Note 89, Act iii. Even this slight deviation from truth on the part of Othello works its own retribution. Had he not over-excited the gentle lady's fears by this description of the handkerchief, and startled her by his peremptoriness in demanding it, she might not have been tempted to prevaricate and tell a falsehood in reply to his divergence from absolute fact. Thus subtly does the greatest of dramatic moralists draw his ethical lessons. See Note 92, Act iii.

33. *Liberal.* Here used for 'free,' 'unrestrained.'

34. *Are there no stones in heaven but, &c.* Implying, 'Hath heaven no bolts wherewith to punish this miscreant as well as to denounce his crime?' See Note 73, Act i., "Julius Cæsar."

35. *Notorious.* Here again used in the sense of 'egregious,' 'that should be noted and exposed.' See Note 47, Act iv.

Come, guard the door without; let him not pass,
But kill him rather. I'll after that same villain,
For 'tis a cursèd slave.

[*Exeunt* MONTANO *and* GRATIANO.

Oth. I am not valiant neither,
But every puny whipster gets my sword:—
But why should honour outlive honesty?
Let it go all.

Emil. What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan,
And die in music:[36]—Willow, willow, willow.—
Moor, she was chaste; she lov'd thee, cruel Moor;
So come my soul to bliss, as I speak true;
So speaking as I think, I die,—I die. [*Dies.*

Oth. I have another weapon in this chamber;
It is a sword of Spain, the ice-brook's temper:[37]—
Oh, here it is.—Uncle, I must come forth.

Gra. [*Within.*] If thou attempt it, it will cost thee dear:
Thou hast no weapon, and perforce must suffer.

Oth. Look in upon me, then, and speak with me,
Or, naked as I am, I will assault thee.

Re-enter GRATIANO.

Gra. What is the matter?

Oth. Behold, I have a weapon;
A better never did itself sustain
Upon a soldier's thigh: I have seen the day,
That, with this little arm and this good sword,
I have made my way through more impediments
Than twenty times your stop:[38]—but, oh, vain boast!
Who can control his fate? 'tis not so now.—
Be not afraid, though you do see me weapon'd;
Here is my journey's end, here is my butt,
And very sea-mark of my utmost sail.
Do you go back dismay'd? 'tis a lost fear;
Man but a rush against Othello's breast,
And he retires:—where should Othello go?—
Now, how dost thou look now? Oh, ill-starr'd wench!
Pale as thy smock! when we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl!
Even like thy chastity.—
Oh, cursèd, cursèd slave!—Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!
Wash me in steep-down gulfs of liquid fire!—
O Desdemona! Desdemona! dead! Oh, oh, oh!

Enter LODOVICO, MONTANO, CASSIO *carried in a chair, and* Officers *with* IAGO, *prisoner.*

Lod. Where is this rash and most unfortunate man?

Oth. That 's he that was Othello;—here I am.

Lod. Where is that viper? bring the villain forth.

Oth. I look down towards his feet,[39]—but that 's a fable.—
If that thou be'st a devil, I cannot kill thee.

[*Wounds* IAGO.

Lod. Wrench his sword from him.

Iago. I bleed, sir; but not kill'd.

Oth. I am not sorry neither: I'd have thee live;
For, in my sense, 'tis happiness to die.

Lod. Oh, thou Othello, that wert once so good,
Fall'n in the practice[40] of a cursèd slave,
What shall be said to thee?

Oth. Why, anything:
An honourable murderer, if you will;
For naught I did in hate, but all in honour.

Lod. This wretch hath part confess'd his villany:
Did you and he consent in Cassio's death?

Oth. Ay.

Cas. Dear general, I never gave you cause.

Oth. I do believe it, and I ask your pardon.—
Will you, I pray, demand that demi-devil
Why he hath thus ensnar'd my soul and body?

Iago. Demand me nothing: what you know, you know:
From this time forth I never will speak word.

Lod. What! not to pray?

Gra. Torments will ope your lips.

Oth. Well, thou dost best.

Lod. Sir, you shall understand what hath befall'n,
Which, as I think, you know not. Here is a letter
Found in the pocket of the slain Roderigo;
And here another: the one of them imports
The death of Cassio to be undertook
By Roderigo.

Oth. Oh, villain!

Cas. Most heathenish and most gross!

Lod. Now here 's another discontented paper,
Found in his pocket too; and this, it seems,
Roderigo meant to have sent this cursèd villain;
But that, belike, Iago in the interim
Came in and satisfied him.

Oth. Oh, the pernicious caitiff!—

36. *I will play the swan, and die in music.* Referring to the graceful traditional notion of the swan, at point of death, singing its own dirge. See Note 14, Act iii., "Merchant of Venice."

37. *A sword of Spain, the ice-brook's temper.* Spanish sword-blades were highly esteemed (see Note 81, Act i., "Romeo and Juliet"), and the steel of which they were made was tempered by plunging it into cold water—the colder the water, the higher the temper attained.

38. *More impediments than twenty times your stop.* Elliptically expressed; the phrase signifying 'more impediments than twenty times as much as that by which you would stop me.'

39. *I look down towards his feet.* Implying, to see if they be cloven.

40. *In the practice.* 'In the snare;' 'by the machinations.'

How came you, Cassio, by that handkerchief
That was my wife's?
Cas. I found it in my chamber:
And he himself confess'd but even now
That there he dropp'd it for a special purpose
Which wrought to his desire.
Oth. Oh, fool! fool! fool!
Cas. There is besides in Roderigo's letter,—
How he upbraids Iago, that he made him
Brave me upon the watch; whereon it came
That I was cast:[41] and even but now he spake,
After long seeming dead,—Iago hurt him,
Iago set him on.
Lod. You must forsake this room, and go with us:
Your power and your command is taken off,
And Cassio rules in Cyprus. For this slave,—
If there be any cunning cruelty
That can torment him much and hold him long,
It shall be his. You shall close prisoner rest,
Till that the nature of your fault be known
To the Venetian state.—Come, bring away.
Oth. Soft you; a word or two before you go.
I have done the state some service, and they know it;—
No more of that.—I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am; nothing extenuate,
Nor set down aught in malice: then must you speak
Of one, that lov'd not wisely, but too well;
Of one, not easily jealous, but, being wrought,
Perplex'd in the extreme; of one, whose hand,
Like the base Indian,[42] threw a pearl away
Richer than all his tribe; of one, whose subdu'd eyes,
Albeit unused to the melting mood,
Drop tears[43] as fast as the Arabian trees
Their medicinal[44] gum. Set you down this;
And say, besides,—that in Aleppo once,
Where a malignant and a turban'd Turk[45]
Beat a Venetian and traduc'd the state,
I took by the throat the circumcised dog,
And smote him—thus. [*Stabs himself.*
Lod. Oh, bloody period!
Gra. All that 's spoke is marred.
Oth. I kiss'd thee ere I kill'd thee:—no way but this, [*Falling upon* DESDEMONA.
Killing myself, to die upon a kiss. [*Dies.*
Cas. This did I fear, but thought he had no weapon;
For he was great of heart.
Lod. [*To* IAGO.] O Spartan dog,[46]
More fell than anguish, hunger, or the sea!
Look on the tragic loading of this bed;
This is thy work:—the object poisons sight;
Let it be hid.—Gratiano, keep the house,
And seize upon the fortunes of the Moor,
For they succeed on you.—To you, lord governor,
Remains the censure[47] of this hellish villain;
The time, the place, the torture,—oh, enforce it!
Myself will straight aboard; and to the state
This heavy act with heavy heart relate. [*Exeunt.*

---

41. *Cast.* 'Dismissed from office,' 'cashiered.' See Note 88, Act ii.

42. *The base Indian.* This is the reading of all the Quartos: while the Folio gives 'Iudean' instead of "Indian." Theobald maintained that 'Judean' was the word 'intended,' and that the allusion was to Herod, who, in a fit of blind jealousy, threw away such a jewel of a wife as Mariamne was to him. Malone also favoured 'Judean,' because he thought the word "tribe" indicated that the Jews were referred to; but in the present play we see the word "tribe" more generally applied, where Iago says, "Good Heaven, the souls of all *my tribe* defend from jealousy!" Three passages, cited from other writers, show that the recklessness with which Indians treat the treasures yielded by their native realms was subject of known allusion. In Habington's poem, "To Castara Weeping," is found:

> "So the *unskilfull Indian* those bright gems
> Which might adde majestie to diadems
> 'Mong the waves scatters."

In Sir Edward Howard's "The Woman's Conquest:"

> "Behold my queen—
> Who with no more concern I'll *cast away*
> *Than Indians do a pearl, that ne'er did know*
> *Its value.*"

And in Drayton's "Legend of Matilda:"

> "The *wretched Indian* spurnes the golden ore."

Even though we adopt the Quarto reading, we confess to entertaining considerable doubts whether the Folio word 'Judean' may not, after all, have been what Shakespeare wrote. That he was well acquainted with the story of "Herod of Jewry" is evident from his having no fewer than eight allusions to him in the course of his plays; and in all probability he had seen Lady Elizabeth Carew's tragedy of "Mariam, the Fair Queen of Jewry" (1613), with the passage where Herod is made to say,

> "I had but one inestimable *jewel*—
> Yet in suddaine choler *cast it downe*
> And dasht it all to pieces."

We have given the corroborative citations on each side of the argument, and have honestly stated our own difficulty of decision; leaving the reader to judge the question.

43. *Drop tears.* The sudden deviation from past tense to present tense here has impressive effect; it tends to make the weeping of the noble-natured man and brave soldier the more vividly actual and intense to the imagination of reader or spectator. See Note 5, Act i.

44. *Medicinal.* This is the word in the Quartos; the Folio giving 'medicinable.'

45. *A turban'd Turk.* It has been affirmed that it was immediate death for a Christian to strike a Turk in Aleppo.

46. *Spartan dog.* The dogs of Spartan race were reckoned among those of the most fierce and savage kind.

47. *Censure.* Here used for 'sentence,' 'judgment,' 'condemnation.' See Note 8, Act ii., "Measure for Measure."


ANTONY AND CLEOPATRA.

DRAMATIS PERSONÆ.

M. Antony,
Octavius Cæsar, } Triumvirs.
M. Æmil. Lepidus,
Sextus Pompeius.
Domitius Enobarbus,
Ventidius,
Eros,
Scarus, } Friends to Antony.
Dercetas,
Demetrius,
Philo,
Mecænas,
Agrippa,
Dolabella,
Proculeius, } Friends to Cæsar.
Thyreus,
Gallus,
Menas,
Menecrates, } Friends to Pompey.
Varrius,
Taurus, Lieutenant-General to Cæsar.
Canidius, Lieutenant-General to Antony.
Silius, an Officer in Ventidius's Army.
Euphronius, an Ambassador from Antony to Cæsar.
Alexas, Mardian, Seleucus, and Diomedes, Attendants on Cleopatra.
A Soothsayer.
A Clown.

Cleopatra, Queen of Egypt.
Octavia, Sister to Cæsar, and Wife to Antony.
Charmian, } Attendants on Cleopatra.
Iras,

Officers, Soldiers, Messengers, and other Attendants.

Scene—*In several parts of the Roman Empire.*

ANTONY AND CLEOPATRA.[1]

ACT I.

SCENE I.—Alexandria. *A Room in* Cleopatra's *Palace.*

Enter Demetrius *and* Philo.

Phi. Nay, but this dotage of our general's[2]
O'erflows the measure: those his goodly eyes,
That o'er the files and musters of the war
Have glow'd like plated[3] Mars, now bend, now turn,
The office[4] and devotion of their view
Upon a tawny front:[5] his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges[6] all temper,
And is become the bellows and the fan
To cool a gipsy's[7] lust. [*Flourish within.*] Look, where they come:
Take but good note, and you shall see in him
The triple[8] pillar of the world transform'd
Into a wanton's fool: behold and see.

Enter Antony *and* Cleopatra, *with their trains;* Attendants *fanning her.*

Cleo. If it be love indeed, tell me how much.
Ant. There 's beggary in the love that can be reckon'd.
Cleo. I'll set a bourn[9] how far to be belov'd.

1. The first known printed copy of Antony and Cleopatra is the one in the 1623 Folio. There exists an entry in the Stationers' Registers, made by Edward Blount, dated May 20th, 1608, of "A booke called Anthony and Cleopatra;" which entry in all probability refers to Shakespeare's play on this subject, as Blount was one of the publishers of the 1623 Folio. The inference, therefore, is that Shakespeare's "Antony and Cleopatra" was very likely written, and possibly acted, somewhere about the close of 1607, or commencement of 1608; the intrinsic evidence of the style showing it to have been among the productions of his maturest period in composition. He has derived his materials from Sir Thomas North's translation of "Plutarch;" following his authority with a closeness, a fidelity the most remarkable, while at the same time investing his historic details with a richly glowing beauty and harmony of poetic colouring that render his "Antony and Cleopatra" the most superb and consummate picture-drama of history ever put upon literary canvas. His Antony is an heroic figure that preserves its majesty and dignity amid sensual indulgence and spell-bound bewitchment that would sully and degrade a less magnificently limned character; and Cleopatra is a matchless heroine of voluptuous fascination and gorgeous charm. The author has had the singular art to preserve their splendour of portraiture, their grandeur of delineation, without rendering their example alluring or their vices attractive; he has nowise compromised the truth of virtue or morality, even while investing this brace of imperial voluptuaries with all the opulence of Oriental glow and imagery. He has set them forth as that which will evermore secure the gaze of the world; as that which enchains our attention, even our admiration; but amid all the glamour of colour, warmth, and beauty, he has left us undazzled in judgment, and free to withhold esteem or sympathy. We admire, but we never love; we yield our imaginations, but not our hearts Neither the hero nor the heroine excite one moment's attachment; but they exercise unfading sway upon our fancy, and reign supreme over our sensuous perceptions.

2. *Nay, but this dotage, &c.* One of Shakespeare's abrupt commencements, as with a conversation already begun, giving great ease and naturalness of effect. See Note 2, Act i., "As You Like It."

3. *Plated.* 'Clad in plate armour.' See Note 94, Act iv., "King Lear."

4. *Office.* Here used to express 'dedicated service,' 'duteous observance.' See Note 97, Act iii., "Othello."

5. *A tawny front.* A poetical indication of Cleopatra's Eastern complexion. All traditional records agree in stating that she was not handsome, lineally handsome; but all likewise agree in mentioning that she possessed an inexpressible charm of face and person, incomparable grace of manner and discourse, with irresistibly engaging and inexhaustibly varied demeanour.

6. *Reneges.* Pronounced dissyllabically, as if written 'reneagues,' or 'reneags;' and signifying 'renounces,' 'disclaims,' 'denies.' See Note 45, Act ii., "King Lear."

7. *Gipsy.* An epithet here given to Cleopatra as a disparaging term applied to a woman, and as appropriate to her from being an Egyptian. See Note 4, Act v., "Midsummer Night's Dream;" and Note 47, Act ii., "Romeo and Juliet."

8. *Triple.* Here used for 'third,' 'one of three.' See Note 32, Act ii., "All's Well." Antony was one of Rome's triumvirs; sustaining strengths of the world.

9. *Bourn.* 'Bound,' 'limit.' See Note 78, Act iii., "King Lear."

Ant. Then must thou needs find out new heaven, new earth.[10]

Enter an Attendant.

Att. News, my good lord, from Rome.

Ant. Grates me:—the sum.[11]

Cleo. Nay, hear them, Antony:
Fulvia perchance is angry; or, who knows
If the scarce-bearded Cæsar have not sent
His powerful mandate to you, "Do this, or this;
Take in[12] that kingdom, and enfranchise that;
Perform 't, or else we damn[13] thee."

Ant. How, my love!

Cleo. Perchance,—nay, and most like,—
You must not stay here longer; your dismission
Is come from Cæsar; therefore hear it, Antony.—
Where 's Fulvia's process?[14] Cæsar's I would say?—both?—
Call in the messengers.—As I am Egypt's queen,
Thou blushest, Antony; and that blood of thine
Is Cæsar's homager: else so thy cheek pays shame
When shrill-tongu'd Fulvia scolds.—The messengers!

Ant. Let Rome in Tiber melt, and the wide arch
Of the rang'd[15] empire fall! Here is my space.
Kingdoms are clay: our dungy earth[16] alike
Feeds beast as man: the nobleness of life
Is to do thus [*embracing*]; when such a mutual pair
And such a twain can do 't, in which I bind,
On pain of punishment, the world to weet,[17]
We stand up peerless.

Cleo. Excellent falsehood!
Why did he marry Fulvia, and not love her?—
I'll seem the fool I am not; Antony
Will be himself.

Ant. But stirr'd by Cleopatra.[18]—
Now, for the love of Love[19] and her soft hours,
Let 's not confound[20] the time with conference harsh:
There 's not a minute of our lives should stretch
Without some pleasure now:—what sport to-night?

Cleo. Hear the ambassadors.

Ant. Fie, wrangling queen!
Whom everything becomes,—to chide, to laugh,
To weep; whose every passion fully strives
To make itself, in thee, fair and admir'd!
No messenger; but thine, and all alone,
To-night we'll wander through the streets, and note
The qualities of people. Come, my queen;
Last night you did desire it:—speak not to us.

[*Exeunt* ANT. *and* CLEO. *with their train.*

Dem. Is Cæsar with Antonius priz'd so slight?

Phi. Sir, sometimes, when he is not Antony,
He comes too short of that great property
Which still should go with Antony.

Dem. I am full sorry
That he approves the common liar,[21] who
Thus speaks of him at Rome: but I will hope
Of better deeds to-morrow. Rest you happy!

[*Exunt.*

SCENE II.—ALEXANDRIA. *Another Room in the Palace.*

Enter CHARMIAN, IRAS, *and* ALEXAS.[22]

Char. Lord Alexas, sweet Alexas, most any-

10. *Then must thou needs, &c.* Implying, 'Then you must discover a new universe wherein to appoint the boundary of my love, for the present space sufficeth not.'

11. *Grates me:—the sum.* Elliptically expressed; signifying 'news that grates upon me; tell me at once its amount.' "News" is here used as a collective noun and treated as a singular; while in Cleopatra's rejoinder, "Nay, hear *them*," the word is treated as a plural. See Note 86, Act iv., "Richard III."

12. *Take in.* 'Conquer,' 'subdue.' See Note 61, Act iii., "Coriolanus."

13. *Damn.* Used in the sense of 'doom' or 'condemn.' See Note 8, Act i., "Macbeth."

14. *Process.* Here employed for 'summons,' 'citation.' Minshew, in his "Dictionary" (1617), says, "Lawyers sometimes call that the *processe*, by which a man is called into the court and no more."

15. *Rang'd.* Like the French word *rangé*, this word here bears the sense of 'well-ordered,' 'well-arranged.' "Ranges," in the speech referred to in Note 29, Act iii., "Coriolanus," is used with similar signification.

16. *Dungy earth.* Shakespeare has used this strong expression both here and elsewhere (see the speech subsequent to the one referred to in Note 26, Act ii., "Winter's Tale") to express the material and elemental globe on which we exist.

17. *To weet.* 'To know,' 'to be aware.'

18. *But stirr'd by Cleopatra.* This is in rejoinder to what she has said; and signifies, 'Ay, he will be himself; but he will be so if inspired thereto by Cleopatra.'

19. *For the love of Love.* 'For the sake of Venus, queen of love.' See Note 25, Act iii., "Comedy of Errors."

20. *Confound.* Here used for 'lose,' 'spend,' 'consume.' See Note 74, Act i., "Coriolanus."

21. *That he approves the common liar.* "Approves" is used in the sense of 'proves true,' 'confirms' (see Note 35, Act i., "King Lear"); and "the common liar" means 'report,' 'rumour.'

22. *Enter Charmian, &c.* The stage direction here in the Folio gives the names of three additional personages, "Lamprius, Rannius, Lucilius;" but as they take no part in the dialogue, they were probably intended to be omitted, though by chance retained in the copy from which the Folio was printed. A similar circumstance is pointed out in Note 2, Act i., "Much Ado." An interest attaches to the first of the above three names; as it may be an indication that Shakespeare originally meant to have introduced into this play a character and direct authority for certain of its details, thus mentioned by Plutarch: "I have heard my Grandfather *Lampryas* report, that one Philotas, a Physitian, borne in the city of Amphion, told him, that he was at that present time in Alexandria, and studied Phisicke: and that having acquaintance with one of Antonius cookes, he tooke him with him to Antonius house (being a yong man desirous to see things) to shew him the wonderfull sumptuous charge and preparation of one only supper. When he was in the kitchin, and saw a world of diuersities of meets, and amongst others, eight wild bores rosted whole, he began to wonder at it," &c.



Soothsayer. In Nature's infinite book of secrecy
A little I can read.
Alexas. Show him your hand. *Act I. Scene II.*

thing Alexas, almost most absolute Alexas, where's the soothsayer that you praised so to the queen? Oh, that I knew this husband, which, you say, must charge his horns with garlands![23]

Alex. Soothsayer!

Enter a Soothsayer.

Sooth. Your will?

Char. Is this the man?—Is 't you, sir, that know things?[24]

Sooth. In Nature's infinite book of secrecy
A little I can read.

Alex. Show him your hand.

Enter ENOBARBUS.

Eno. Bring in the banquet quickly; wine enough
Cleopatra's health to drink.

Char. Good sir, give me good fortune.

Sooth. I make not, but foresee.

Char. Pray, then, foresee me one.

23. *Must charge his horns with garlands.* We have always adopted the substitution proposed by Southern and Warburton, and made by Theobald, of "charge" for 'change' here, as being probably Shakespeare's word; nevertheless, we think it just possible that the reading of the Folio may be right, signifying 'this husband, who, you say, is to bring his future horns in exchange for our present garlands.' It is certain that Shakespeare elsewhere uses "change" for 'exchange' (see Note 20, Act ii., "Othello"); still, as the typographical error of 'change' for "charge" is an easy misprint, and is to be found in the Folio edition of Shakespeare elsewhere (see Note 49, Act v., "Coriolanus"), we think it very likely that it was made in the present passage.

24. *Is 't you, sir, that know things?* Admirably contrasted is the waiting-woman's obtuseness in this form of question, with the simple loftiness of the soothsayer's reply; the blundering generalisation of common-place, with the large all-embracing amplitude of research into Nature's wonders; the prosaic vagueness, and the poetic vagueness.

Sooth. You shall be yet far fairer than you are.
Char. He means in flesh.
Iras. No, you shall paint when you are old.
Char. Wrinkles forbid!
Alex. Vex not his prescience; be attentive.
Char. Hush!
Sooth. You shall be more beloving than belov'd.
Char. I had rather heat my liver with drinking.[25]
Alex. Nay, hear him.
Char. Good now, some excellent fortune! Let me be married to three kings in a forenoon, and widow them all: let me have a child at fifty, to whom Herod of Jewry[26] may do homage: find me to marry me with Octavius Cæsar, and companion me with my mistress.
Sooth. You shall outlive the lady whom you serve.
Char. Oh, excellent! I love long life better than figs.[27]
Sooth. You have seen and prov'd a fairer former fortune
Than that which is to approach.
Char. Then belike my children shall have no names.[28]—Nay, come, tell Iras hers.
Alex. We'll know all our fortunes.
Eno. Mine, and most of our fortunes, to-night, shall be—drunk to bed.
Iras. There 's a palm presages chastity, if nothing else.
Char. Even as the o'erflowing Nilus presageth famine.
Iras. Go, you wild bedfellow, you cannot soothsay.
Char. Pr'ythee, tell her but a worky-day fortune.
Sooth. Your fortunes are alike.
Iras. But how, but how? give me particulars.
Sooth. I have said.
Iras. Am I not an inch of fortune better than she?
Char. Our worser thoughts heavens mend!—Alexas,—come, his fortune, his fortune!—Oh, let him marry a woman that cannot go, sweet Isis, I beseech thee! and let her die too, and give him a worse! and let worse follow worse, till the worst of all follow him laughing to his grave! Good Isis, hear me this prayer, though thou deny me a matter of more weight; good Isis, I beseech thee!
Iras. Amen. Dear goddess, hear that prayer of the people! for as it is a heart-breaking to see a handsome man loose-wived, so it is a deadly sorrow to behold a foul knave ungulled: therefore, dear Isis, keep decorum, and fortune him accordingly!
Char. Amen.
Eno. Hush! here comes Antony.
Char. Not he; the queen.

Enter CLEOPATRA.

Cleo. Saw you my lord?
Eno. No, lady.
Cleo. Was he not here?
Char. No, madam.
Cleo. He was dispos'd to mirth; but on the sudden
A Roman thought hath struck him.—Enobarbus,—
Eno. Madam?
Cleo. Seek him, and bring him hither.—Where 's Alexas?
Alex. Here, at your service.—My lord approaches.
Cleo. We will not look upon him: go with us.
[*Exeunt* CLEOPATRA, ENOBARBUS, CHARMIAN, IRAS, ALEXAS, *and* Soothsayer.

Enter ANTONY *with a* Messenger *and* Attendants.

Mess. Fulvia thy wife first came into the field.
Ant. Against my brother Lucius?
Mess. Ay:
But soon that war had end, and the time's state
Made friends of them, jointing[29] their force 'gainst Cæsar;
Whose better issue in the war, from Italy,
Upon the first encounter, drave[30] them.
Ant. Well, what worst?
Mess. The nature of bad news infects the teller.
Ant. When it concerns the fool or coward.—On:—
Things that are past are done with me.—'Tis thus;
Who tells me true, though in his tale lie death,
I hear him as he flatter'd.

25. *I had rather heat my liver with drinking.* The liver was anciently supposed to be the seat of the passions. See Note 7, Act iv., "Tempest."

26. *Herod of Jewry.* Four times alluded to in the present play, besides the reference in this passage. Being a contemporary monarch of the period, there is great propriety in his introduction; and, moreover, he was a personage well known to Shakespeare's audiences, through the old mysteries, as a famous tyrant of the most haughty and domineering character. See Note 44, Act iii., "Hamlet:" and Note 42, Act v., "Othello." The under-lying stroke of humour in Charmian's desiring that she should have a child to whom the future Massacrer of the Innocents shall "do homage," is in keeping with the headlong oddity of this imperial lady's-maid, as drawn throughout by the dramatist's most characteristic pencil.

27. *I love long life better than figs.* A proverbial saying, but its special effect here is from its being said in reply to the soothsayer's prognostic that Charmian shall "outlive" Cleopatra; a prognostic verified by her outliving her mistress for a few minutes only.

28. *Have no names.* 'Be illegitimate.' In "Two Gentlemen of Verona," Act iii., sc. 1, Launce's comment upon the item in the catalogue of his mistress's qualities, "She hath many nameless virtues," affords illustration of this.

29. *Jointing.* Here used for 'joining in confederacy,' 'combining conjointly.' By an error, this word is given in "The Concordance to Shakespeare" as if it were 'joining:' an error which we here take occasion to point out and correct.

30. *Drave.* An antique form of 'drove.'

Mess. Labienus
(This is stiff news) hath, with his Parthian force,
Extended[31] Asia from Euphrates;
His conquering banner shook, from Syria
To Lydia and to Ionia; whilst—

Ant. Antony, thou wouldst say,—

Mess. Oh, my lord!

Ant. Speak to me home, mince not the general tongue:
Name Cleopatra as she is call'd in Rome;
Rail thou in Fulvia's phrase; and taunt my faults
With such full licence as both truth and malice
Have power to utter. Oh, then we bring forth weeds,
When our quick winds lie still;[32] and our ills told us
Is as our earing.[33] Fare thee well awhile.

Mess. At your noble pleasure. [*Exit.*

Ant. From Sicyon, ho, the news! Speak there!

First Att. The man from Sicyon,—is there such a one?

Sec. Att. He stays upon your will.

Ant. Let him appear.—
These strong Egyptian fetters I must break,
Or lose myself in dotage.

Enter another Messenger.

What are you?

Sec. Mess. Fulvia thy wife is dead.

Ant. Where died she?

Sec. Mess. In Sicyon:
Her length of sickness, with what else more serious
Importeth thee to know, this bears.

[*Giving a letter.*

Ant. Forbear me.

[*Exit* Sec. Messenger.

There 's a great spirit gone! Thus did I desire it:
What our contempts do often hurl from us,
We wish it ours again; the present pleasure,
By revolution lowering,[34] does become
The opposite of itself: she 's good, being gone;
The hand could pluck her back[35] that shov'd heron.
I must from this enchanting queen break off:
Ten thousand harms, more than the ills I know,
My idleness doth hatch.—Ho, Enobarbus!

Re-enter ENOBARBUS.

Eno. What 's your pleasure, sir?

Ant. I must with haste from hence.

Eno. Why, then, we kill all our women: we see how mortal an unkindness is to them; if they suffer our departure, death 's the word.

Ant. I must be gone.

Eno. Under a compelling occasion, let women die: it were pity to cast them away for nothing; though, between them and a great cause, they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly; I have seen her die twenty times upon far poorer moment;[36] I do think there is mettle in death, which commits some loving act upon her, she hath such a celerity in dying.

Ant. She is cunning past man's thought.

Eno. Alack, sir, no; her passions are made of nothing but the finest part of pure love: we cannot call her winds and waters sighs and tears; they are greater storms and tempests than almanacs can report: this cannot be cunning in her; if it be, she makes a shower of rain as well as Jove.

Ant. Would I had never seen her!

Eno. Oh, sir, you had then left unseen a wonderful piece of work; which not to have been blessed withal would have discredited your travel.

Ant. Fulvia is dead.

Eno. Sir?

Ant. Fulvia is dead.

Eno. Fulvia!

Ant. Dead.

Eno. Why, sir, give the gods a thankful sacrifice. When it pleaseth their deities to take the wife of a man from him, it shows to man the tailors of the earth; comforting therein, that when old robes are worn out, there are members to make new. If there were no more women but Fulvia, then had you indeed a cut, and the case to be lamented: this grief is crowned with consolation; your old smock brings forth a new petticoat:—

31. *Extended.* A law term for 'seized.' See Note 9, Act iv., "Twelfth Night.

32. *When our quick winds lie still.* Warburton changed "winds" to 'minds' here; an alteration which has been adopted by many editors since. It appears to us that Antony is metaphorising himself and men in general as land or soil; and he employs "winds" as a figurative image for the brisk wholesomely searching winds that make the earth duly fruitful instead of letting it lie stagnant and overgrown with idle weeds; as well as for the wholesomely rough breath of public censure and private candour which prevent the growth of moral weeds, and allow good fruits to spring up into existence. "Our quick winds," for 'the quick winds that stir and vivify us,' is a form of phrase which Shakespeare often uses when employing the possessive case. See Note 2, Act iii., "Hamlet."

33. *And our ills told us is as our earing.* The metaphor is still maintained here; Antony going on to say, 'And the errors we commit being told us is as ploughing to our inert soil' [or moral self]. That "earing" was an old word for 'ploughing' has been shown in Note 30, Act iii., "Richard II."

34. *The present pleasure, by revolution, &c.* 'That which is to us at the time being a pleasure becomes, by the depreciating effect of revolution in events, a positive pain.'

35. *The hand could pluck her back.* Here "could" is used with optative, not potential, force, signifying inclination not power. The phrase implies, 'That hand which repulsed her would now willingly rescue her,' 'I could find it in my heart to wish her back, I who wished her away.' The mode in which "could," "should," "would," "shall," and "will" were formerly used is matter of interesting philological study. See Note 77, Act iv., "Timon of Athens;" and Note 128, Act iii., "Hamlet."

36. *Upon far poorer moment.* 'Upon occasion of far less importance,' 'from a cause of much less consequence.'

and, indeed, the tears live in an onion that should water this sorrow.

Ant. The business she hath broachèd in the state
Cannot endure my absence.

Eno. And the business you have broached here cannot be without you; especially that of Cleopatra's, which wholly depends on your abode.

Ant. No more light answers. Let our officers
Have notice what we purpose. I shall break
The cause of our expedience[37] to the queen,
And get her love to part.[38] For not alone
The death of Fulvia, with more urgent touches,[39]
Do strongly speak to us; but the letters too
Of many our contriving friends in Rome
Petition us at home:[40] Sextus Pompeius
Hath given the dare to Cæsar, and commands
The empire of the sea: our slippery people
(Whose love is never link'd to the deserver
Till his deserts are past) begin to throw
Pompey the Great, and all his dignities,
Upon his son; who, high in name and power,
Higher than both in blood and life, stands up
For the main soldier: whose quality, going on,
The sides o' the world may danger: much is breeding,
Which, like the courser's hair,[41] hath yet but life,
And not a serpent's poison. Say, our pleasure,
To such whose place is under us, requires[42]
Our quick remove from hence.

Eno. I shall do 't. [*Exeunt.*

SCENE III.—*Another Room in the Palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

Cleo. Where is he?[43]

Char. I did not see him since.

Cleo. See where he is, who 's with him, what he does:—
I did not send you:[44]—if you find him sad,
Say I am dancing; if in mirth, report
That I am sudden sick: quick, and return.
[*Exit* ALEXAS.

Char. Madam, methinks, if you did love him dearly,
You do not hold the method to enforce
The like from him.

Cleo. What should I do, I do not?[45]

Char. In each thing give him way, cross him in nothing.

Cleo. Thou teachest like a fool,—the way to lose him.

Char. Tempt him not so too far; I wish, forbear:[46]
In time we hate that which ye often fear.
But here comes Antony.

Cleo. I am sick and sullen.

Enter ANTONY.

Ant. I am sorry to give breathing to my purpose,—

Cleo. Help me away, dear Charmian; I shall fall:
It cannot be thus long, the sides of nature
Will not sustain it.

Ant. Now, my dearest queen,—

Cleo. Pray you, stand farther from me.

Ant. What 's the matter?

Cleo. I know, by that same eye, there 's some good news.
What says the married woman?[47]— You may go:
Would she had never given you leave to come!
Let her not say 'tis I that keep you here,—
I have no power upon you; hers you are.

---

37. *Expedience.* 'Expedition.' See Note 7, Act i., "First Part Henry IV."

38. *And get her love to part.* Pope and others have changed "love" to 'leave' here; but we understand the sentence elliptically: 'And induce her love to part with us,' 'and win her love to let us depart,' 'and prevail upon her love to endure parting.'

39. *With more urgent touches.* "With" has here the force of 'together with' or 'with other;' and "more urgent touches" mean 'points that touch me more sensibly,' 'more pressing motives.'

40. *Petition us at home.* 'Demand our presence at home.'

41. *Like the courser's hair.* In allusion to the ancient popular belief that a horse's hair placed in corrupt water would become a living worm, poisonous if swallowed. Dr. Lister, in the "Philosophical Transactions," demonstrated that what were vulgarly believed to be animated horse-hairs were real thread-worms; and Coleridge says, "A horse-hair, laid in a pail of water, will become the supporter of seemingly one worm, though probably of an immense number of small shiny water-lice. The hair will twirl round a finger, and sensibly compress it. It is a common experiment with school-boys in Cumberland and Westmoreland." Mr. Hudson, the Boston editor, adds, "We remember very well when the same thing was believed by children in Vermont: as it also was that if one swallowed a hair, it would turn into a snake in the stomach."

42. *To such whose place is under us, requires.* The first Folio has—'To such whose places vnder us, require.' Corrected in the second Folio.

43. *Where is he?* One of Shakespeare's characteristically abrupt commencements; the pronoun 'he' without naming the person intended, who is perfectly understood by speaker and hearer. See Note 73, Act iii., "King Lear."

44. *I did not send you.* Cleopatra desires Alexas to go to Antony as if unsent by her, and as if without her knowledge. See Note 12, Act iv., "Troilus and Cressida," for a similar form of suggestion and prompted conduct.

45. *What should I do, I do not?* 'That' is elliptically understood before "I do not."

46. *I wish, forbear.* Here 'you would' is elliptically understood before "forbear;" or if, as is probable, "wish" be used in the sense it sometimes bore of 'recommend' (see Note 5, Act iii., "Much Ado"), then 'you to' must be understood before "forbear."

47. *The married woman.* A notable instance of Shakespeare's power to convert a gracious term into a scoff, when put into the mouth of a sarcastic speaker. See Note 14, Act iv., "King Lear." From Cleopatra this expression has the effect of a superb piece of contempt.



Antony. Most sweet queen,—
Cleopatra. Nay, pray you, seek no colour for your going,
But bid farewell, and go.

Act I. Scene III.

Ant. The gods best know,—
Cleo. Oh, never was there queen
So mightily betray'd! yet at the first
I saw the treasons planted.
Ant. Cleopatra,—
Cleo. Why should I think you can be mine and true,
Though you in swearing shake the thronèd gods,
Who have been false to Fulvia? Riotous madness,
To be entangled with those mouth-made vows,
Which break themselves in swearing!
Ant. Most sweet queen,—
Cleo. Nay, pray you, seek no colour for your going,
But bid farewell, and go: when you su'd staying,
Then was the time for words: no going then;—
Eternity was in our lips and eyes,[48]
Bliss in our brows' bent;[49] none our parts so poor,
But was a race of heaven:[50] they are so still,
Or thou, the greatest soldier of the world,
Art turn'd the greatest liar.
Ant. How now, lady!
Cleo. I would I had thy inches; thou shouldst know
There were a heart in Egypt.
Ant. Hear me, queen:
The strong necessity of time commands
Our services awhile; but my full heart
Remains in use[51] with you. Our Italy
Shines o'er with civil swords: Sextus Pompeius
Makes his approaches to the port[52] of Rome:
Equality of two domestic powers
Breeds scrupulous faction: the hated, grown to strength,
Are newly grown to love: the condemn'd Pompey,
Rich in his father's honour, creeps apace
Into the hearts of such as have not thriv'd
Upon the present state, whose numbers threaten;
And quietness, grown sick of rest, would purge
By any desperate change: my more particular,
And that which most with you should safe my going,[53]
Is Fulvia's death.
Cleo. Though age from folly could not give me freedom,
It does from childishness:—can Fulvia die?[54]
Ant. She's dead, my queen:
Look here, and, at thy sovereign leisure, read
The garboils[55] she awak'd; at the last,—best,—
See when and where she died.[56]
Cleo. Oh, most false love!
Where be the sacred vials[57] thou shouldst fill
With sorrowful water? Now I see, I see,
In Fulvia's death, how mine receiv'd shall be.
Ant. Quarrel no more, but be prepar'd to know
The purposes I bear; which are, or cease,
As you shall give the advice: by the fire
That quickens Nilus' slime, I go from hence
Thy soldier, servant; making peace, or war,
As thou affect'st.
Cleo. Cut my lace, Charmian, come;—
But let it be:—I am quickly ill, and well;
So Antony loves.[58]
Ant. My precious queen, forbear;
And give true evidence to his love,[59] which stands
An honourable trial.
Cleo. So Fulvia told me.
I pr'ythee, turn aside, and weep for her;
Then bid adieu to me, and say the tears
Belong to Egypt:[60] good now, play one scene
Of excellent dissembling; and let it look
Like perfect honour.
Ant. You'll heat my blood: no more.
Cleo. You can do better yet; but this is meetly.
Ant. Now, by my sword,—
Cleo. And target.—Still he mends;
But this is not the best:—look, pr'ythee, Charmian,
How this Herculean Roman[61] does become

48. *Eternity was in our lips and eyes, bliss . . . . a race of heaven.* Cleopatra tauntingly says this as if it were a repetition of what Antony had formerly said of her. See Note 64, Act i., "Henry V.," for an instance of similar phraseology.

49. *Our brows' bent.* This includes the combined senses of 'the arched curve of our eye-brows,' 'the bending of our brows in expressive mobility,' and 'the half frown of our brows when knit in sudden anger.' See Note 24, Act v., "Henry V." Cleopatra, in this one phrase, "bliss in our brows' bent," recalls to Antony the rapture he has felt at every varying turn of those flexile and bewitching brows of hers.

50. *Was a race of heaven.* 'Was framed of heavenly material,' 'was derived from a divine source.'

51. *In use.* 'In trust' 'in pledge,' as guarantee for future possession. The meaning of this phrase, as a legal technicality, is explained in Note 34, Act iv., "Merchant of Venice."

52. *Port.* 'Gate,' See Note 19, Act ii., "King Lear."

53. *That which most with you should safe my going.* 'That which most on your account should render safe my going.'

54. *Though age from folly could not, &c.* 'Though age could not render me free from foolish fondness, it does prevent my giving childish credence to whatever is told me—can it be true that Fulvia is really dead?'

55. *Garboils.* 'Disturbances,' 'commotions,' 'turmoils.' From the Italian, *garbuglio.*

56. *At the last,—best,—see, &c.* This has been variously explained by the commentators; we take it to mean, 'At the last of what is here stated, read that which will best content you—see when and where Fulvia died.'

57. *The sacred vials.* In allusion to the lachrymatory vials, or small bottles filled with tears, which the Romans placed in the tomb of a departed friend.

58. *I am quickly ill, and well; so Antony loves.* "So" has here the force of 'thus,' 'in such manner;' Cleopatra meaning, 'My health is fluctuating and variable; thus fickly doth Antony love.'

59. *Give true evidence to his love.* It has been proposed to change "evidence" to 'credence' here; but the phrase signifies, 'bear true testimony to his love.'

60. *Belong to Egypt.* Cleopatra is here speaking of herself by the title given to her as Queen of Egypt. See Note 33, Act ii., "Hamlet."

61. *This Herculean Roman.* Antony traced his descent

The carriage of his chafe.[62]

Ant. I'll leave you, lady.

Cleo. Courteous lord, one word.
Sir, you and I must part,—but that 's not it:
Sir, you and I have lov'd,—but there 's not it;
That you know well: something it is I would,—
Oh, my oblivion[63] is a very Antony,
And I am all forgotten.[64]

Ant. But that your royalty
Holds idleness your subject,[65] I should take you
For idleness itself.

Cleo. 'Tis sweating labour
To bear such idleness so near the heart
As Cleopatra this. But, sir, forgive me;
Since my becomings kill me, when they do not
Eye well to you:[66] your honour calls you hence;
Therefore be deaf to my unpitied folly,
And all the gods go with you! upon your sword
Sit laurel'd victory![67] and smooth success
Be strew'd before your feet!

Ant. Let us go. Come;
Our separation so abides, and flies,
That thou, residing here, go'st yet with me,
And I, hence fleeting, here remain with thee.
Away! [*Exeunt.*

SCENE IV.—Rome. *An Apartment in* Cæsar's *House.*

Enter Octavius Cæsar, Lepidus, *and* Attendants.

Cæs. You may see, Lepidus, and henceforth know,
It is not Cæsar's natural vice to hate
Our great competitor:[68] from Alexandria
This is the news:—he fishes, drinks, and wastes
The lamps of night in revel: is not more manlike
Than Cleopatra; nor the queen of Ptolemy[69]
More womanly than he: hardly gave audience, or
Vouchsaf'd to think he had partners: you shall find there
A man who is the abstract of all faults
That all men follow.

Lep. I must not think there are
Evils enow to darken all his goodness:
His faults, in him, seem as the spots of heaven,[70]
More fiery by night's blackness; hereditary,
Rather than purchas'd;[71] what he cannot change,
Than what he chooses.

Cæs. You are too indulgent. Let us grant, it is not
Amiss to tumble on the bed of Ptolemy;
To give a kingdom for a mirth; to sit
And keep the turn of tippling with a slave;
To reel the streets at noon, and stand the buffet
With knaves that smell of sweat: say this becomes him,—
As his composure must be rare indeed?[72]
Whom these things cannot blemish,—yet must Antony
No way excuse his soils,[73] when we do bear
So great weight in his lightness. If he fill'd
His vacancy with his voluptuousness,
Full surfeits and the dryness of his bones
Call on him for 't:[74] but to confound such time,

---

from Anton, a son of Hercules; and Cleopatra artfully throws in this little scrap of flattering allusion amid her shower of taunts.

62. *Does become the carriage of his chafe.* 'Makes his chafed bearing become him.'

63. *Oblivion.* Here used for 'obliviousness,' 'defective memory.'

64. *I am all forgotten.* This includes the double sense of 'I am entirely forgotten,' and of 'I am thoroughly forgetful,' 'I am wholly compounded of forgetfulness.'

65. *But that your royalty holds, &c.* 'If it were not that I know your sovereignty of bewitchment can make trifling subservient to your purposes, I should take you for trifling itself.' Cleopatra's reply shows that "idleness" bears this sense; since her answer signifies, 'Ah! it is hard work to sustain such trifling so near the heart (or with so much of earnest feeling beneath it) as Cleopatra has carried on this trifling of hers.' 'Trifling' or 'idle discourse' is here called "idleness," because that word admits of the antithesis between itself and "labour." In like manner, the words "royalty" and "subject" are antithetically employed in this passage.

66. *My becomings kill me, when, &c.* 'Those moods which you have said become me are offensive to myself, when they do not find favour in your eyes.' She adroitly refers to what Antony himself has before said, "Fie, wrangling queen! whom everything *becomes*."

67. *Laurel'd victory.* The Folio has 'lawrell' for "laurel'd." Corrected in the second Folio.

68. *Our great competitor.* The Folio gives 'one' for "our." Heath's correction. "Competitor" signifies 'colleague,' 'consociate.' See Note 10, Act ii., "Love's Labour's Lost." Octavius, Antony, and Lepidus were co-partners in the Roman triumvirate.

69. *The queen of Ptolemy.* This title is given to Cleopatra, whose father and whose brother were both called Ptolemy. It was the name borne by a long line of Egyptian kings.

70. *His faults, in him, seem, &c.* 'His faults, in him, appear the more evident from contrast with his many excellent qualities, as the bright specks of heaven (the stars) seem more resplendent from contrast with night's darkness.' We have often had occasion to point out the condensation of expression and elliptical style that mark those of Shakespeare's similes written at an advanced period of his composition; and succinctness of diction generally is very strongly traceable throughout the present drama. See Note 9, Act iv., "Romeo and Juliet."

71. *Purchas'd.* Here used in the sense of 'acquired,' 'voluntarily procured.'

72. *As his composure must be, &c.* In this parenthetical sentence "his" is used not in reference to Antony, as Johnson seems to imagine, when he pronounces the passage to be "inconsequent," proposes altering "as" to 'and,' and gives his paraphrase of the sentence) to represent 'that man's,' by way of a general proposition. A similar use of "his" occurs in "Macbeth," Act iv., sc. 3, where Malcolm says, "Desire *his* jewels, and this other's house." "Composure" is used in the present passage to express 'composition,' 'native component qualities.' See Note 88, Act ii., "Troilus and Cressida." Here "as" is used with the effect of 'though;' in the same way that "though" is sometimes used by Shakespeare with the effect of 'as.' See Note 28, Act iii., "Othello;" and Note 53, Act iv., "All's Well."

73. *Soils.* The Folio has 'foyles;' and probably the similarity between the letter f and the old-fashioned long s occasioned a misprint here. Malone made the correction.

74. *Call on him for 't.* An idiom equivalent to "call him to

That drums him from his sport, and speaks as loud
As his own state and ours,—'tis to be chid[75]
As we rate boys, who, being mature in knowledge,[76]
Pawn their experience to their present pleasure,
And so rebel to judgment.

Enter a Messenger.

Lep. Here 's more news.

Mess. Thy biddings have been done; and every hour,
Most noble Cæsar, shalt thou have report
How 'tis abroad. Pompey is strong at sea;
And it appears he is belov'd of those
That only have fear'd Cæsar:[77] to the ports
The discontents[78] repair, and men's reports
Give him much v rong'd.

Cæs. I should have known no less:
It hath been taught us from the primal state,
That he which i; was wish'd until he were;[79]
And the ebb'd man, ne'er lov'd till ne'er worth love,[80]
Comes dear'd by being lack'd.[81] This common body,
Like to a vagabond flag upon the stream,
Goes to and back, lackeying[82] the varying tide,
To rot itself with motion.

Mess. Cæsar, I bring thee word,
Menecrates and Menas, famous pirates,
Make the sea serve them, which they ear[83] and wound
With keels of every kind: many hot inroads
They make in Italy; the borders maritime
Lack blood to think on 't, and flush youth revolt:[84]
No vessel can peep forth, but 'tis as soon
Taken as seen; for Pompey's name strikes more
Than could his war resisted.

Cæs. Antony,
Leave thy lascivious wassails.[85] When thou once
Wast beaten from Modena, where thou slew'st
Hirtius and Pansa, consuls, at thy heel
Did famine follow; whom thou fought'st against,
Though daintily brought up, with patience more
Than savages could suffer:[86] thou didst drink
The stale of horses, and the gilded puddle
Which beasts would cough at: thy palate then did deign
The roughest berry on the rudest hedge;
Yea, like the stag, when snow the pasture sheets,
The barks of trees thou browsed'st; on the Alps
It is reported thou didst eat strange flesh,[87]
Which some did die to look on: and all this
(It wounds thine honour that I speak it now)
Was borne so like a soldier, that thy cheek
So much as lank'd not.

Lep. 'Tis pity of him.

Cæs. Let his shames quickly
Drive him to Rome: 'tis time we twain
Did show ourselves i' the field; and to that end
Assemble me immediate council:[88] Pompey

account for it,' 'take him to task for it,' 'call him to a reckoning for it,' 'cite him to pay for it.' In the "First Part Henry IV.," Act v., sc. 1, Falstaff uses "calls not on me" in precisely the same sense of 'does not call me to a reckoning,' 'does not call upon me to pay,' where he says, "'Tis not due yet; I would be loath to pay him before his day. What need I be so forward with him that *calls not on me?*"

75. *'Tis to be chid.* Here "to be" is used peculiarly and elliptically, allowing the phrase to signify, 'it is to deserve to be chidden;' or "'tis" may be taken as the elliptical expression, allowing the phrase to mean, 'it ought to be chidden,' or 'it must be chidden.'

76. *Mature in knowledge.* Here used to express 'old enough to know their duty.'

77. *That only have fear'd Cæsar.* 'That hitherto have really fear'd Cæsar while seeming attached to him.' One of the many instances of phrases where Shakespeare allows 'seem' or 'seeming' to be elliptically understood. See Note 16, Act i., "Othello."

78. *Discontents.* Sometimes used for 'malcontents.' See line referred to in Note 10, Act v., "King John."

79. *That he which is was wish'd until he were.* In this line "he" is used (like "his" in the passage explained in Note 72 of this Act) to represent 'the man,' 'the person,' as a general proposition; the present passage signifying, 'that the man who is in power was wished for until he came to be in power.'

80. *Ne'er lov'd till ne'er worth love.* It has been proposed to change the second "ne'er" in this line to 'not;' but "ne'er" (or 'never') was sometimes used by Shakespeare for 'not.' See the speech referred to in Note 49, Act iii., "Richard III.," where Hastings says, "I think there's *never* a man in Christendom can," &c. It appears to us that Shakespeare uses "ne'er" instead of 'not' for the sake of the repeated word—of which he is so fond, and which often tends to give such emphatic effect—in this passage. See Note 44, Act ii., "Othello."

81. *Comes dear'd by being lack'd.* Here "comes" is used for 'becomes,' or 'comes to be.' The Folio gives 'fear'd' instead of "dear'd;" which is Warburton's correction, as signifying 'endear'd.'

82. *Lackeying.* The Folio has 'lacking' for "lackeying." Theobald's correction.

83. *Ear.* 'Plough.' See Note 33 of this Act.

84. *Lack blood to think on't, and flush youth revolt.* Here "lack blood" is used for 'turn pale,' and "flush" for 'fresh-complexioned,' 'red-cheeked,' high-coloured,' 'quick-blooded;' so that the expressions involve an antithesis.

85. *Wassails.* The Folio prints 'vasssiles' here. Pope made the correction, which seems shown to be right by the gist of the remainder of the speech; that contrasts Antony's former abstinence with his present excess, his previous fortitude and spare diet with his present riot and feasting. In proof that "wassail" was used for revelry generally—eating and drinking in particular—see Note 88, Act v., "Love's Labour's Lost;" Note 128, Act i., "Macbeth;" and Note 106, Act i., "Hamlet."

86. *With patience more than savages could suffer.* The "with" before "patience" allows 'with' to be elliptically understood as repeated after "suffer;" which latter word we have frequently pointed out that Shakespeare uses elliptically. See Note 87, Act i., "All's Well."

87. *Thou didst eat strange flesh.* In this account of Antony's privations, and the equanimity with which he endured them, Shakespeare has followed Plutarch with minutest accuracy, even while investing the description with his own poetry of diction. See Note 66, Act i., "Julius Cæsar."

88. *Assemble me immediate council.* In some editions the second Folio's alteration of "me" to 'we' has been adopted,



Lepidus. Here 's more news.

Act I. Scene IV.

Thrives in our idleness.

Lep. To-morrow, Cæsar,
I shall be furnish'd to inform you rightly
Both what by sea and land I can be able
To front this present time.[89]

Cæs. Till which encounter,
It is my business too. Farewell.

Lep. Farewell, my lord: what you shall know meantime
Of stirs abroad, I shall beseech you, sir,
To let me be partaker.

Cæs. Doubt not, sir;
I knew it for my bond.[90] [*Exeunt.*

SCENE V.—ALEXANDRIA. *A Room in the Palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* MARDIAN.

Cleo. Charmian,—

Char. Madam?

---

under the idea that Octavius speaks to Lepidus as his equal in command; but although it is true that in this very speech he uses "we," "ourselves," and "our," when alluding to what is their joint duty and condition, yet it is very like Octavius's treatment of Lepidus to use the more personal "me" in issuing a command. The tone of deference taken by the latter in reply to the dictatorial one of the former is very visible; and tends to confirm the probability that the reading of the first Folio is right.

89. *To front this present time.* 'With' is elliptically understood after "time." For instances of similar ellipsis, see Note 68, Act i., "Othello," and Note 86 of the present Act and play. One also occurs in Lepidus's next speech; where either "of" is understood as repeated, or 'in' is understood after "partaker."

90. *I knew it for my bond.* 'I knew it to be my bounden duty.'

Cleo. Ha, ha!—
Give me to drink mandragora.[91]
Char. Why, madam?
Cleo. That I might sleep out this great gap of time
My Antony is away.
Char. You think of him too much.
Cleo. Oh, 'tis treason!
Char. Madam, I trust, not so.
Cleo. Thou, minstrel Mardian!
Mar. What 's your highness' pleasure?
Cleo. Not now to hear thee sing.—O Charmian,
Where think'st thou he is now? Stands he, or sits he?
Or does he walk? or is he on his horse?
Oh, happy horse, to bear the weight of Antony!
Do bravely, horse! for wott'st thou whom thou mov'st?
The demi-Atlas of this earth, the arm
And burgonet[92] of men.—He 's speaking now,
Or murmuring, "Where 's my serpent of old Nile?"
For so he calls me:—now I feed myself
With most delicious poison:—think on me,
That am with Phœbus' amorous pinches black,[93]
And wrinkled deep in time? Broad-fronted[94] Cæsar,
When thou wast here above the ground, I was
A morsel for a monarch: and great Pompey
Would stand, and make his eyes grow in my brow;
There would he anchor his aspect, and die
With looking on his life.

Enter ALEXAS.

Alex. Sovereign of Egypt, hail!
Cleo. How much unlike art thou Mark Antony!
Yet, coming from him, that great medicine hath
With his tinct gilded thee.[95]—
How goes it with my brave Mark Antony?
Alex. Last thing he did, dear queen,
He kiss'd,—the last of many doubled kisses,—
This orient pearl:[96]—his speech sticks in my heart.
Cleo. Mine ear must pluck it thence.
Alex. "Good friend," quoth he,
"Say, the firm Roman[97] to great Egypt sends
This treasure of an oyster; at whose foot,
To mend the petty present, I will piece
Her opulent throne with kingdoms; all the east,
Say thou, shall call her mistress." So he nodded,
And soberly did mount an arm-gaunt[98] steed,
Who neigh'd so high, that what I would have spoke
Was beastly dumb'd by him.[99]
Cleo. What! was he sad or merry?
Alex. Like to the time o' the year between the extremes
Of hot and cold, he was nor sad nor merry.
Cleo. Oh, well-divided disposition!—Note him,
Note him, good Charmian, 'tis the man; but note him:
He was not sad,—for he would shine on those
That make their looks by his; he was not merry,—
Which seem'd to tell them his remembrance lay
In Egypt with his joy; but between both:
Oh, heavenly mingle!—Be'st thou sad or merry,
The violence of either thee becomes,
So does it no man else.[100]—Mett'st thou[101] my posts?

---

91. *Mandragora.* Used as a soporific. See Note 65, Act iii., "Othello." In Adlington's translation of the "Golden Ass of Apuleius" is found: "I gave him no poyson but a doling drink of *mandragoras*, which is of such force, that it will cause any man to sleepe as though he were dead." Gerard, in his Herbal, says of this plant, "Dioscorides doth particularly set down many faculties hereof, of which notwithstanding there be none proper unto it, save those that depend upon the drowsie and sleeping power thereof."

92. *Burgonet.* A helmet. See Note 15, Act v., "Second Part Henry VI."

93. *With Phœbus' amorous pinches black.* A poetical mode of expressing 'sun-burned,' 'dark-complexioned;' implying 'unattractive,' 'not fair.' See Note 87, Act i., "Troilus and Cressida." This affected disparagement of her charms, this mention of her Eastern darkness of skin as if it were a blemish, this exaggeration of her age, is in exquisite taste, as characteristically Cleopatran.

94. *Broad-fronted.* An epithet well devised for bringing to the imagination Julius Cæsar's bald expanse of forehead.

95. *With his tinct gilded thee.* In allusion to the philosopher's stone; which, by its touch, converts metal into gold. The alchemists called the matter, whatever it be, by which they perform transmutation, a "medicine;" and also gave this name to their elixir and solution of gold. See Note 97, Act iv., "Second Part Henry IV.;" and Note 37, Act v., "Tempest."

96. *This orient pearl.* "Orient" has double propriety when applied to a "pearl;" the word signifying both 'eastern' and 'bright.'

97. *The firm Roman.* Shakespeare here uses "firm" for 'constant,' as he elsewhere uses 'constant' for "firm." See Note 6, Act iii., "Julius Cæsar."

98. *Arm-gaunt.* This is the epithet given in the Folio; and as it may be taken to mean 'gaunt from long being clad in armed caparisons, and from long bearing an armed rider,' it is suffered to remain in our text. But we were struck, during the preparation of our edition for America, published in 1860, with the idea that "arm-gaunt" was probably a misprint for 'rampant' formerly spelt 'rampaunt'; unconscious that the same suggestion had already been made by Mr. Grant White in his "Shakespeare's Scholar," 1854.

99. *Was beastly dumb'd by him.* The Folio prints 'dumbe' for "dumb'd." Theobald's correction. "Beastly" is an adjective used adverbially, to express 'in a beast-like manner.'

100. *So does it no man else.* 'So as it does no man else.' There is an instance of somewhat similar phraseology, where "so" implies 'as,' in "Macbeth," Act i., sc. 2: "So well thy words become thee as thy wounds."

101. *Note him: he was not sad . . . his joy . . . , Be'st thou sad . . . thee becomes . . . Mett'st thou.* Observe how the pronouns are used in this speech: the third person, "him," "he," "his," changed for the second person, "thou," "thee," in reference to the same individual; and then "thou" applied to the man addressed by the speaker: and how admirably it all serves to denote the eagerness of the speaker. See Note 78, Act iv., "Timon of Athens;" and Note 19, Act i., "Othello."

Alex. Ay, madam, twenty several messengers:
Why do you send so thick?[102]
Cleo. Who 's born that day
When I forget to send to Antony,
Shall die a beggar.—Ink and paper, Charmian.—
Welcome, my good Alexas.—Did I, Charmian,
Ever love Cæsar so?
Char. Oh, that brave Cæsar!
Cleo. Be chok'd with such another emphasis!
Say, the brave Antony.
Char. The valiant Cæsar!
Cleo. By Isis, I will give thee bloody teeth,
If thou with Cæsar paragon again
My man of men.
Char. By your most gracious pardon,
I sing but after you.
Cleo. My salad days,
When I was green in judgment:—cold in blood,
To say as I said then![103]—But, come, away
Get me ink and paper;
He shall have every day a several greeting,
Or I'll unpeople Egypt. [*Exeunt.*

ACT II.

SCENE I.—MESSINA. *A Room in* POMPEY'S *House.*

Enter POMPEY, MENECRATES, *and* MENAS.

Pom. If the great gods be just, they shall assist[1]
The deeds of justest men.
Mene. Know, worthy Pompey,
That what they do delay, they not deny.
Pom. Whiles we are suitors to their throne, decays
The thing we sue for.
Mene. We, ignorant of ourselves,
Beg often our own harms, which the wise powers
Deny us for our good; so find we profit
By losing of our prayers.
Pom. I shall do well:
The people love me, and the sea is mine;
My power 's a crescent,[2] and my auguring hope
Says it will come to the full. Mark Antony
In Egypt sits at dinner, and will make
No wars without doors: Cæsar gets money where
He loses hearts: Lepidus flatters both,
Of both is flatter'd; but he neither loves,
Nor either cares for him.
Men. Cæsar and Lepidus
Are in the field: a mighty strength they carry.
Pom. Where have you this? 'tis false.
Men. From Silvius, sir.
Pom. He dreams: I know they are in Rome together,
Looking for Antony. But all the charms of love,[3]
Salt[4] Cleopatra, soften thy wan'd lip![5]
Let witchcraft join with beauty, lust with both
Tie up the libertine in a field of feasts,
Keep his brain fuming; Epicùrean cooks[6]
Sharpen with cloyless sauce his appetite;

102. *So thick.* 'In such quick succession.' See Note 43, Act i., "Macbeth."

103. *My salad days, when I was green in judgment:—cold in blood, to say, &c.* The phraseology is greatly elliptical here; the sentences meaning, 'That was in my unripe season, when my judgment was crude and unformed—'twas to be cold-blooded, to say as I said then!' The condensed diction aids in denoting Cleopatra's hurry of spirits and delighted excitement. We cannot agree with Warburton and others who assert that the words "cold in blood" are applied by Cleopatra to Charmian, as an upbraiding expostulation; we think that they are a following-up of Cleopatra's animadversion upon her own former lack of discrimination.

1. *If the great gods be just, they shall assist.* "Shall" was often used by Shakespeare, and by other writers of his time, where now 'will' is used. See Note 35, Act i.

2. *My power 's a crescent.* This is Theobald's correction of the Folio reading, 'My powers are cressent;' and we have adopted the correction on the assumption that it was what Shakespeare intended, while the Folio's version was a misprint. At the same time, we confess, that, calling to mind the passages referred to in Note 73, Act iii., "Timon of Athens," and Note 71, Act i., "Macbeth," we have grave doubts whether the original phrase, 'my powers are crescent,' may not by possibility be right. Still, the image of the moon suggested by the words "crescent" and "full," make it more probable that the word "power" was meant to be in the singular.

3. *But all the charms of love.* 'May' is elliptically understood between "but" and "all."

4. *Salt.* 'Wanton,' 'impure,' 'licentious.' See Note 42, Act v., "Measure for Measure."

5. *Thy wan'd lip.* The Folio prints 'wand' for "wan'd." Steevens's correction, suggested by Percy. "Wan'd," as an epithet applied to lip, gives the effect of a lip declined in beauty, a lip diminished in attraction, a lip that has lost somewhat of its fulness and redness. The expression, 'her beauty is in its wane,' is very usual; and Cleopatra herself (though with a triumphant consciousness that her being no longer young is no abatement of her power of alluring) has admitted that her freshness of youth is past. See Notes 93 and 103, Act i. If she will allow this, Pompey, whose cue is to depreciate her attractions even while invoking their aid to retain Antony in Egypt, is sure to fully grant it when speaking of her here.

6. *Epicurean cooks.* "Let" before "witchcraft" is understood as repeated before "Epicurean."

That sleep and feeding may prorogue his honour
Even till a Lethe'd dulness![7]—

Enter VARRIUS.

How now, Varrius!

Var. This is most certain that I shall deliver:—
Mark Antony is every hour in Rome
Expected: since he went from Egypt, 'tis
A space for farther travel.[8]

Pom. I could have given less matter
A better ear.—Menas, I did not think
This amorous surfeiter would have donn'd his helm
For such a petty war: his soldiership
Is twice the other twain: but let us rear
The higher our opinion, that our stirring
Can from the lap of Egypt's widow[9] pluck
The ne'er lust-wearied Antony.

Men. I cannot hope
Cæsar and Antony shall well greet together:[10]
His wife that 's dead did trespasses to Cæsar;
His brother warr'd upon him; although, I think,
Not mov'd by Antony.

Pom. I know not, Menas,
How lesser enmities may give way to greater.
Were 't not that we stand up against them all,
'Twere pregnant they should square between themselves;[11]
For they have entertained cause enough
To draw their swords: but how the fear of us
May cement their divisions, and bind up
The petty difference, we yet not know.
Be 't as our gods will have 't! It only stands
Our lives upon to use our strongest hands.[12]
Come, Menas. [*Exeunt.*

SCENE II.—ROME. *A Room in the House of* LEPIDUS.

Enter ENOBARBUS *and* LEPIDUS.

Lep. Good Enobarbus, 'tis a worthy deed,[13]
And shall become you well, to entreat your captain
To soft and gentle speech.

Eno. I shall entreat him
To answer like himself: if Cæsar move him,
Let Antony look over Cæsar's head,
And speak as loud as Mars. By Jupiter,
Were I the wearer of Antonius' beard,
I would not shave 't to-day.[14]

Lep. 'Tis not a time
For private stomaching.[15]

Eno. Every time
Serves for the matter that is then born in 't.

Lep. But small to greater matters must give way.

Eno. Not if the small come first.

Lep. Your speech is passion:
But, pray you, stir no embers up. Here comes
The noble Antony.

Enter ANTONY *and* VENTIDIUS.

Eno. And yonder, Cæsar.

Enter CÆSAR, MECÆNAS, *and* AGRIPPA.

Ant. If we compose well here, to Parthia:[16]

---

7. *May prorogue his honour even till a Lethe'd dulness.* "Prorogue" is here used to convey the effect of 'linger on,' 'weary out,' 'dawdle away,' 'gradually lull and subdue;' and "till" was formerly sometimes used for 'to' or 'unto.' Here, "even till a Lethe'd dulness" expresses 'even till it reach to a Lethe'd dulness,' or 'even till it become a Lethe'd dulness.' "Dulness," besides its meaning of 'sluggishness,' 'inaptness,' 'inertness,' includes that of 'drowsiness.' See Note 87, Act iv., "Second Part Henry IV."

8. *Since he went from Egypt, 'tis a space for farther travel.* 'Since he left Egypt, a space of time has elapsed in which a longer journey might have been performed than from Egypt to Rome.'

9. *Egypt's widow.* Cleopatra's hand had been given in marriage by her father's will to Ptolemy XIII.; and when he was drowned in the Nile, flying from Julius Cæsar's victorious arms, the conqueror caused her to marry the next Ptolomean king, then in the eleventh year of his age. See Note 69, Act i.

10. *I cannot hope Cæsar and Antony shall, &c.* "Hope" was sometimes formerly used in the sense of 'expect;' as occasionally 'expect' was used for 'await,' 'stand in hope of.' That in Ireland 'expect' is still employed for "hope," there exists testimony humorously turned to account in Miss Edgeworth's pleasant story of "The Limerick Gloves." Chaucer uses "hope" for 'expect' in his "Reeve's Tale," line 4027: "Our manciple I *hope* he wol be dead."

11. *'Twere pregnant they should square between themselves.* 'It were full of probability that they would quarrel with each other.' See Note 6, Act ii., "Measure for Measure;" and Note 7, Act ii., "Midsummer Night's Dream."

12. *It only stands our lives upon to use, &c.* 'It behoves us as we value our lives to use, &c.; 'it is incumbent upon us for the sake of our lives to use,' &c. The idiom "stands on" or "stands upon" is shown in Note 10, Act v., "King Lear."

13. *'Tis a worthy deed.* Lepidus is here exercising some of his diplomatic contrivance, of which he is evidently proud. See Note 6, Act iv., "Julius Cæsar."

14. *I would not shave 't to-day.* Implying, 'I would not prepare myself with any extraordinary show of nicety and deferential neatness.' The trimming and careful arrangement of the beard was a token of solicitude to appear to advantage (see Note 34, Act ii., "King Lear"); and Enobarbus's words also include reference to the expression, 'to beard a man,' signifying 'to defy him,' 'to dare him.' See context of passage explained in Note 93, Act ii., "Hamlet."

15. *'Stomaching.* 'Quarrelling,' 'indulging wrath and choler,' 'giving way to mutual grudges.' See Note 32, Act i., "Tempest."

16. *If we compose well here, to Parthia.* 'If we come to a felicitous composition or agreement here, we will turn our thoughts to Parthia; we will undertake the expedition to Parthia.'

Hark you, Ventidius.
Cæs. I do not know,
Mecænas; ask Agrippa.[17]
Lep. Noble friends,
That which combin'd us was most great, and let not
A leaner action rend us. What 's amiss,
May it be gently heard: when we debate
Our trivial difference loud, we do commit
Murder in healing wounds: then, noble partners,—
The rather, for I earnestly beseech,—
Touch you the sourest points with sweetest terms,
Nor curstness grow to the matter.[18]
Ant. 'Tis spoken well.
Were we before our armies, and to fight,
I should do thus.
Cæs. Welcome to Rome.
Ant. Thank you.
Cæs. Sit.
Ant. Sit, sir.
Cæs. Nay, then—
Ant. I learn, you take things ill which are not so,
Or, being, concern you not.
Cæs. I must be laugh'd at,
If, or for nothing or a little, I
Should say myself offended, and with you
Chiefly i' the world; more laugh'd at, that I should
Once name you derogately, when to sound your name
It not concern'd me.
Ant. My being in Egypt, Cæsar,
What was 't to you?
Cæs. No more than my residing here at Rome
Might be to you in Egypt: yet, if you there
Did practise on my state, your being in Egypt
Might be my question.[19]
Ant. How intend you, practis'd?[20]
Cæs. You may be pleas'd to catch at mine intent
By what did here befall me. Your wife and brother
Made wars upon me; and their contestation
Was theme for you,[21] you were the word of war.
Ant. You do mistake your business; my brother never
Did urge me in his act:[22] I did enquire it;
And have my learning from some true reports,[23]
That drew their swords with you. Did he not rather
Discredit my authority with yours;
And make the wars alike against my stomach,
Having alike your cause? Of this my letters
Before did satisfy you. If you'll patch a quarrel,
As matter whole you have to make it with,[25]
It must not be with this.
Cæs. You praise yourself
By laying defects of judgment to me; but
You patch'd up your excuses.
Ant. Not so, not so;
I know you could not lack, I am certain on 't,
Very necessity of this thought, that I,
Your partner in the cause 'gainst which he fought,
Could not with graceful eyes attend[26] those wars
Which fronted[27] mine own peace. As for my wife,
I would you had her spirit in such another:
The third o' the world is yours; which with a snaffle
You may pace easy, but not such a wife.
Eno. Would we had all such wives, that the men might go to wars with the women!
Ant. So much uncurbable, her garboils,[28] Cæsar,
Made out of her impatience,—which not wanted
Shrewdness of policy too,—I grieving grant

17. *I do not know, Mecænas; ask Agrippa.* This by-play of the two principals in the approaching interview, each speaking apart with his respective adherent, and thus deferring the moment of mutual salutation, is precisely conceived in Shakespeare's characteristic style of conducting a dialogue.

18. *Nor curstness grow to the matter.* 'And let not ill-temper and wrangling come near the subject of our discussion.' See Note 13, Act ii., "King Lear."

19. *My question.* 'My subject of discourse,' 'my theme of animadversion.'

20. *How intend you, practis'd?* 'In what sense do you mean, practis'd?' The word was employed to express 'used unwarrantable stratagems,' 'plotted,' 'schemed treacherously.' See Note 101, Act iii., "Othello."

21. *Their contestation was theme for you.* 'Their contestation had you for its theme,' 'their contestation took you for its pretexted subject.' The construction is peculiar here.

22. *My brother never did urge me in his act.* 'My brother never put me forward as the motive of his act,' 'my brother never instanced me as the causer of his deed.'

23. *Reports.* Here used for 'reporters.' One of Shakespeare's boldly effective impersonations of things. See Note 79, Act ii., "Richard II.," and Note 5, Act iii., "King Lear."

24. *Having alike your cause.* 'I' is here elliptically understood before "having;" the sentence meaning, 'I being allied with you in the cause against which my brother fought.' An instance of a similar ellipsis is pointed out in Note 55, Act ii., "King Lear."

25. *As matter whole you have to make it with.* Rowe and many others insert 'not' between "have" and "to" here; but we think that both sense and metre are injured by the insertion. We take the sentence to mean, 'If you wish to botch up a quarrel, as you have whole and sound matter to make it good with, you must not use such flimsy stuff as this.' We think that the phraseology is purposely equivocal here; Antony allowing Cæsar to understand either 'If you desire to pick a quarrel with me, you could find stronger ground for basing it upon than these frivolous causes of complaint,' or, 'If you wish to make up the quarrel between us, you have better means of doing so than by ripping up these trivial grievances.'

26. *With graceful eyes attend.* 'Look graciously upon,' 'look approvingly upon.'

27. *Fronted.* Here used for 'affronted,' 'opposed.'

28. *Garboils.* See Note 55, Act i.

Did you too much disquiet: for that you must
But say, I could not help it.
Cæs. I wrote to you
When rioting in Alexandria; you
Did pocket up my letters, and with taunts
Did gibe my missive[29] out of audience.
Ant. Sir,
He fell upon me ere admitted: then
Three kings I had newly feasted, and did want
Of what I was i' the morning: but next day
I told him of myself;[30] which was as much
As to have ask'd him pardon. Let this fellow
Be nothing of our strife; if we contend,
Out of our question wipe him.
Cæs. You have broken
The article of your oath; which you shall never
Have tongue to charge me with.
Lep. Soft, Cæsar!
Ant. No, Lepidus, let him speak:
The honour 's sacred which he talks on now,
Supposing that I lack'd it.[31]—But, on, Cæsar;
The article of my oath.
Cæs. To lend me arms and aid when I requir'd them;
The which you both denied.
Ant. Neglected, rather;
And then when poison'd hours had bound me up
From mine own knowledge. As nearly as I may,
I'll play the penitent to you: but mine honesty
Shall not make poor my greatness, nor my power
Work without it.[32] Truth is, that Fulvia,
To have me out of Egypt, made wars here;
For which myself, the ignorant motive, do
So far ask pardon as befits mine honour
To stoop in such a case.
Lep. 'Tis nobly spoken.
Mec. If it might please you, to enforce no farther
The griefs[33] between ye: to forget them quite,
Were to remember that the present need
Speaks to atone[34] you.
Lep. Worthily spoken, Mecænas.
Eno. Or, if you borrow one another's love for the instant, you may, when you hear no more words of Pompey, return it again: you shall have time to wrangle in when you have nothing else to do.
Ant. Thou art a soldier only: speak no more.
Eno. That truth should be silent, I had almost forgot.
Ant. You wrong this presence; therefore speak no more.
Eno. Go to, then; your considerate stone.[35]
Cæs. I do not much dislike the matter, but
The manner of his speech; for 't cannot be
We shall remain in friendship, our conditions
So differing in their acts. Yet, if I knew
What hoop should hold us stanch, from edge to edge
O' the world[36] I would pursue it.
Agr. Give me leave, Cæsar,—
Cæs. Speak, Agrippa.
Agr. Thou hast a sister by the mother's side,
Admir'd Octavia: great Mark Antony
Is now a widower.
Cæs. Say not so, Agrippa:
If Cleopatra heard you, your reproof
Were well deserv'd of rashness.[37]
Ant. I am not married, Cæsar: let me hear
Agrippa farther speak.
Agr. To hold you in perpetual amity,
To make you brothers, and to knit your hearts
With an unslipping knot, take Antony
Octavia to his wife; whose beauty claims
No worse a husband than the best of men;
Whose virtue and whose general graces speak
That which none else can utter. By this marriage,
All little jealousies, which now seem great,
And all great fears, which now import their dangers,
Would then be nothing: truths would be but tales,[38]
Where now half tales be truths: her love to both
Would, each to other, and all loves to both,
Draw after her. Pardon what I have spoke;
For 'tis a studied, not a present thought,
By duty ruminated.

29. *Missive.* 'Messenger.' See 79, Act i., "Macbeth."
30. *I told him of myself.* 'I told him the condition I was in when he previously came to me.'
31. *The honour's sacred which he talks on now, supposing, &c.* Implying, 'The honour involved in the keeping of an oath, which is the honour he is now speaking of, is a sacred matter, even supposing that I had failed in it; therefore let him proceed, that I may show how I have rather neglected to fulfil my oath, than forfeited my honour by breaking my oath.'
32. *Nor my power work without it.* 'Nor my greatness work without mine honesty.'
33. *To enforce no farther the griefs.* "Enforce" is used in the sense of 'urge' (see Note 83, Act iii., "Coriolanus"); and "griefs" in the sense of 'grievances.' See Note 13, Act iv., "Second Part Henry IV."
34. *Atone.* 'Reconcile.' See Note 27, Act iv., "Othello."
35. *Go to, then; your considerate stone.* 'I am' is elliptically understood before "your considerate;" Enobarbus meaning to say, 'Well, then, I will be discreetly silent, as mute as a stone.'
36. *From edge to edge o' the world.* This expression is here well introduced to convey the impression of the idea anciently conceived of the world, that it was a circular plane or disk, not that it was a sphere or globe, as by more modern science it is discovered to be.
37. *Your reproof were well deserv'd of rashness.* The Folio prints 'proofe' for "reproof." Hanmer's correction; the sentence meaning, 'The reproof you would receive from her would be well deserved for your rashness.'
38. *Truths would be but tales.* The Folio omits "but" in this phrase. Hanmer inserted the needed word.

Ant. Will Cæsar speak?
Ces. Not till he hears how Antony is touch'd
With what is spoke already.
Ant. What power is in Agrippa,
If I would say, "Agrippa, be it so,"
To make this good?
Ces. The power of Cæsar, and
His power unto Octavia.
Ant. May I never
To this good purpose, that so fairly shows,
Dream of impediment!—Let me have thy hand:
Farther this act of grace; and from this hour
The heart of brothers govern in our loves,
And sway our great designs!
Ces. There is my hand.
A sister I bequeath you, whom no brother
Did ever love so dearly: let her live
To join our kingdoms and our hearts; and never
Fly off our loves again!
Lep. Happily, Amen!
Ant. I did not think to draw my sword 'gainst Pompey;
For he hath laid strange courtesies and great
Of late upon me: I must thank him only,
Lest my remembrance suffer ill report;[39]
At heel of that, defy him.
Lep. Time calls upon us:
Of us must Pompey presently be sought,
Or else he seeks out us.
Ant. Where lies he?
Ces. About the Mount Misenum.
Ant. What's his strength
By land?
Ces. Great, and increasing: but by sea
He is an absolute master.
Ant. So is the fame.
Would we had spoke together! Haste we for it:
Yet, ere we put ourselves in arms, despatch we
The business we have talk'd of.

Ces. With most gladness;[40]
And do invite you to my sister's view,
Whither straight I'll lead you.
Ant. Let us, Lepidus,
Not lack your company.
Lep. Noble Antony,
Not sickness should detain me.

[*Flourish.* *Exeunt* CÆSAR, ANTONY, *and* LEPIDUS.

Mec. Welcome from Egypt, sir.
Eno. Half the heart of Cæsar, worthy Mecænas!—My honourable friend, Agrippa!—
Agr. Good Enobarbus!
Mec. We have cause to be glad that matters are so well digested. You stayed well by 't in Egypt.
Eno. Ay, sir: we did sleep day out of countenance, and made the night light with drinking.
Mec. Eight wild boars[41] roasted whole at a breakfast, and but twelve persons there; is this true?
Eno. This was but as a fly by an eagle: we had much more monstrous matter of feast, which worthily deserved noting.
Mec. She 's a most triumphant lady, if report be square to her.[42]
Eno. When she first met Mark Antony, she pursed up his heart, upon the river of Cydnus.[43]
Agr. There she appeared indeed; or my reporter devised well for her.
Eno. I will tell you.
The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumèd that
The winds were love-sick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water, which they beat, to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion (cloth-of-gold of tissue),[44]

39. *I must thank him only, lest my, &c.* 'I must just thank him, lest I should be censured for being unmindful of these courtesies; and after that, I will defy him.'

40. *With most gladness.* Here "most" is used in the sense of 'utmost,' 'greatest.' See Note 32, Act v., "King Lear;" and Note 14, Act iv., "Second Part Henry IV." In the next line 'I' is elliptically understood before "do." See Note 24 of the present Act and play.

41. *Eight wild boars.* See Note 22, Act i., for the source whence Shakespeare derived this particular.

42. *If report be square to her.* Here "square" is used in the sense of 'just,' 'equitable,' 'according to due rule,' 'level.' See Note 43, Act v., "Timon of Athens."

43. *Upon the river of Cydnus.* Some of the commentators have arraigned this passage as "a strange instance of negligence and inattention in Shakespeare;" because, they remark, "Enobarbus is made to say that Cleopatra gained Antony's heart on the river Cydnus; but it appears from the conclusion of his own description that Antony had never seen her there; that whilst she was on the river Antony was sitting alone, enthroned in the market-place," &c. But the "inattention" is the commentators', not Shakespeare's; for the expression, "upon the river of Cydnus," is here used to signify 'the district on the shores of the river Cydnus,' including the "city" which "cast her people out upon her," and its "market-place" wherein "Antony" sat "enthron'd." The idiom, 'upon the Seine,' or 'upon the Thames,' is employed to express the adjacent shores of those rivers, the country in their neighbourhood.

44. *Cloth-of-gold of tissue.* It has been proposed to change the word "of" to 'and' before "tissue;" while Mr. Staunton, retaining "of," explains it to bear the sense of 'on' here. We think it more probable that "cloth-of-gold of tissue" means 'cloth-of-gold in texture,' 'cloth-of-gold its texture;' "of" being frequently employed in this sense by Shakespeare, and "tissue" meaning 'texture,' 'woven fabric,' as well as 'stuff interwoven with threads of gold or silver.' The mention of "cloth-of-gold" seems to show that it cannot be *upon* "tissue," in the sense of stuff formed by glittering threads. Bacon has, "The chariot was covered with cloth of gold *tissued upon* blue;" which, by showing how the word "tissued" was used,



Cæsar. There is my hand.
A sister I bequeath you, whom no brother
Did ever love so dearly. *Act II. Scene II.*

O'er-picturing that Venus where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow[45] the delicate cheeks which they did cool,
And what they undid, did.

Agr. Oh, rare for Antony!

Eno. Her gentlewomen, like the Nereids,
So many mermaids, tended her i' the eyes,[46]
And made their bends adornings:[47] at the helm
A seeming mermaid steers: the silken tackle
Swell with the touches[48] of those flower-soft hands,
That yarely frame[49] the office. From the barge
A strange invisible perfume hits the sense

serves to indicate how Shakespeare probably used "tissue" here.

45. *Glow.* Misprinted in the Folio 'gloue.' Corrected by Rowe.

46. *Tended her i' the eyes.* 'Waited upon her looks,' 'attended in her sight.' There has been difficulty found in this phrase; but Shakespeare has a similar expression in "Midsummer Night's Dream," Act iii., sc. 1, where Titania bids her elves attend upon the transformed Bottom, "and gambol in his eyes."

47. *Made their bends adornings.* 'Made their graceful bowings additional ornaments to their own beauty and to that of her whom they surrounded,' 'made their graceful movements enhancements of the general beauty of the scene.'

48. *The silken tackle swell with the touches.* Here "tackle" is used to signify the general rigging of a vessel—sails as well as ropes; and therefore has the verb "swell" in the plural. The word "swell" has been suspected of error; but we think it is intended to represent the appearance assumed by the appurtenances of a ship when the ropes are swung and the sails are set by the hands of the mariners, and when the wind takes them and roundly curves them. As a proof that "tackle" was sometimes used in this general sense, Todd's "Johnson's Dictionary" has the following quotation from Heylin: "As for *tackle*, the Bœotians invented the oar, Dædalus and his son Icarus the masts and sails."

49. *Yarely frame.* 'Alertly perform,' 'dexterously fulfil.' See Note 2, Act i., "Tempest;" and Note 23, Act iv., "Measure for Measure."

Of the adjacent wharfs. The city cast
Her people out upon her; and Antony,
Enthron'd i' the market-place, did sit alone,
Whistling to the air; which, but for vacancy,[50]
Had gone to gaze on Cleopatra too,
And made a gap in Nature.

Agr. Rare Egyptian!

Eno. Upon her landing, Antony sent to her,
Invited her to supper: she replied,
It should be better he became her guest;
Which she entreated: our courteous Antony,
Whom ne'er the word of "No" woman heard speak,
Being barber'd ten times o'er, goes to the feast,
And, for his ordinary, pays his heart
For what his eyes eat only.

Agr. Royal wench!
She made great Cæsar lay his sword to bed.

Eno. I saw her once
Hop forty paces through the public street;
And having lost her breath, she spoke, and panted,
That she did make defect perfection,
And, breathless, power breathe forth.

Mec. Now Antony must leave her utterly.

Eno. Never; he will not:
Age cannot wither her, nor custom stale
Her infinite variety: other women cloy
The appetites they feed; but she makes hungry
Where most she satisfies: for vilest things
Become themselves[51] in her; that the holy priests
Bless her when she is skittish.

Mec. If beauty, wisdom, modesty, can settle
The heart of Antony, Octavia is
A blessèd lottery[52] to him.

Agr. Let us go.—
Good Enobarbus, make yourself my guest
Whilst you abide here.

Eno. Humbly, sir, I thank you. [*Exeunt.*

SCENE III.—ROME. *A Room in* CÆSAR'S *House.*

Enter CÆSAR, ANTONY, OCTAVIA *between them; and* Attendants.

Ant. The world and my great office will sometimes
Divide me from your bosom.

Oct. All which time
Before the gods my knee shall bow my prayers
To them for you.

Ant. Good night, sir.—My Octavia,
Read not my blemishes in the world's report:
I have not kept my square; but that to come
Shall all be done by the rule. Good night, dear lady.—

Oct. Good night, sir.[53]

Cæs. Good night. [*Exeunt* CÆSAR *and* OCTAVIA.

Enter Soothsayer.

Ant. Now, sirrah,—you do wish yourself in Egypt?

Sooth. Would I had never come from thence, nor you
Thither![54]

Ant. If you can, your reason?

Sooth. I see it in
My motion, have it not in my tongue:[55] but yet
Hie you to Egypt again.

Ant. Say to me,
Whose fortunes shall rise higher, Cæsar's or mine?

Sooth. Cæsar's.
Therefore, O Antony, stay not by his side:
Thy demon,—that thy spirit which keeps thee,[56]—is
Noble, courageous, high, unmatchable,
Where Cæsar's is not; but, near him, thy angel
Becomes a Fear,[57] as being o'erpower'd: therefore
Make space enough between you.

50. *Which, but for vacancy.* 'Which, excepting for the vacuum that it would thus have left.'

51. *Become themselves.* Here used for 'appear becoming,' or 'become becoming.' We have heretofore pointed out that Shakespeare uses the verb "become" very peculiarly. See, among others, Note 50, Act iii., "As You Like It:" and Note 62, Act i. of the present play.

52. *Lottery.* Here used for 'allottery,' or 'allotment.'

53. *Good night, sir.* These words, in the first Folio, are made to form the conclusion of Antony's speech; but he has begun by bidding Cæsar good night, and it is not so likely that he should repeat these words, as that they should be Octavia's reply to him. The second Folio assigned them, we think, rightly to her.

54. *Would I had never come from thence, nor you thither!* Mason proposed to change "thither" to 'hither,' asserting that to *come hither* is English, but to *come thither* is not. But Shakespeare has, "Till so much blood *thither come* again," "Richard II.," Act iii., sc. 2; "When thou *com'st thither*," "Richard III.," Act iv., sc. 4; "He not *coming thither*," "Comedy of Errors," Act v., sc. 1; and "We are *coming thither*," "Macbeth," Act iv., sc. 3.

55. *I see it in my motion, have it not in my tongue.* "Motion" is here, and elsewhere by Shakespeare, used to express 'secret impulse of conviction,' 'mental prompting' (see Note 32, Act i., "King John;" and Note 36, Act i., "Henry VIII."); and "I" before "see" is elliptically understood as repeated before "have."

56. *That thy spirit which keeps thee.* This is the reading of the first Folio; while the second Folio changed "that" to 'that's.' At one time we adopted the alteration of the second Folio; but we have since perceived that the original reading is right, inasmuch as it agrees with Shakespeare's construction in other similar phrases. For instance, in "Macbeth," Act ii., sc. 2, we have, "*This my* hand will rather," &c.; in "Macbeth," Act iii., sc. 6, "*This our* suffering country," &c.; in "Julius Cæsar," Act v., sc. 5, "*That our* love of old;" and in the present play (see Note 32, Act iii.), "The throat of *that his* officer." It is, in fact, an adoption of an Italian idiomatic form of phraseology (see Note 29, Act v., "Timon of Athens"); as *questa mia mano, quel tuo spirito.*

57. *Thy angel becomes a Fear.* "Thy angel" refers to the special attendant spirit believed to preside over each human being's conduct (see Note 15, Act iii., "Macbeth"); and "a Fear" alludes to the personage so denominated, who figured in the ancient dramatic shows and moralities. See Note 24, Act iii., "Troilus and Cressida."

Ant. Speak this no more.
Sooth. To none but thee; no more, but when to thee.
If thou dost play with him at any game,
Thou art sure to lose; and, of that natural luck,
He beats thee 'gainst the odds: thy lustre thickens,
When he shines by: I say again, thy spirit
Is all afraid to govern thee near him;
But, he away, 'tis noble.
Ant. Get thee gone:
Say to Ventidius I would speak with him:—
[*Exit* Soothsayer.
He shall to Parthia.—Be it art or hap,
He hath spoken true: the very dice obey him;
And, in our sports, my better cunning faints
Under his chance: if we draw lots, he speeds;
His cocks do win the battle still of mine,
When it is all to naught; and his quails[58] ever
Beat mine, inhoop'd, at odds. I will to Egypt:
And though I make this marriage for my peace,
I' the east my pleasure lies.

Enter VENTIDIUS.

Oh, come, Ventidius,
You must to Parthia: your commission 's ready;
Follow me, and receive 't. [*Exeunt.*

SCENE IV.—ROME. *A Street.*

Enter LEPIDUS, MÆCENAS, *and* AGRIPPA.

Lep. Trouble yourselves no farther: pray you, hasten
Your generals after.
Agr. Sir, Mark Antony
Will e'en but kiss Octavia, and we'll follow.
Lep. Till I shall see you in your soldier's dress,
Which will become you both, farewell.
Mec. We shall,
As I conceive the journey, be at the Mount[59]
Before you, Lepidus.
Lep. Your way is shorter;
My purposes do draw me much about:
You'll win two days upon me.
Mec., Agr. Sir, good success!
Lep. Farewell. [*Exeunt.*

SCENE V.—ALEXANDRIA. *A Room in the Palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, ALEXAS, *and* Attendant.

Cleo. Give me some musie,—music, moody[60] food
Of us that trade in love.
Att. The music, ho!

Enter MARDIAN.

Cleo. Let it alone; let 's to billiards: come, Charmian.
Char. My arm is sore; best play with Mardian.
Cleo. As well a woman with a minstrel play'd,
As with a woman.—Come, you'll play with me, sir?
Mar. As well as I can, madam.
Cleo. And when good will is show'd, though 't come too short,
The actor may plead pardon. I'll none now:—
Give me mine angle,—we'll to the river: there,
My music playing far off, I will betray
Tawny-finn'd[61] fishes; my bended hook shall pierce
Their slimy jaws; and, as I draw them up,
I'll think them every one an Antony,
And say, "Ah, ha! you're caught."
Char. 'Twas merry when
You wager'd on your angling; when your diver
Did hang a salt-fish on his hook,[62] which he
With fervency drew up.
Cleo. That time,—oh, times!—
I laugh'd him out of patience; and that night
I laugh'd him into patience: and next morn,
Ere the ninth hour, I drunk him to his bed;
Then put my tires and mantles on him, whilst
I wore his sword Philippan.[63]

Enter a Messenger.

Oh, from Italy!—
Ram thou thy fruitful tidings in mine ears,[64]
That long time have been barren.
Mess. Madam, madam,—
Cleo. Antony 's dead!—if thou say so, villain,
Thou kill'st thy mistress: but well and free,
If thou so yield him, there is gold, and here
My bluest veins to kiss,—a hand that kings
Have lipp'd, and trembled kissing.

58. *Quails.* It was customary, among the ancients, to match quails and let them fight: as in more modern times, game cocks were trained for this purpose. Julius Pollux relates that a circle was made, in which the birds were placed (or "inhoop'd"), and he whose quail was first driven out of this circle lost the stake. The particulars in the present speech are derived from Plutarch.

59. *At the Mount.* Meaning 'at Mount Misenum.' The first Folio omits "the;" added in the second Folio.

60. *Moody.* Here used in the sense of 'pensive,' 'melancholy,' 'sad,' 'mournful.' See context of passage referred to in Note 5, Act v., "Comedy of Errors."

61. *Tawny-finn'd.* The Folio prints 'tawny fine.' Theobald's correction.

62. *Did hang a salt-fish on his hook.* This practical jest of the Egyptian queen's is recorded in "Plutarch."

63. *His sword Philippan.* Antony's weapon, so named after the famous battle of Philippi.

64. *Ram thou thy fruitful tidings, &c.* Ritson objected to "ram" here as "*a vulgar word*," and proposed to substitute 'rain.' To our minds "ram" is a forcible word, most forcible; and therefore most appropriate in the mouth of Cleopatra, who—of all Shakespeare's women—certainly does not mince her expressions.

Mess. First, madam, he is well.
Cleo. Why, there 's more gold.
But, sirrah, mark, we use
To say the dead are well:[65] bring it to that,
The gold I give thee will I melt and pour
Down thy ill-uttering throat.
Mess. Good madam, hear me.
Cleo. Well, go to, I will;
But there 's no goodness in thy face: if Antony
Be free and healthful,—so tart a favour[66]
To trumpet such good tidings! If not well,
Thou shouldst come like a Fury crown'd with snakes,
Not like a formal man.[67]
Mess. Will 't please you hear me?
Cleo. I have a mind to strike thee ere thou speak'st:
Yet, if thou say Antony lives, is well,[68]
Or friends with Cæsar, or not captive to him,
I'll set thee in a shower of gold, and hail
Rich pearls upon thee.
Mess. Madam, he 's well.
Cleo. Well said.
Mess. And friends with Cæsar.
Cleo. Thou'rt an honest man.
Mess. Cæsar and he are greater friends than ever.
Cleo. Make thee a fortune from me.
Mess. But yet, madam,—
Cleo. I do not like "But yet," it does allay
The good precedence; fie upon "But yet"!
"But yet" is as a gaoler to bring forth
Some monstrous malefactor. Pr'ythee, friend,
Pour out the pack of matter to mine ear,
The good and bad together: he 's friends with Cæsar;
In state of health thou say'st; and thou say'st free.
Mess. Free, madam! no; I made no such report:
He 's bound unto Octavia.
Cleo. For what good turn?
Mess. Madam, he 's married to Octavia.
Cleo. The most infectious pestilence upon thee!
[*Strikes him down.*
Mess. Good madam, patience.
Cleo. What say you?—Hence,
[*Strikes him again.*
Horrible villain! or I'll spurn thine eyes
Like balls before me; I'll unhair thy head:
[*She hales him up and down.*
Thou shalt be whipp'd with wire, and stew'd in brine,
Smarting in lingering pickle.
Mess. Gracious madam,
I that do bring the news made not the match.
Cleo. Say 'tis not so, a province I will give thee,
And make thy fortunes proud: the blow thou hadst
Shall make thy peace for moving me to rage;
And I will boot thee[69] with what gift beside
Thy modesty can beg.
Mess. He 's married, madam.
Cleo. Rogue, thou hast liv'd too long.
[*Draws a dagger.*
Mess. Nay, then I'll run.—
What mean you, madam? I have made no fault.
[*Exit.*
Char. Good madam, keep yourself within yourself:
The man is innocent.
Cleo. Some innocents 'scape not the thunderbolt.—
Melt Egypt into Nile! and kindly creatures
Turn all to serpents!—Call the slave again:—
Though I am mad, I will not bite him:—call.
Char. He is afeard to come.
Cleo. I will not hurt him.
[*Exit* Attendant.
These hands do lack nobility, that they strike
A meaner than myself; since I myself
Have given myself the cause.—

Re-enter Attendant *and* Messenger.

Come hither, sir.
Though it be honest, it is never good
To bring bad news: give to a gracious message
A host of tongues; but let ill tidings tell
Themselves when they be felt.
Mess. I have done my duty.
Cleo. Is he married?
I cannot hate thee worser than I do,
If thou again say "Yes."
Mess. He 's married, madam.
Cleo. The gods confound thee! dost thou hold there still?
Mess. Should I lie, madam?
Cleo. Oh, I would thou didst,
So half my Egypt were submerg'd, and made
A cistern for scal'd snakes! Go, get thee hence:

65. *We use to say the dead are well.* See Note 17, Act v., "Second Part Henry IV."

66. *So tart a favour.* Rowe and other editors insert 'why' before "so;" but probably the diction was intended to be broken and interrupted here, "so tart a favour," &c., forming a separate exclamation.

67. *A formal man.* 'A man in his right senses,' 'a sedate, composed, or staid man.' See Note 7, Act v., "Comedy of Errors."

68. *Is well.* The Folio prints "'tis' for "is" here. Capell's correction.

69. *I will boot thee.* "Boot" is here used for 'profit,' 'advantage;' 'give something over and above.' See Note 43, Act iv., "Richard III."



Messenger. Madam, he's married to Octavia.
Cleopatra. The most infectious pestilence upon thee!

Act II. Scene V.

Hadst thou Narcissus[70] in thy face, to me
Thou wouldst appear most ugly. He is married?
Mess. I crave your highness' pardon.
Cleo. He is married?
Mess. Take no offence that I would not offend you:
To punish me for what you make me do,
Seems much unequal: he 's married to Octavia.
Cleo. Oh, that his fault should make a knave of thee,
That art not what thou'rt sure of![71]—Get thee hence:
The merchandise[72] which thou hast brought from Rome
Are all too dear for me: lie they upon thy hand,
And be undone by 'em! [*Exit* Messenger.
Char. Good your highness, patience.
Cleo. In praising Antony, I have disprais'd Cæsar.
Char. Many times, madam.
Cleo. I am paid for 't now.
Lead me from hence;
I faint:—O Iras, Charmian!—'tis no matter.—
Go to the fellow, good Alexas; bid him
Report the feature[73] of Octavia, her years,
Her inclination, let him not leave out
The colour of her hair:[74]—bring me word quickly.
[*Exit* ALEXAS.
Let him for ever go:—let him not—Charmian,
Though he be painted one way like a Gorgon,[75]
The other way 's a Mars.[76]—[*To* MARDIAN.] Bid you Alexas
Bring me word how tall she is.—Pity me, Charmian,
But do not speak to me.—Lead me to my chamber. [*Exeunt.*

SCENE VI.—*Near* MISENUM.

Flourish. Enter POMPEY *and* MENAS *from one side, with drum and trumpet: from the other,* CÆSAR, ANTONY, LEPIDUS, ENOBARBUS, MECÆNAS, *with* Soldiers *marching.*

Pom. Your hostages I have, so have you mine;
And we shall talk before we fight.
Cæs. Most meet
That first we come to words; and therefore have we
Our written purposes before us sent;
Which, if thou hast consider'd, let us know
If 'twill tie up[77] thy discontented sword,
And carry back to Sicily much tall[78] youth
That else must perish here.
Pom. To you all three,
The senators alone of this great world,[79]
Chief factors for the gods,—I do not know
Wherefore my father should revengers want,[80]
Having a son and friends; since Julius Cæsar,
Who at Philippi the good Brutus ghosted,[81]
There saw you labouring for him. What was 't
That mov'd pale Cassius to conspire; and what
Made the all-honour'd,[82] honest Roman, Brutus,

---

70. *Narcissus.* A Thespian youth, renowned for his beauty; which was so excessive, that its sight, reflected in a fountain, caused his death from desperation.

71. *That art not what thou'rt sure of.* This passage has been variously altered; to our thinking, it means, 'who art not thyself that fault which thou art so sure has been committed.' The messenger has before said, "I that do bring the news made not the match," and "I have made no fault;" and he has so often repeated his assertion that Antony is married, that Cleopatra alludes to it as "what thou 'rt *sure* of."

72. *Merchandise.* Here used as a synonyme for 'wares' or 'goods;' and accordingly treated as a plural, having the verb "are" after it instead of 'is.'

73. *The feature.* 'The general personal appearance,' 'the general aspect.' See Note 77, Act iii., "As You Like It."

74. *The colour of her hair.* That this was a point in woman's beauty of peculiar importance to Shakespeare himself, we may infer from the several passages where he introduces this particular. See the portion of Julia's soliloquy forming the context to that observed upon in Note 36, Act iv., "Two Gentlemen of Verona;" Benedick's affected indifference on the point (see Note 54, Act ii., "Much Ado"); and the present touch of Cleopatra's special anxiety on this score. Any indication of Shakespeare's own tastes and individual predilections are intensely interesting and valuable; since his very power of dramatic impersonation renders all denotement of self extremely rare.

75. *Though he be painted one way like, &c.* In allusion to the dual-imaged pictures formerly produced, thus described by Burton: "Like those double or turning pictures; stand before which you see a fair maid, on the one side an ape, on the other an owl." And by Chapman in his "All Fools:" "But like a couzening picture, which *one way shows like a crow,* another like a swan."

76. *The other way 's a Mars.* "He" before "be painted" is elliptically understood as repeated between "way" and "'s."

77. *Our written purposes . . . . which, if thou . . . . let us know if 'twill tie up.* Here "which" and "'t," or 'it,' refer to the 'intention' or 'determination,' or 'proposal,' implied in "our written purposes;" according to a mode of construction occasionally used by Shakespeare in passages where an implied particular is referred to. See Note 90, Act iii., "Othello."

78. *Tall.* 'Stout,' 'brave,' 'courageous,' 'valiant.' See Note 95, Act i., "Richard III."

79. *To you all three, the senators, &c.* "To" is here used elliptically, giving the effect of 'I say to,' as a kind of formal address or salutation.

80. *I do not know wherefore, &c.* 'I know no reason why my father should be without revengers, having a son and friends; since Julius Cæsar, whose spirit appeared to Brutus at Philippi, there beheld you, his son and friends, fighting to avenge him.' Pompey here, by implication, calls Octavius *the son* of Julius Cæsar, because he was adopted by him. See Note 53, Act iii., "Julius Cæsar."

81. *Ghosted.* This was a verb, formerly in use. Burton, in his "Anatomy of Melancholy" (1632), has, "What madnesse *ghosts* this old man? But what madnesse *ghosts* us all?"

82. *Made the all-honour'd.* The first Folio omitted "the" here; added in the second Folio.

With the arm'd rest, courtiers of beauteous freedom,
To drench the Capitol; but that they would
Have one man but a man? And that is it
Hath made me rig my navy; at whose burden
The anger'd ocean foams; with which I meant
To scourge the ingratitude that despiteful Rome
Cast on my noble father.

Cæs. Take your time.

Ant. Thou canst not fear us,[83] Pompey, with thy sails;
We 'll speak with thee at sea: at land, thou know'st
How much we do o'er-count thee.

Pom. At land, indeed,
Thou dost o'er-count me of my father's house:[84]
But, since the cuckoo builds not for himself,[85]
Remain in 't as thou mayst.

Lep. Be pleas'd to tell us
(For this is from the present[86]) how you take
The offers we have sent you.

Cæs. There 's the point.

Ant. Which do not be entreated to, but weigh
What it is worth embrac'd.

Cæs. And what may follow,
To try a larger fortune.

Pom. You have made me offer
Of Sicily, Sardinia; and I must
Rid all the sea of pirates; then, to send
Measures of wheat to Rome; this 'greed upon,
To part with unhack'd edges, and bear back
Our targes[87] undinted.

Cæs., Ant., Lep. That 's our offer.

Pom. Know, then,
I came before you here, a man prepar'd
To take this offer: but Mark Antony
Put me to some impatience:—though I lose
The praise of it by telling,[88] you must know,
When Cæsar and your brother were at blows,
Your mother came to Sicily, and did find
Her welcome friendly.

Ant. I have heard it, Pompey;
And am well studied for a liberal thanks,
Which I do owe you.

Pom. Let me have your hand:
I did not think, sir, to have met you here.

Ant. The beds i' the east are soft; and thanks to you,
That call'd me, timelier than my purpose, hither;
For I have gain'd by 't.

Cæs. Since I saw you last,
There is a change upon you.

Pom. Well, I know not
What counts harsh fortune casts upon my face;[89]
But in my bosom shall she never come,
To make my heart her vassal.

Lep. Well met here.

Pom. I hope so, Lepidus.—Thus we are agreed:
I crave our composition[90] may be written,
And seal'd between us.

Cæs. That 's the next to do.

Pom. We 'll feast each other ere we part; and let 's
Draw lots who shall begin.

Ant. That will I, Pompey.

Pom. No, Antony, take the lot: but, first
Or last, your fine Egyptian cookery
Shall have the fame. I have heard that Julius Cæsar
Grew fat with feasting there.

Ant. You have heard much.

Pom. I have fair meanings, sir.

Ant. And fair words to them.

Pom. Then so much have I heard:
And I have heard, Apollodorus carried—

Eno. No more of that:—he did so.

Pom. What, I pray you?

83. *Thou canst not fear us.* "Fear" used actively in the sense of 'affright.' See Note 1, Act ii., "Measure for Measure."

84. *Thou dost o'er-count me of my father's house.* This is a fleer at Antony's having gained possession of Pompey the Great's house in Rome without due payment. Plutarch has three allusions to the circumstance; one of which states that "when Pompey's house was put to open sale, Antonius bought it: but when they asked him money for it, he made it very strange, and was offended with them." It is very probable therefore that the word "o'er-count," in the text, is intended to convey the effect of 'over-reach' as well as 'out-number.'

85. *Since the cuckoo builds not for himself.* In allusion to the cuckoo's possessing itself of the nests of other birds. See Note 6, Act v., "First Part Henry IV."

86. *For this is from the present.* 'For this recrimination is apart from the present consideration or point of discussion.' The phrase is elliptically expressed; and 'from' is used in its sense of 'away from,' 'apart from,' 'foreign to.'

87. *Targes.* Pronounced as a monosyllable; with a hard *g*, or as if written 'targues.' It is an abbreviated form of 'targets;' meaning bucklers or shields. See Note 129, Act v., "Love's Labour's Lost."

88. *Though I lose the praise of it by telling.* The historical fact of Sextus Pompey's having courteously received Antony's mother in Sicily when she fled from Italy, is recorded by Plutarch; but the touch of delicacy in sentiment—declaring that to remind or reproach another with a benefit conferred is to forfeit the merit of it—is the dramatist's own exquisite addition. Shakespeare has more than once taken occasion to enforce this refinement in social morality; he has made that noble-minded, warm-natured, delicate-souled being, Antonio, the sea-captain in "Twelfth Night" (whom we can never help associating, in strange closeness of analogy, with Shakespeare himself in character and disposition—see Note 98, Act iii., "Twelfth Night"), say,

> "Do not tempt my misery,
> Lest that it make me so unsound a man
> As to upbraid you with those kindnesses
> That I have done for you."

89. *What counts harsh fortune casts upon my face.* In figurative allusion to making *marks* or *lines* when casting accounts in arithmetic.

90. *Composition.* 'Compact,' 'agreement.' See Note 16 of this Act.

Eno. A certain queen to Cæsar in a mattress.[91]

Pom. I know thee now: how far'st thou, soldier?

Eno. Well;
And well am like to do; for, I perceive,
Four feasts are toward.

Pom. Let me shake thy hand;—
I never hated thee: I have seen thee fight,
When I have envied thy behaviour.

Eno. Sir,
I never lov'd you much; but I have prais'd you,
When you have well deserv'd ten times as much
As I have said you did.

Pom. Enjoy thy plainness,
It nothing ill becomes thee.—
Aboard my galley I invite you all:
Will you lead, lords?

Cæs., Ant., Lep. Show us the way, sir.

Pom. Come.

[*Exeunt all except* MENAS *and* ENOBARBUS.

Men. [*Aside.*] Thy father, Pompey, would ne'er have made this treaty.—[*To* ENO.] You and I have known, sir.[92]

Eno. At sea, I think.

Men. We have, sir.

Eno. You have done well by water.

Men. And you by land.

Eno. I will praise any man that will praise me; though it cannot be denied what I have done by land.

Men. Nor what I have done by water.

Eno. Yes, something you can deny for your own safety: you have been a great thief by sea.

Men. And you by land.

Eno. There I deny my land service. But give me your hand, Menas: if our eyes had authority, here they might take two thieves kissing.

Men. All men's faces are true, whatsoe'er their hands are.

Eno. But there is never a fair woman has a true face.

Men. No slander,—they steal hearts.

Eno. We came hither to fight with you.

Men. For my part, I am sorry it is turned to a drinking. Pompey doth this day laugh away his fortune.

Eno. If he do, sure, he cannot weep it back again.

Men. You have said, sir. We looked not for Mark Antony here: pray you, is he married to Cleopatra?

Eno. Cæsar's sister is called Octavia.

Men. True, sir; she was the wife of Caius Marcellus.

Eno. But she is now the wife of Marcus Antonius.

Men. Pray you, sir?

Eno. 'Tis true.

Men. Then is Cæsar and he for ever knit together.

Eno. If I were bound to divine of this unity, I would not prophesy so.

Men. I think, the policy of that purpose made more in the marriage, than the love of the parties.

Eno. I think so too. But you shall find, the band that seems to tie their friendship together will be the very strangler of their amity: Octavia is of a holy, cold, and still conversation.[93]

Men. Who would not have his wife so?

Eno. Not he that himself is not so; which is Mark Antony. He will to his Egyptian dish again: then shall the sighs of Octavia blow the fire up in Cæsar; and, as I said before, that which is the strength of their amity shall prove the immediate author of their variance. Antony will use his affection where it is: he married but his occasion here.

Men. And thus it may be. Come, sir, will you aboard? I have a health for you.

Eno. I shall take it, sir: we have used our throats in Egypt.

Men. Come, let's away. [*Exeunt.*

SCENE VII.—*On board* POMPEY'S *Galley, lying near* MISENUM.

Music. Enter two or three Servants, *with a banquet.*

First Serv. Here they'll be, man. Some o' their plants[94] are ill-rooted already; the least wind i' the world will blow them down.

91. *A certain queen to Cæsar, &c.* The incident of Cleopatra's introduction to Julius Cæsar is thus quaintly narrated by Plutarch:—"She only taking Apollodorus Sicilian of all her friends, tooke a litle bote, and went away with him in it in the night, and came and landed hard by the foot of the castell. Then having no other meane to come into the court without being knowne, she laid herselfe downe vpon a mattresse or flock bed, which Apollodorus her friend tied and bound vp together like a bundle with a great leather thong, and so tooke her vpon his back, and brought her thus hampered in this fardle vnto Cæsar in at the castle gate."

92. *You and I have known, sir.* 'Each other' is elliptically understood after "known;" and "known" is sometimes thus used by Shakespeare for 'been acquainted.'

93. *Conversation.* 'Conduct,' 'behaviour;' 'moral procedure.'

94. *Plants.* Here humorously and figuratively used for 'the soles of the feet;' from the Latin, *planta.* What drollery there is in even this brief introductory dialogue to certainly the richest scene of drunken riot ever penned! How it prepares the spectators for the condition of those who are to appear; how waggishly it denotes the merriment with which the sea-faring attendants have perceived the unsteadiness of the grand guests' steps—partly proceeding from overflow of bumpers, partly from want of "*sea-legs;*" and how well it sketches that keen insight into the peculiarities of their superiors in rank which is frequently possessed by dependants!

Sec. Serv. Lepidus is high-coloured.

First Serv. They have made him drink alms-drink.[93]

Sec. Serv. As they pinch one another by the disposition,[96] he cries out, "No more;" reconciles them to his entreaty, and himself to the drink.

First Serv. But it raises the greater war between him and his discretion.

Sec. Serv. Why, this it is to have a name in great men's fellowship: I had as lief have a reed that will do me no service as a partisan[97] I could not heave.

First Serv. To be called into a huge sphere, and not to be seen to move in 't, are the holes where eyes should be, which pitifully disaster the cheeks.[98]

A sennet sounded. Enter CÆSAR, ANTONY, LEPIDUS, POMPEY, AGRIPPA, MECÆNAS, ENOBARBUS, MENAS, *with other Captains.*

Ant. [*To* CÆSAR.] Thus do they, sir: they take the flow o' the Nile[99]
By certain scales i' the pyramid; they know,
By the height, the lowness, or the mean, if dearth
Or foison[100] follow: the higher Nilus swells,
The more it promises: as it ebbs, the seedsman
Upon the slime and ooze scatters his grain,
And shortly comes to harvest.

Lep. You've strange serpents[101] there.

Ant. Ay, Lepidus.

Lep. Your serpent of Egypt is bred, now, of your mud by the operation of your sun: so is your crocodile.

Ant. They are so.

Pom. Sit,—and some wine!—A health to Lepidus!

Lep. I am not so well as I should be, but I'll ne'er out.

Eno. Not till you have slept; I fear me you'll be in till then.

Lep. Nay, certainly, I have heard the Ptolemies' pyramises[102] are very goodly things; without contradiction, I have heard that.

Men. [*Aside to* POM.] Pompey, a word.

Pom. [*Aside to* MEN.] Say in mine ear: what is 't?

Men. [*Aside to* POM.] Forsake thy seat, I do beseech thee, captain,
And hear me speak a word.

Pom. [*Aside to* MEN.] Forbear me till anon.—This wine for Lepidus!

Lep. What manner o' thing is your crocodile?

Ant. It is shaped, sir, like itself; and it is as broad as it hath breadth: it is just so high as it is, and moves with its own organs: it lives by that which nourisheth it; and the elements[103] once out of it, it transmigrates.

Lep. What colour is it of?

Ant. Of its own colour too.

Lep. 'Tis a strange serpent.

Ant. 'Tis so. And the tears of it are wet.[104]

Cæs. Will this description satisfy him?

Ant. With the health that Pompey gives him, else he is a very epicure.

Pom. [*Aside to* MEN.] Go hang, sir, hang! Tell me of that? away!
Do as I bid you.—Where's this cup I call'd for?

Men. [*Aside to* POM.] If for the sake of merit thou wilt hear me,
Rise from thy stool.

---

93. *Alms-drink.* Warburton affirms that this is a phrase signifying 'that liquor of another's share which his companion drinks to ease him.'

96. *As they pinch one another by the disposition.* It has been proposed to change "disposition" to 'disputation;' but the phrase in the text signifies 'as they try each other's temper by banter,' 'as they gall or plague each other's sensitiveness by their mutual taunts.'

97. *A partisan.* A weapon between a pike and a halberd; and not being so long, it was used in mounting a breach. See Note 8, Act i., "Romeo and Juliet."

98. *Are the holes where eyes should be, which, &c.* 'Is as sorry a blank as are the empty spaces where eyes ought to be, which,' &c. We have frequently pointed out the elliptical style in which many of Shakespeare's similes and comparisons are couched. See Note 7, Act iv., "Troilus and Cressida;" and Note 70, Act i. of the present play. Yet Dr. Johnson remarks that "this speech seems to be mutilated, and to supply the deficiencies is impossible:" while Mason observes that it is "miserably expressed." (!)

99. *They take the flow o' the Nile.* Reed pointed out that Shakespeare probably derived these particulars respecting the measurement of the various heights to which the Nile rises, from Philemon Holland's Translation of "Pliny;" while Leo's "History of Africa," translated by John Pory (1600), has been suggested as another book from which the dramatist obtained his information on this subject.

100. *Foison.* 'Plenty,' 'abundance.' See Note 63, Act iv., "Macbeth."

101. *Strange serpents.* Deliciously chosen words for a drunken man to utter. See Note 62, Act ii., "Othello." That Shakespeare himself relished it, we think is evident by his repeating it a little farther on—"'Tis a strange serpent." These poets have perfect ears in such matters. See, for instance, the delectable humour of Chaucer, in his "Pardoner's Tale," who says of a drunkard,

> "And thurgh thy dronken nose semeth the soun
> As though thou saidest ay, Sampsoun! Sampsoun!

102. *Pyramises.* The form of 'pyramis' for 'pyramid' was in use among writers of Shakespeare's time (see context of passage referred to in Note 84, Act i., "First Part Henry VI."); but the plural "pyramises" instead of 'pyramids,' is just one of Shakespeare's happy inventions, to put into the mouth of the soaked Lepidus. His feeble attempt at scientific inquiry, in the remark concerning "your serpent of Egypt," &c., his flabbily persistent researches touching "your crocodile," and his limp recurrence to his pet expression, "strange serpent," are all conceived in the highest zest of comic humour.

103. *The elements.* See Note 20, Act ii., "Twelfth Night."

104. *The tears of it are wet.* See Note 30, Act iv., "Othello."



Antony. Strike the vessels, ho!—
Here is to Cæsar! *Act II. Scene VII.*

Pom. [*Aside to* MEN.] I think thou'rt mad.
The matter?
[*Rises, and walks aside with* MENAS.

Men. I have ever held my cap off[105] to thy fortunes.

Pom. Thou hast serv'd me with much faith. What 's else to say?—
Be jolly, lords.

Ant. These quick-sands, Lepidus,
Keep off them, for you sink.[106]

Men. Wilt thou be lord of all the world?

Pom. What say'st thou?

Men. Wilt thou be lord of the whole world? That 's twice.

Pom. How should that be?

Men. But entertain it,
And, though thou think me poor, I am the man
Will give thee all the world.

Pom. Hast thou drunk well?

Men. No, Pompey, I have kept me from the cup.
Thou art, if thou dar'st be, the earthly Jove:
Whate'er the ocean pales, or sky inclips,[107]
Is thine, if thou wilt have 't

105. *Held my cap off.* Implying 'been deferential,' 'obsequious,' or 'subservient.' See Note 3, Act i., "Othello."

106. *For you sink.* The Folio word "for" has been strangely changed to 'fore' and to 'or;' but surely the original is right, since the phrase, as it stands, describes the sudden lurch and downward slide of Lepidus, who is now, in expressive vulgar parlance, "floored." We hear nothing more from him, or of him, till Pompey exclaims, "This health to Lepidus!" and Antony significantly replies, "Bear him ashore.—I'll pledge it for him, Pompey."

107. *Inclips.* 'Embraces,' 'encloses.' See Note 45, Act iv., "Coriolanus," and Note 77, Act iii., "Othello."

Pom. Show me which way.
Men. These three world-sharers, these competitors,[108]
Are in thy vessel: let me cut the cable;
And, when we are put off, fall to their throats:
All there is thine.[109]
Pom. Ah, this thou shouldst have done,
And not have spoke on't! In me 'tis villany;
In thee't had been good service. Thou must know,
'Tis not my profit that does lead mine honour;
Mine honour, it. Repent that e'er thy tongue
Hath so betray'd thine act: being done unknown,
I should have found it afterwards well done;
But must condemn it now. Desist, and drink.
[*Returns to his guests.*
Men. [*Aside.*] For this,
I'll never follow thy pall'd[110] fortunes more.—
Who seeks, and will not take when once 'tis offer'd,
Shall never find it more.
Pom. This health to Lepidus!
Ant. Bear him ashore.—I'll pledge it for him, Pompey.
Eno. Here's to thee, Menas!
Men. Enobarbus, welcome!
Pom. Fill till the cup be hid.
Eno. There's a strong fellow, Menas.
[*Pointing to the* Attendant *who carries off* LEPIDUS.
Men. Why?
Eno. He bears the third part of the world, man; see'st not?
Men. The third part, then, is drunk: would it were all,
That it might go on wheels!
Eno. Drink thou; increase the reels.
Men. Come.
Pom. This is not yet an Alexandrian feast.
Ant. It ripens towards it.—Strike the vessels,[111] ho!—
Here is to Cæsar!
Cæs. I could well forbear't.
It's monstrous labour, when I wash my brain,
And it grows fouler.
Ant. Be a child o' the time.
Cæs. Possess it,[112] I'll make answer:
But I had rather fast from all four days
Than drink so much in one.
Eno. [*To* ANT.] Ha, my brave emperor!
Shall we dance now the Egyptian Bacchanals,
And celebrate our drink?
Pom. Let's ha't, good soldier.
Ant. Come, let's all take hands,
Till that the conquering wine hath steep'd our sense
In soft and delicate Lethe.
Eno. All take hands.—
Make battery to our ears with the loud music:—
The while I'll place you: then the boy shall sing;
The holding every man shall bear[113] as loud
As his strong sides can volley.
[*Music plays.* ENOBARBUS *places them hand in hand.*

SONG.

Come, thou monarch of the vine,
Plumpy Bacchus with pink eyne![114]
In thy vats our cares be drown'd,[115]
With thy grapes our hairs be crown'd
Cup us, till the world go round,
Cup us, till the world go round!

Cæs. What would you more?—Pompey, good night.—Good brother,
Let me request you off: our graver business
Frowns at this levity.—Gentle lords, let's part;
You see we have burnt our cheeks: strong Enobarbe

108. *Competitors.* 'Consociates,' 'colleagues.' See Note 63, Act i.

109. *All there is thine.* "There" has been altered to 'their' and to 'theirs:' but we have heretofore shown that Shakespeare sometimes uses "there" where 'then' is ordinarily used. See Note 72, Act ii., "Romeo and Juliet."

110. *Pall'd.* 'Impaired,' 'deteriorated.' 'Palled wine' is wine that has become vapid, flat, spiritless. See Note 52, Act v., "Hamlet."

111. *Strike the vessels.* This has been explained to mean 'tap the casks.' That "strike" was used in the sense of 'tap' or 'broach' is true; but that it is here used in that sense we do not believe. Antony would hardly bid them broach more wine where Pompey is the entertainer; and, moreover, at this stage of the entertainment there would be no question of any one giving such an order. The exclamation of 'Strike the vessels, ho!" seems to us to mean, 'Strike your cups together in token of good fellowship and high revelry;' as glasses are clinked and struck against one another by animated and friendly carousers when hobnobbing and joining in a toast.

112. *Possess it.* Some demur has been made to the word "possess" here; while those who retain it explain it to refer to the health proposed. But we believe that "possess it" has reference to "the time." Antony bids Octavius "be a child o' the time," that is, 'give yourself up to the spirit of the present hour,' 'be a mad reveller as the rest are upon this occasion;' and Octavius replies, 'Well, occupy it, fill it up, be master of it, in your own way: I'll respond, I'll follow your lead.' In confirmation of our view, see how the word "possess" is used in the sense of 'occupy,' 'take possession of,' in the passages, "And this the regal seat: *possess* it, York," "Third Part Henry VI.," Act i., sc. 1; and "Things rank and gross in nature *possess* it merely," "Hamlet," Act i., sc. 2.

113. *The holding every man shall bear.* "Holding" was an old term for what is now called the 'burden' of a song; and "bear" is Theobald's correction of the Folio misprint, 'beate,' here. In Ariel's first song, we have, "And sweet sprites the burden *bear.*" Moreover, "bear the burden" is still an expression used for taking part in the chorus of a song.

114. *Pink eyne.* "Pink" was a word that signified 'small,' 'little,' 'narrow,' applied to eyes and to ships, in the words 'pink-eyed' and 'pink-sterned;' but by here using the term "pink eyne" in reference to Bacchus, the poet combines the effect of eyes not only half closed, but also reddened by inebriation.

115. *In thy vats our cares be drown'd.* The Folio prints 'fattes' for "vats," 'fats' being an old form of "vats:" but we give the modern orthography in the text.

Is weaker than the wine; and mine own tongue
Splits what it speaks: the wild disguise hath almost
Antick'd us all.[116] What needs more words? Good night.—
Good Antony, your hand.
Pom. I'll try you on the shore.
Ant. And shall, sir: give 's your hand.
Pom. O Antony,
You have my father's house,—But, what? we are friends.
Come, down into the boat.
Eno. Take heed you fall not.
[*Exeunt* POMPEY, CÆSAR, ANTONY, *and* Attendants.
Menas, I'll not on shore.
Men. No, to my cabin.[117]—
These drums!—these trumpets, flutes! what!—
Let Neptune hear we bid a loud farewell
To these great fellows: sound, and be hang'd sound out! [*A flourish, with drums.*
Eno. Hoo! says 'a.—There 's my cap.
Men. Hoo![118]—Noble captain, come.
[*Exeunt.*

ACT III.

SCENE I.—*A Plain in* SYRIA.

Enter VENTIDIUS *in triumph, with* SILIUS, *and other* Romans, Officers, *and* Soldiers; *the dead body of* PACORUS *borne before him.*

Ven. Now, darting Parthia, art thou struck;[1] and now
Pleas'd fortune does of Marcus Crassus' death
Make me revenger.—Bear the king's son's body
Before our army.—Thy Pacorus, Orodes,[2]
Pays this for Marcus Crassus.
Sil. Noble Ventidius,
Whilst yet with Parthian blood thy sword is warm,
The fugitive Parthians follow; spur through Media,
Mesopotamia, and the shelters whither
The routed fly: so thy grand captain, Antony,
Shall set thee on triumphant chariots, and
Put garlands on thy head.[3]
Ven. O Silius, Silius,
I have done enough: a lower place, note well,
May make too great an act; for learn this, Silius,—
Better to leave undone, than by our deed
Acquire too high a fame when him we serve 's away.
Cæsar and Antony have ever won
More in their officer than person: Sossius,
One of my place in Syria, his-lieutenant,
For quick accumulation of renown,
Which he achiev'd by the minute, lost his favour.
Who does i' the wars more than his captain can,
Becomes his captain's captain: and ambition,
The soldier's virtue, rather makes choice of loss,
Than gain which darkens him.
I could do more to do Antonius good,
But 'twould offend him; and in his offence
Should my performance perish.
Sil. Thou hast, Ventidius, that

116. *The wild disguise hath almost antick'd us all.* The discriminative characterisation developed in each of the revellers—Lepidus's fatuity and solemn dulness floundering beneath the overpowering effect of the repeated healths, or toasts, with which he is plied; Octavius's reluctance at the subversion of his cold equanimity by the riot of the carousal and the influence of the wine; Enobarbus's mad spirits—yet even he at length giving token of being "weaker than the wine;" Pompey's capital bit of maudlin ("O Antony, you have my father's house,—But, what? we are friends"), half-lingering resentment, half drunken magnanimity of forgiveness; the untouched strength of the seasoned Mark Antony, able to bear any amount of drained cups; together with the rich gusto and classical grape-crowned animation of the whole scene, combine to render this one of the most magnificently painted orgy-descriptions ever set down upon paper. It glows before our eyes like a Rubens' canvas.

117. *No, to my cabin.* The Folio makes these lines a continuation of Enobarbus's speech, omitting the requisite prefix of *Menas.*

118. *Hoo! says 'a.—There's my cap. Hoo!* This finishing the whole with a shout and a flinging-up of caps, puts the finishing stroke of climax to this finely-conceived scene of wild vivacity.

1. *Struck.* In reference to "darting;" implying, 'Thou whose darts have often struck others, art struck now thyself.'

2. *Thy Pacorus, Orodes.* Pacorus was the son of Orodes, King of Parthia.

3. *Set thee on triumphant chariots, and put garlands on thy head.* It has been questioned whether "chariots" should not be 'chariot' here; but it might as well be proposed that "garlands" also should be in the singular. The fact is, a plural form, used in this way, is not unfrequent among poets and poetic writers or speakers, to give the effect of amplitude and generalisation. See Note 31, Act iii., "Winter's Tale."



Ventidius. Bear the king's son's body
Before our army.

Act III. Scene I.



Cæsar. No, sweet Octavia,
You shall hear from me still; the time shall not
Out-go my thinking on you.

Act III. Scene II.

Without the which a soldier, and his sword,
Grants scarce distinction.[4] Thou wilt write to
Antony?

Ven. I'll humbly signify what in his name,
That magical word of war, we have effected;
How, with his banners and his well-paid ranks,
The ne'er-yet-beaten horse of Parthia
We have jaded[5] out o' the field.

Sil. Where is he now?

Ven. He purposeth to Athens: whither, with
what haste
The weight we must convey with 's will permit,
We shall appear before him.—On, there; pass
along! [*Exeunt.*

SCENE II.—ROME. *An Ante-Chamber in* CÆSAR'S *House.*

Enter AGRIPPA *and* ENOBARBUS, *meeting.*

Agr. What! are the brothers parted?

Eno. They have despatch'd with Pompey, he is
gone;
The other three are sealing. Octavia weeps
To part from Rome; Cæsar is sad; and Lepidus,
Since Pompey's feast, as Menas says, is troubled
With the green sickness.

Agr. 'Tis a noble Lepidus.

4. *Grants scarce distinction.* "Grants" is here used in the sense of 'yields' or 'affords;' the sentence implying, 'Thou hast that sagacity without which a soldier is scarcely distinguishable from his sword;' 'Thou hast that prudence which, if the soldier be wanting in, there is scarcely any distinction afforded between himself and his sword.'

5. *Horse of Parthia we have jaded.* "Horse" used for 'horsemen,' and "jaded" for 'driven as jades.' See Note 15, Act iv., "Julius Cæsar;" and Note 64, Act iii., "Henry VIII.'

Eno. A very fine one: oh, how he loves Cæsar!
Agr. Nay, but how dearly he adores Mark Antony!
Eno. Cæsar? Why, he's the Jupiter of men.
Agr. What's Antony? The god of Jupiter.
Eno. Spake you of Cæsar? Hoo! the nonpareil![6]
Agr. O Antony! oh, thou Arabian bird![7]
Eno. Would you praise Cæsar, say, "Cæsar," —go no farther.
Agr. Indeed, he plied them both with excellent praises.
Eno. But he loves Cæsar best;—yet he loves Antony:
Hoo! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, cast, write, sing, number,—hoo!—
His love to Antony. But as for Cæsar,
Kneel down, kneel down, and wonder.
Agr. Both he loves.
Eno. They are his shards, and he their beetle.[8] —[*Trumpets within.*] So,—.
This is to horse.—Adieu, noble Agrippa.
Agr. Good fortune, worthy soldier; and farewell.

Enter CÆSAR, ANTONY, LEPIDUS, *and* OCTAVIA.

Ant. No farther, sir.
Cæs. You take from me a great part of myself;
Use me well in 't.—Sister, prove such a wife
As my thoughts make thee, and as my farthest band
Shall pass on thy approof.[9]—Most noble Antony,
Let not the piece of virtue, which is set
Betwixt us as the cement of our love,
To keep it builded, be the ram to batter
The fortress of it; for better might we
Have lov'd without this mean, if on both parts
This be not cherish'd.

Ant. Make me not offended
In your distrust.
Cæs. I have said.
Ant. You shall not find,
Though you be therein curious,[10] the least cause
For what you seem to fear: so, the gods keep you,
And make the hearts of Romans serve your ends!
We will here part.
Cæs. Farewell, my dearest sister, fare thee well:
The elements be kind to thee, and make
Thy spirits all of comfort![11] fare thee well.
Oct. My noble brother!—
Ant. The April's in her eyes: it is love's spring,
And these the showers to bring it on.—Be cheerful.
Oct. Sir, look well to my husband's house; and—
Cæs. What, Octavia?
Oct. I'll tell you in your ear.
Ant. Her tongue will not obey her heart, nor can
Her heart inform her tongue,—the swan's down feather,
That stands upon the swell at full of tide,[12]
And neither way inclines.
Eno. [*Aside to* AGR.] Will Cæsar weep?
Agr. [*Aside to* ENO.] He has a cloud in's face.[13]
Eno. [*Aside to* AGR.] He were the worse for that, were he a horse;
So is he, being a man.
Agr. [*Aside to* ENO.] Why, Enobarbus,
When Antony found Julius Cæsar dead,
He cried almost to roaring; and he wept,
When at Philippi he found Brutus slain.
Eno. [*Aside to* AGR.] That year, indeed, he was troubled with a rheum;
What willingly he did confound he wail'd:
Believe 't, till I weep too.[14]

6. *Hoo! the nonpareil!* The Folio prints 'How' for "Hoo," here; but "hoo!" is such an evidently favourite and characteristic exclamation of Enobarbus (see Note 118, Act ii.), that we cannot doubt its being intended here. The breathless fun of the present dialogue, its hurry of hyperbolical phrases heaped one a-top of the other, as the speakers tumble them out in emulation of each other, for representation of what Lepidus says in exaggerated praise of both his objects of admiration, make one feel that Shakespeare himself enjoyed writing it.

7. *Arabian bird.* The phœnix. See Note 78, Act iv., "Richard III."

8. *They are his shards, and he their beetle.* Implying, 'They are the wings that raise this lumpish insect from the ground.' "Shards" are the 'scaly wings' of the beetle. See Note 46, Act iii., "Macbeth."

9. *And as my farthest band shall pass on thy approof.* 'And as my greatest pledge of security shall be staked on thy proving what I think thee.' "Band" was sometimes used for 'bond.' See Note 40, Act v., "Tempest."

10. *Curious.* 'Scrupulous in inquiry,' 'particular in examination,' 'careful in making investigation or in searching into.' See Note 89, Act iv., "Taming of the Shrew."

11. *The elements be kind to thee, and make thy spirits all of comfort!* This aspiration of her brother for Octavia includes a wish that the elements may be gentle to her in the course of the voyage she is about to make with her new-made husband, Antony, from Rome to Athens, and also a desire that the elements of which human life was supposed to be compounded may combine to sustain her in health and cheerfulness. See Note 42, Act v., "Julius Cæsar."

12. *Stands upon the swell at full of tide.* The first Folio inserts 'the' before "full;" corrected in the second Folio.

13. *A cloud in's face.* Said of a horse that has a dark-coloured spot in its forehead between the eyes; which, giving the animal a scowling look, and being supposed to indicate a vicious temper, is considered a great blemish. The phrase is applied by Burton, in his "Anatomy of Melancholy" (1632), to a lowering expression of the human countenance: "Every lover admires his mistress, though she be very deformed of herself—thin, leane, chitty-face, have *clouds in her face*, be crooked," &c.

14. *Believe 't, till I weep too.* "Weep" has been changed by Theobald and others to 'wept;' but we take the passage to mean, 'That which he willingly saw destroyed he cried over; believe it, till you see me cry also in the same hypocritical way.'

Cæs. No, sweet Octavia,
You shall hear from me still; the time shall not
Out-go my thinking on you.
Ant. Come, sir, come;
I'll wrestle with you in my strength of love:
Look, here I have you; thus I let you go,
And give you to the gods.
Cæs. Adieu; be happy!
Lep. Let all the number of the stars give light
To thy fair way!
Cæs. Farewell, farewell!
[*Kisses* OCTAVIA.
Ant. Farewell!
[*Trumpets sound within. Exeunt.*

SCENE III.—ALEXANDRIA. *A Room in the Palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

Cleo. Where is the fellow?
Alex. Half afeard to come.
Cleo. Go to, go to.—

Enter a Messenger.

Come hither, sir.
Alex. Good majesty,
Herod of Jewry dare not look upon you,
But when you are well pleas'd.
Cleo. That Herod's head
I'll have: but how, when Antony is gone,
Through whom I might command it?—Come thou near.
Mess. Most gracious majesty,—
Cleo. Didst thou behold
Octavia?
Mess. Ay, dread queen.
Cleo. Where?
Mess. Madam, in Rome
I look'd her in the face, and saw her led
Between her brother and Mark Antony.
Cleo. Is she as tall as me?[15]
Mess. She is not, madam.
Cleo. Didst hear her speak? is she shrill-tongu'd or low?
Mess. Madam, I heard her speak; she is low-voic'd.
Cleo. That's not so good:[16]—he cannot like her long.
Char. Like her! O Isis! 'tis impossible.
Cleo. I think so, Charmian: dull of tongue, and dwarfish!—
What majesty is in her gait? Remember,
If e'er thou look'dst on majesty.
Mess. She creeps;
Her motion and her station[17] are as one:
She shows a body rather than a life;
A statue, than a breather.
Cleo. Is this certain?
Mess. Or I have no observance.
Char. Three in Egypt
Cannot make better note.
Cleo. He's very knowing;
I do perceive't:—there's nothing in her yet:—
The fellow has good judgment.
Char. Excellent.
Cleo. Guess at her years, I pr'ythee.
Mess. Madam,
She was a widow,—
Cleo. Widow!—Charmian, hark.
Mess. And I do think, she's thirty.
Cleo. Bear'st thou her face in mind? is't long or round?
Mess. Round even to faultiness.
Cleo. For the most part, too, they are foolish that are so.—
Her hair, what colour?
Mess. Brown, madam: and her forehead
As low as she would wish it.[18]
Cleo. There's gold for thee.
Thou must not take my former sharpness ill:—
I will employ thee back again; I find thee
Most fit for business: go make thee ready;
Our letters are prepar'd. [*Exit* Messenger.
Char. A proper man.[19]
Cleo. Indeed, he is so: I repent me much
That so I harried[20] him. Why, methinks, by him,

---

15. *Is she as tall as me?* "Me" for 'I' and 'I' for "me" were frequently used, by a grammatical licence, the one for the other, in Shakespeare's time. See Note 27, Act i., "As You Like It."

16. *That's not so good.* Cleopatra, in her present mood, would have made this reply to whichever description of tone the messenger had assigned as that of Octavia's voice—whether "shrill-tongu'd or low." The very wording of the Egyptian queen's inquiry shows this; as also is evinced by her immediately afterwards distorting "low-voic'd" into "dull of tongue." What was Shakespeare's own opinion relative to the true loveliness in this respect is clearly denoted by Lear's words, while hanging over his dead daughter Cordelia:

"Her voice was ever soft,
Gentle, and low,—an excellent thing in woman."

17. *Station.* 'Attitude when standing,' 'remaining still.' See Note 139, Act iii., "Hamlet."

18. *As low as she would wish it.* A cant phrase, implying 'lower than she could wish it to be.'

19. *A proper man.* 'A comely man,' 'a good-looking man.' See Note 68, Act iv., "Othello."

20. *Harried.* 'Harassed,' 'worried,' 'molested,' 'used roughly.'

'This creature 's no such thing.[21]
Char. Nothing, madam.
Cleo. The man hath seen some majesty, and should know.
Char. Hath he seen majesty? Isis else defend,
And serving you so long!
Cleo. I have one thing more to ask him yet, good Charmian:
But 'tis no matter; thou shalt bring him to me
Where I will write. All may be well enough.
Char. I warrant you, madam. [*Exeunt.*

SCENE IV.—ATHENS. *A Room in* ANTONY'S *House.*

Enter ANTONY *and* OCTAVIA.

Ant. Nay, nay, Octavia, not only that,—
That were excusable, that, and thousands more
Of semblable import,—but he hath wag'd
New wars 'gainst Pompey; made his will, and read it
To public ear:
Spoke scantly of me: when perforce he could not
But pay me terms of honour, cold and sickly
He vented them; most narrow measure lent me:
When the best hint was given him, he not took 't,
Or did it from his teeth.[22]
Oct. Oh, my good lord,
Believe not all; or, if you must believe,
Stomach not all.[23] A more unhappy lady,
If this division chance, ne'er stood between,
Praying for both parts:
The good gods will mock me presently,
When I shall pray, "Oh, bless my lord and husband!"
Undo that prayer,[24] by crying out as loud,
"Oh, bless my brother!" Husband win, win brother,
Prays, and destroys the prayer; no midway
'Twixt these extremes at all.
Ant. Gentle Octavia,
Let your best love draw to that point, which seeks
Best to preserve it: if I lose mine honour,
I lose myself: better I were not yours,
Than yours so branchless. But, as you requested,
Yourself shall go between us: the meantime, lady,
I'll raise the preparation of a war
Shall 'stain your brother:[25] make your soonest haste:
So, your desires are yours.
Oct. Thanks to my lord.
The Jove of power make me, most weak, most weak,
Your reconciler! Wars 'twixt you twain would be
As if the world should cleave, and that slain men
Should solder up the rift.
Ant. When it appears to you where this begins,
Turn your displeasure that way; for our faults
Can never be so equal, that your love
Can equally move with them. Provide your going;
Choose your own company, and command what cost
Your heart has mind to. [*Exeunt.*

SCENE V.—ATHENS. *Another Room in* ANTONY'S *House.*

Enter ENOBARBUS *and* EROS, *meeting.*

Eno. How now, friend Eros!
Eros. There 's strange news come, sir.
Eno. What, man?
Eros. Cæsar and Lepidus have made wars upon Pompey.
Eno. This is old: what is the success?[26]
Eros. Cæsar, having made use of him in the wars 'gainst Pompey, presently denied him rivality;[27] would not let him partake in the glory of the action: and not resting here, accuses him of letters he had formerly wrote to Pompey;

21. *No such thing.* Equivalent to the more modern idiomatic phrase, 'no such great things.'

22. *From his teeth.* An idiom signifying 'superficially,' 'pretendedly,' 'without heartiness or sincerity.' Dryden, in his "Wild Gallant," has, "I am confident she is only angry *from the teeth* outward;" and Burton, "Friendship *from teeth* outward, counterfeit."

23. *Stomach not all.* 'Take not all resentfully or wrathfully.' See Note 15, Act ii. of this play.

24. *When I shall pray, "Oh, bless . . . ." Undo that prayer.* Elliptically expressed; 'and when I shall' being understood before "undo." Shakespeare occasionally has this kind of construction where a nominative does double duty in a sentence (see Notes 20, Act i., and 20, Act ii., "Tempest"); and in the present passage it aids to denote the agitation of the speaker.

25. *Shall stain your brother.* The word "stain" has been altered to 'stay,' 'strain,' 'stun,' 'slack,' &c.; but it is possible that the original is right, used in the sense of 'eclipse,' 'throw into shade,' 'obscure.' This is rendered probable by the subsequent enumeration of Antony's royal mustering of allies for this war: "He hath assembled Bocchus, the king of Libya; Archelaus," &c. See Note 41 of this Act. The pomp of this list of monarchs may well cast into the shade other "levying." Moreover, we think it likely that the sentence in the text involves one of those constructional forms sometimes employed by Shakespeare where 'that of' is elliptically understood (see Note 42, Act iv., "Othello"); so that the sentence implies, 'I'll raise the preparation of a war that shall eclipse that of your brother,' or 'eclipse your brother's.'

26. *What is the success?* 'What is the issue?' 'What hath ollowed thereon?' See Note 38, Act iii., "Othello."

27. *Rivality.* 'Equal rank in consociation.' See Note 4, Act i., "Hamlet."



Octavia. Oh, my good lord,
Believe not all.

Act III. Scene IV

upon his own appeal,[23] seizes him: so the poor third is up,[29] till death enlarge his confine.

Eno. Then, world, thou hast a pair of chaps, no more;[30]
And throw between them all the food thou hast,
They'll grind the one the other.[31] Where's Antony?

Eros. He's walking in the garden—thus; and spurns
The rush that lies before him; cries, "Fool Lepidus!"
And threats the throat of that his officer[32]
That murder'd Pompey.

Eno. Our great navy's rigg'd.

Eros. For Italy and Cæsar. More, Domitius;[33]
My lord desires you presently: my news
I might have told hereafter.

Eno. 'Twill be naught:
But let it be.—Bring me to Antony.

Eros. Come, sir. [*Exeunt.*

SCENE VI.—ROME. *A Room in* CÆSAR'S *House.*

Enter CÆSAR, AGRIPPA, *and* MECÆNAS.

Cæs. Contemning Rome, he has done all this, and more,
In Alexandria: here's the manner of it:—
I' the market-place, on a tribunal silver'd,[34]
Cleopatra and himself in chairs of gold
Were publicly enthron'd: at the feet sat
Cæsarion, whom they call my father's son,[35]
And all the unlawful issue that their lust
Since then hath made between them. Unto her
He gave the 'stablishment of Egypt; made her
Of lower Syria, Cyprus, Lydia,
Absolute queen.

Mec. This in the public eye?

Cæs. I' the common show-place, where they exercise.
His sons he there proclaim'd the kings of kings:[36]
Great Media, Parthia, and Armenia,
He gave to Alexander; to Ptolemy he assign'd
Syria, Cilicia, and Phœnicia: she
In the habiliments of the goddess Isis
That day appear'd; and oft before gave audience,
As 'tis reported, so.

Mec. Let Rome be thus
Inform'd.

Agr. Who, queasy with his insolence[37]
Already, will their good thoughts call from him.

Cæs. The people know it; and have now receiv'd
His accusations.

Agr. Whom does he accuse?

Cæs. Cæsar: and that, having in Sicily
Sextus Pompeius spoil'd, we had not rated him
His part o' the isle: then does he say, he lent me
Some shipping unrestor'd: lastly, he frets
That Lepidus of the triumvirate
Should be depos'd; and, being, that we detain
All his revenue.

Agr. Sir, this should be answer'd.

Cæs. 'Tis done already, and the messenger gone.
I have told him, Lepidus was grown too cruel;
That he his high authority abus'd,
And did deserve his change: for what I have conquer'd,
I grant him part; but then, in his Armenia,
And other of his conquer'd kingdoms, I
Demand the like.

Mec. He'll never yield to that.

Cæs. Nor must not, then, be yielded to in this.

Enter OCTAVIA, *with her train.*[38]

Oct. Hail, Cæsar, and my lord! hail, most dear Cæsar!

---

28. *Appeal.* Here used in the sense which it bears in common law—that of "accusation." But by the way in which Shakespeare constructs his sentence here, it conveys the effect of 'on his own responsibility,' as well as of 'on his own accusation solely.'

29. *So the poor third is up.* From the manner in which the little word "up" is here employed, the sentence doubly expresses, 'so the poor triumvir is pent up in prison,' and 'so it's all up with the poor triumvir.'

30. *Then, world, thou hast a pair of chaps, no more.* The Folio prints this, 'Then would thou hadst a paire of chaps no more.' Hanmer's correction. "No more" is here used for 'and no more,' not for 'no longer.'

31. *They'll grind the one the other.* The Folio omits "the one" here. Inserted by Capell.

32. *The throat of that his officer.* A form of construction similar to the one pointed out and explained in Note 56, Act ii.

33. *More, Domitius.* "More" is elliptically used for 'moreover,' or 'I have this much more to tell you.' Eros addresses Enobarbus by his pre-name of "Domitius" here, as Antony does at the commencement of the second scene of Act iv.

34. *On a tribunal silver'd.* The details in this speech are closely copied from Sir Thomas North's "Plutarch."

35. *My father's son.* Here Octavius himself calls Julius Cæsar "my father." See Note 80, Act ii.

36. *His sons he there proclaim'd the kings of kings.* The Folio prints 'hither' instead of "he there," and omits the s before the first "kings." The former is Johnson's correction; the latter Rowe's.

37. *Who, queasy with, &c.* Here "who" is made to refer to the Roman people, as implied in the word "Rome," used just before. See Note 85, Act iv., "Coriolanus." "Queasy" is here used for 'sickened,' 'revolted,' 'repugned,' 'made squeamish.' See Note 2, Act ii., "King Lear."

38. *Enter Octavia, with her train.* This is the stage direction in the Folio; though some modern editions omit the words "*with her train,*" as being inconsistent with what Octavius says of her coming so insufficiently attended. But though she herself says, "To come thus was I not constrain'd, but did it on

Cæs. That ever I should call thee castaway!
Oct. You have not call'd me so, nor have you cause.
Cæs. Why have you stol'n upon us thus? You come not
Like Cæsar's sister: the wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her approach
Long ere she did appear; the trees by the way
Should have borne men; and expectation fainted,
Longing for what it had not; nay, the dust
Should have ascended to the roof of heaven,
Rais'd by your populous troops: but you are come
A market-maid to Rome; and have prevented
The ostentation of our love, which, left unshown,
Is often left unlov'd: we should have met you
By sea and land; supplying every stage
With an augmented greeting.
Oct. Good my lord,
To come thus was I not constrain'd, but did it
On my free will. My lord, Mark Antony,
Hearing that you prepar'd for war, acquainted
My grievèd ear withal; whereon, I begg'd
His pardon for return.
Cæs. Which soon he granted,
Being an obstruct[39] 'tween his lust and him.
Oct. Do not say so, my lord.
Cæs. I have eyes upon him,
And his affairs come to me on the wind.
Where is he now?
Oct. My lord, in Athens.
Cæs. No, my most wrongèd sister; Cleopatra
Hath nodded him to her. He hath given his empire
Up to a queen; who now are levying
The kings o' the earth[40] for war: he hath assembled
Bocchus, the king of Libya; Archelaus,
Of Cappadocia; Philadelphos, king
Of Paphlagonia; the Thracian king, Adallas;
King Malchus of Arabia; King of Pont;
Herod of Jewry; Mithridates, king
Of Comagene; Polemon and Amyntas,
The kings of Mede and Lycaonia,[41]
With a more larger list of sceptres.
Oct. Ah! me most wretched
That have my heart parted betwixt two friends
That do afflict each other!
Cæs. Welcome hither:
Your letters did withhold our breaking forth;
Till we perceiv'd, both how you were wrong led,[42]
And we in negligent danger.[43] Cheer your heart:
Be you not troubled with the time, which drives
O'er your content these strong necessities;
But let determin'd things to destiny
Hold unbewail'd their way. Welcome to Rome;
Nothing more dear to me. You are abus'd
Beyond the mark of thought: and the high gods,
To do you justice, make their ministers[44]
Of us and those that love you. Best of comfort;
And ever welcome to us.
Agr. Welcome, lady.
Mec. Welcome, dear madam.
Each heart in Rome does love and pity you:
Only the adulterous Antony, most large
In his abominations, turns you off;
And gives his potent regiment[45] to a trull,
That noises it against us.
Oct. Is it so, sir?
Cæs. Most certain. Sister, welcome: pray you,
Be ever known to patience: my dearest sister!
[*Exeunt.*

SCENE VII.—ANTONY'S *Camp, near the Promontory of* ACTIUM.

Enter CLEOPATRA *and* ENOBARBUS.

Cleo. I will be even with thee, doubt it not.
Eno. But why, why, why?

my free will," it merely implies that she comes with a small retinue when compared with that which her brother would fain have her attended by, not that she has no train whatever. Antony's concluding words to her are, "Provide your going; choose your own company, and command what cost," &c.; therefore it is to be supposed that her own moderation has chosen to be escorted by what appears to her brother to be a very inadequate train.

39. *Obstruct.* The Folio prints 'abstract' for "obstruct." Theobald's correction, made at Warburton's suggestion. It is probably the word intended by Shakespeare, as an abbreviated form of 'obstruction.'

40. *Who now are levying the kings, &c.* "Who" is here used in reference to Antony and Cleopatra; signifying 'which two persons.'

41. *Polemon and Amyntas, the kings of Mede and Lycaonia.* Upton proposed to alter this to 'Polemon and Amyntas, of Lycaonia; and the king of Mede,' as being more accurate: but as the words in the text are probably what Shakespeare wrote, we leave them untouched. This is the catalogue of enlisted kings to which we referred in Note 25 of the present Act as affording support to the reading there discussed.

42. *How you were wrong led.* Capell and others change "wrong led" to 'wrong'd;' but we think that "wrong led" here means 'misled as to Antony's being in Athens,' and 'misled into coming hither,' Octavia having said, "Whereon, I begg'd his pardon for return."

43. *And we in negligent danger.* 'And we in danger of being negligent;' 'and we in danger from negligence.' Shakespeare's mode of using an elliptical epithet has frequently been pointed out by us. See Note 11, Act iv., "King Lear;" and Note 7, Act iv., "Othello."

44. *Make their ministers.* The first Folio prints 'makes his' for "make their." Theobald's correction.

45. *Regiment.* 'Rule,' 'power,' 'command,' 'authority,' 'government.' Spenser, in his "Faery Queene," Book II., Canto x., uses the word in this sense:

"So when he had resign'd his *regiment*."

Cleo. Thou hast forspoke[46] my being in these wars,
And say'st it is not fit.
Eno. Well, is it, is it?
Cleo. If not denounc'd against us,[47] why should not we
Be there in person?
Eno. [*Aside.*] Well, I could reply:—
Cleo. What is 't you say?
Eno. Your presence needs must puzzle Antony;
Take from his heart, take from his brain, from 's time,
What should not then be spar'd. He is already
Traduc'd for levity; and 'tis said in Rome
That Photinus a minstrel and your maids
Manage this war.
Cleo. Sink Rome, and their tongues rot
That speak against us! A charge we bear i' the war,
And, as the president of my kingdom, will
Appear there for a man. Speak not against it;
I will not stay behind.
Eno. Nay, I have done.
Here comes the emperor.

Enter ANTONY *and* CANIDIUS.

Ant. Is it not strange, Canidius,
That from Tarentum and Brundusium
He could so quickly cut the Ionian sea,
And take in[48] Toryne?—You have heard on 't, sweet?
Cleo. Celerity is never more admir'd
Than by the negligent.
Ant. A good rebuke,
Which might have well become the best of men,
To taunt at slackness.—Canidius, we
Will fight with him by sea.
Cleo. By sea! what else?
Can. Why will my lord do so?
Ant. For that he dares us to 't.
Eno. So hath my lord dar'd him to single fight.
Can. Ay, and to wage this battle at Pharsalia,
Where Cæsar fought with Pompey: but these offers,
Which serve not for his vantage, he shakes off;
And so should you.
Eno. Your ships are not well mann'd,—
Your mariners are muleteers, reapers, people
Ingross'd by swift impress; in Cæsar's fleet
Are those that often have 'gainst Pompey fought:
Their ships are yare;[49] yours, heavy: no disgrace
Shall fall you for refusing him at sea,
Being prepar'd for land.
Ant. By sea, by sea.
Eno. Most worthy sir, you therein throw away
The absolute soldiership you have by land;
Distract your army, which doth most consist
Of war-mark'd footmen; leave unexecuted
Your own renownèd knowledge; quite forego
The way which promises assurance; and
Give up yourself merely to chance and hazard,
From firm security.
Ant. I'll fight at sea.
Cleo. I have sixty sails, Cæsar none better.
Ant. Our overplus of shipping will we burn;
And, with the rest full-mann'd, from the head of Actium
Beat th' approaching Cæsar. But if we fail,
We then can do 't at land.

Enter a Messenger.

Thy business?
Mess. The news is true, my lord; he is descried;
Cæsar has taken Toryne.
Ant. Can he be there in person? 'tis impossible;
Strange that his power should be.—Canidius,
Our nineteen legions thou shalt hold by land,
And our twelve thousand horse.—We'll to our ship:
Away, my Thetis![50]

Enter a Soldier.

How now, worthy soldier!
Sold. Oh, noble emperor, do not fight by sea;
Trust not to rotten planks: do you misdoubt
This sword and these my wounds? Let the Egyptians
And the Phœnicians go a-ducking: we
Have us'd to conquer, standing on the earth,
And fighting foot to foot.
Ant. Well, well:—away!
[*Exeunt* ANTONY, CLEOPATRA, *and* ENOBARBUS.
Sold. By Hercules, I think I am i' the right.
Can. Soldier, thou art: but his whole action grows
Not in the power on 't:[51] so our leader 's led,

46. *Forspoke.* 'Spoken against,' 'gainsaid.'
47. *If not denounc'd against us.* 'If it be not interdicted,' 'if there be not absolute proclamation prohibiting us from doing so.' Inasmuch as Shakespeare uses "denunciation" with the sense it bears in the passage pointed out in Note 27, Act i., "Measure for Measure," we think it probable that he employs "denounc'd" here to express the meaning we have given.
48. *Take in.* 'Vanquish,' 'subdue,' 'take by conquest.' See Note 61, Act iii., "Coriolanus."
49. *Yare.* 'Alertly ready,' 'well prepared,' 'nimble.' See Note 49, Act ii.
50. *My Thetis.* Antony calls Cleopatra by the sea-nymph's name, because she is about to become his goddess in this naval expedition.
51. *His whole action grows not in the power on 't* 'His whole course of action proceeds not wherein its chief power lies;' 'his entire action takes not the course where its best strength is found.' Canidius is censuring Antony for refusing to

And we are women's men.
Sold. You keep by land
The legions and the horse whole, do you not?
Can.[52] Marcus Octavius, Marcus Justeius,
Publicola, and Cælius, are for sea:
But we keep whole by land. This speed of Cæsar's
Carries beyond belief.
Sold. While he was yet in Rome,
His power went out in such distractions[53] as
Beguil'd all spies.
Can. Who 's his lieutenant, hear you?
Sold. They say, one Taurus.
Can. Well I know the man.

Enter a Messenger.

Mess. The emperor calls Canidius.
Can. With news the time 's with labour; and throes forth,
Each minute, some. [*Exeunt.*

SCENE VIII.– *A Plain near* ACTIUM.

Enter CÆSAR, TAURUS, Officers, *and others.*

Cæs. Taurus,—
Taur. My lord?
Cæs. Strike not by land; keep whole: provoke not battle,
Till we have done at sea. Do not exceed
The prescript of this scroll: our fortune lies
Upon this jump.[54] [*Exeunt.*

Enter ANTONY *and* ENOBARBUS.

Ant. Set we our squadrons on yon side o' the hill,
In eye of Cæsar's battle; from which place
We may the number of the ships behold,
And so proceed accordingly. [*Exeunt.*

Enter CANIDIUS, *marching with his land army one way; and* TAURUS, *the Lieutenant of* CÆSAR, *with his army, the other way. After they are gone, the noise of a sea-fight is heard.*

Alarum. Re-enter ENOBARBUS.

Eno. Naught, naught, all naught! I can behold no longer:
The Antoniad,[55] the Egyptian admiral,
With all their sixty, fly, and turn the rudder:
To see 't mine eyes are blasted.

Enter SCARUS.

Scar. Gods and goddesses,
All the whole synod of them!
Eno. What 's thy passion?
Scar. The greater cantle[56] of the world is lost
With very ignorance; we have kiss'd away
Kingdoms and provinces.
Eno. How appears the fight?
Scar. On our side like the token'd pestilence,[57]
Where death is sure. Yon ribald-rid[58] nag of Egypt,—
Whom leprosy o'ertake!—i' the midst o' the fight,
When vantage like a pair of twins appear'd,
Both as the same, or rather ours the elder,[59]—
The brize[60] upon her, like a cow in June,—
Hoists sails and flies.
Eno. That I beheld:
Mine eyes did sicken at the sight, and could not
Endure a farther view.
Scar. She once being loof'd,[61]
The noble ruin of her magic, Antony,
Claps on his sea-wing, and, like a doting mallard,[62]
Leaving the fight in height, flies after her:
I never saw an action of such shame;
Experience, manhood, honour, ne'er before
Did violate so itself.
Eno. Alack, alack!

---

fight by land, where his greatest power is, and for allowing himself to be biased by a woman's will.

52. *Can.* This prefix is Pope's correction, and the speech seems naturally to belong to Canidius. The Folio gives '*Ven.*,' instead of "*Can.*;" but as neither Ventidius nor any other character whose name begins thus figures in this scene, it is probable that Mr. Collier is right when he suggests that *Ven.* was meant "perhaps for *Vennard*, an actor in the part of Canidius."

53. *Distractions.* 'Detachments.' 'separate bodies.'

54. *This jump.* 'This chance,' 'this venture,' 'this risk.' See Note 112, Act i., "Macbeth."

55. *The Antoniad.* Plutarch mentions this as the name of Cleopatra's ship.

56. *Cantle.* 'Portion,' 'fragment,' 'corner.' See Note 18, Act iii., "First Part Henry IV."

57. *The token'd pestilence.* The propriety here of the epithet "token'd" will be perceived on reference to Note 105, Act v., "Love's Labour's Lost."

58. *Ribald-rid.* The Folio prints this 'ribaudred.' Malone's correction, suggested by Steevens.

59. *Or rather ours the elder.* Here "elder" is used with the same inclusive sense of 'better,' 'superior,' as well as 'older,' which we pointed out in Note 81, Act ii., "Julius Cæsar;" and the one passage affords illustration of the other.

60. *The brize.* 'The gad-fly.' See Note 51, Act i., "Troilus and Cressida."

61. *Loof'd.* A sea term, modernly spelt and pronounced 'luffed.' It means 'brought close to the wind,' 'sailed before the wind,' 'went to windward.'

62. *Mallard.* The drake of the wild duck. Falstaff has two allusions to the extreme timidity of the wild duck; in the "First Part Henry IV.," Act ii., sc. 2, he says, "There 's no more valour in that Poins than in a wild duck;" and in Act iv., sc. 2 of the same play, he says, "Such as fear the report of a caliver worse than a struck fowl, or a hurt wild duck."

Enter CANIDIUS.

Can. Our fortune on the sea is out of breath,
And sinks most lamentably. Had our general
Been what he knew himself, it had gone well:
Oh, he has given example for our flight,
Most grossly, by his own!

Eno. Ay, are you thereabouts?[63]
Why, then, good night indeed.

Can. Toward Peloponnesus are they fled.

Scar. 'Tis easy to't; and there I will attend
What farther comes.

Can. To Cæsar will I render
My legions and my horse: six kings already
Show me the way of yielding.

Eno. I'll yet follow
The wounded chance of Antony, though my reason
Sits in the wind against me. [*Exeunt.*

SCENE IX.—ALEXANDRIA. *A Room in the Palace.*

Enter ANTONY *and* Attendants.

Ant. Hark! the land bids me tread no more upon't.
It is asham'd to bear me!—Friends, come hither:
I am so lated[64] in the world, that I
Have lost my way for ever:—I have a ship
Laden with gold; take that, divide it; fly,
And make your peace with Cæsar.

Attendts. Fly! not we.

Ant. I have fled myself; and have instructed cowards
To run and show their shoulders.—Friends, be gone,
I have myself resolv'd upon a course
Which has no need of you; be gone
My treasure's in the harbour, take it.—Oh,
I follow'd that I blush to look upon:
My very hairs do mutiny; for the white
Reprove the brown for rashness, and they them
For fear and doting.—Friends, be gone: you shall
Have letters from me to some friends that will
Sweep your way for you. Pray you, look not sad,
Nor make replies of loathness: take the hint
Which my despair proclaims; let that be left
Which leaves itself:[65] to the sea-side straightway:
I will possess you of that ship and treasure.
Leave me, I pray, a little: 'pray you now:—
Nay, do so; for, indeed, I have lost command,[66]
Therefore I pray you:—I'll see you by-and-by.
[*Sits down.*

Enter CLEOPATRA, *led by* CHARMIAN *and* IRAS; EROS *following.*

Eros. Nay, gentle madam, to him,—comfort him.

Iras. Do, most dear queen.

Char. Do! Why, what else?

Cleo. Let me sit down. O Juno!

Ant. No, no, no, no, no.

Eros. See you here, sir?

Ant. Oh, fie, fie, fie!

Char. Madam,—

Iras. Madam, oh, good empress,—

Eros. Sir, sir,—

Ant. Yes, my lord, yes;[67]—he at Philippi kept
His sword e'en like a dancer;[68] while I struck
The lean and wrinkled Cassius; and 'twas I
That the mad Brutus ended: he alone
Dealt on lieutenantry,[69] and no practice had
In the brave squares of war: yet now—No matter.

Cleo. Ah! stand by.

Eros. The queen, my lord, the queen.

Iras. Go to him, madam, speak to him:
He is unqualitied[70] with very shame.

Cleo. Well then,—sustain me:—oh!

Eros. Most noble sir, arise; the queen approaches:
Her head's declin'd, and death will seize her,[71] but

63. *Are you thereabouts?* An idiomatic phrase, equivalent to 'Is that your way of thinking?' 'Is that your opinion?' "Good night" is another idiomatic phrase, explained in Note 78, Act i., "First Part Henry IV."

64. *Lated.* 'Belated,' 'benighted.' The word occurs in "Macbeth," Act iii., sc. 3: "Now spurs the lated traveller apace to gain the timely inn."

65. *Let that be left which leaves itself.* The Folio prints 'them' here instead of "that." Capell's correction.

66. *Nay, do so; for, indeed, I have lost command.* 'Nay, let me entreat you to leave me; for it is true that I have lost all power to command you to go.'

67. *Sir, sir,—Yes, my lord, yes.* One of those retorts which we have pointed out as frequently used by Shakespeare; expressing sometimes playfulness, sometimes petulance. See Note 104, Act i., "King Lear." Antony replies curtly to Eros, and immediately re-plunges into his reverie respecting Cæsar's previous inferiority to himself in military skill.

68. *Kept his sword e'en like a dancer.* Implying 'kept his sword in its sheath more like one worn by a dancer than one used by a warrior.' See Note 9, Act ii., "All's Well," where the practice alluded to is explained.

69. *He alone dealt on lieutenantry.* 'He dealt solely in lieutenantry,' 'he acted merely through his lieutenants,' 'he made war only by means of his lieutenants.' "Alone" is used in the sense of 'solely,' 'only;' "on" is employed for 'in' (see Note 28, Act v., "Henry V."); and "lieutenantry" is here used for a body of lieutenants, as 'tenantry' is for a body of tenants, or 'infantry' for a body of foot-soldiers. In North's "Plutarch" the historian mentions that it was said of Antony and Cæsar, "They were alway more fortunate *when they made warre by their lieutenants* than by themselves;" and in the first scene of the present Act Ventidius says, "Cæsar and Antony have ever won more in their officer than person."

70. *Unqualitied.* Here used to express 'deprived of his natural faculties,' 'divested of his usual qualities of courage and spirit.' See Note 97, Act i., "Othello."

71. *Death will seize her.* The first Folio has 'cease' for

Your comfort makes the rescue.[72]

Ant. I have offended reputation,—
A most unnoble swerving.

Eros. Sir, the queen.

Ant. Oh, whither hast thou led me, Egypt? See,
How I convey my shame out of thine eyes[73]
By looking back what I have left behind
'Stroy'd in dishonour.

Cleo. Oh, my lord, my lord,
Forgive my fearful sails! I little thought
You would have follow'd.

Ant. Egypt, thou knew'st too well
My heart was to thy rudder tied by the strings,
And thou shouldst tow[74] me after: o'er my spirit
Thy full supremacy[75] thou knew'st, and that
Thy beck might from the bidding of the gods
Command me.

Cleo. Oh, my pardon!

Ant. Now I must
To the young man send humble treaties, dodge
And palter in the shifts of lowness; who
With half the bulk o' the world play'd as I pleas'd,
Making and marring fortunes. You did know
How much you were my conqueror; and that
My sword, made weak by my affection, would
Obey it on all cause.

Cleo. Pardon, pardon!

Ant. Fall[76] not a tear, I say; one of them rates[77]
All that is won and lost: give me a kiss;
Even this repays me.—We sent our school-master;[78]
Is he come back?—Love, I am full of lead.—
Some wine, within there, and our viands!—Fortune knows
We scorn her most when most she offers blows.

[*Exeunt.*

SCENE X.—CÆSAR'S *Camp in* EGYPT.

Enter CÆSAR, DOLABELLA, THYREUS, *and others.*

Cæs. Let him appear that's come from Antony.—
Know you him?

Dol. Cæsar, 'tis his schoolmaster:
An argument that he is pluck'd, when hither
He sends so poor a pinion of his wing,
Which had superfluous kings[79] for messengers
Not many moons gone by.

Enter EUPHRONIUS.

Cæs. Approach, and speak.

Euph. Such as I am, I come from Antony:
I was of late as petty to his ends
As is the morn-dew on the myrtle leaf
To his grand sea.[80]

Cæs. Be't so:—declare thine office.

Euph. Lord of his fortunes he salutes thee, and
Requires to live in Egypt: which not granted,
He lessens his requests; and to thee sues
To let him breathe between the heavens and earth,
A private man in Athens: this for him.
Next, Cleopatra does confess thy greatness;
Submits her to thy might; and of thee craves
The circle[81] of the Ptolemies for her heirs,
Now hazarded to thy grace.

Cæs. For Antony,
I have no ears to his request. The queen
Of audience nor desire shall fail, so she
From Egypt drive her all-disgraced friend,[82]
Or take his life there: this if she perform,
She shall not sue unheard. So to them both.

Euph. Fortune pursue thee!

Cæs. Bring him through the bands.
[*Exit* EUPHRONIUS.

[*To* THYR.] To try thy eloquence, now 'tis time: despatch;
From Antony win Cleopatra: promise,
And in our name, what she requires; add more,
From thine invention, offers: women are not
In their best fortunes strong; but want will perjure
The ne'er-touch'd vestal: try thy cunning, Thyreus;[83]

"seize;" and although to 'cease' was sometimes used as an active verb in Shakespeare's time (see Note 4, Act ii., "Timon of Athens"), yet the word "rescue" in the present sentence makes it probable that "seize" was the word here intended.

72. *But your comfort, &c.* "But" is here used in the sense of 'unless.' See Note 15, Act ii., "Romeo and Juliet."

73. *How I convey my shame out of, &c.* 'How I take my shame out of thy sight by letting my eyes, instead of meeting thine, look back upon all that I have left behind me, lost in dishonour.' We have several times before pointed out how peculiarly and elliptically Shakespeare uses the verb 'to look.' See Note 11, Act iv., "Merry Wives of Windsor;" and Note 146, Act iv., "Winter's Tale."

74. *Tow.* Misprinted 'stowe' in the Folio. Rowe's correction.

75. *O'er my spirit thy full supremacy.* The Folio has 'the' for "thy" here. Theobald's correction.

76. *Fall.* 'Drop,' 'let fall.' See Note 30, Act iv., "Othello."

77. *Rates.* Here used for 'equals in value.'

78. *Our schoolmaster.* Meaning Euphronius, who was preceptor to Antony's children by Cleopatra.

79. *Which had superfluous kings.* "Which" used for 'who.'

80. *As is the morn-dew on the myrtle leaf to his grand sea.* Here 'compared' is elliptically understood before "to," and "his" is used for 'its.' Shakespeare's poetic philosophy treats the sea as the source of atmospheric moisture generally—of dew as well as of rain. See the context of passage referred to in Note 90, Act iv., "Timon of Athens:" "The sun's a thief, and with his great attraction robs the vast sea."

81. *The circle.* Here used for 'the crown,' 'the diadem.'

82. *Friend.* Sometimes used in Shakespeare's time for 'lover' (see Note 71, Act iii., "Romeo and Juliet"); and here disdainfully used for 'paramour.'

83. *Thyreus.* The Folio gives this name thus, 'Thidias;'



Cleopatra. Oh, my lord, my lord,
Forgive my fearful sails! I little thought
You would have follow'd. *Act III. Scene IX.*

Make thine own edict for thy pains, which we
Will answer as a law.
Thyr. Cæsar, I go.
Cæs. Observe how Antony becomes his flaw,[84]
And what thou think'st his very action speaks
In every power that moves.
Thyr. Cæsar, I shall. [*Exeunt.*

SCENE XI.—ALEXANDRIA. *A Room in the Palace.*

Enter CLEOPATRA, ENOBARBUS, CHARMIAN, *and* IRAS.

Cleo. What shall we do, Enobarbus?
Eno. Think, and die.[85]
Cleo. Is Antony or we in fault for this?
Eno. Antony only, that would make his will
Lord of his reason. What though you fled
From that great face of war, whose several ranges[86]
Frighted each other; why should he follow?
The itch of his affection should not then
Have nick'd[87] his captainship; at such a point,
When half to half the world oppos'd, he being
The merèd question:[88] 'twas a shame no less
Than was his loss, to course your flying flags,
And leave his navy gazing.
Cleo. Pr'ythee, peace.

Enter ANTONY, *with* EUPHRONIUS.

Ant. Is that his answer?
Euph. Ay, my lord.
Ant. The queen shall, then, have courtesy, so she
Will yield us up.
Euph. He says so.
Ant. Let her know it.
To the boy Cæsar send this grizzled head,
And he will fill thy wishes to the brim
With principalities.
Cleo. That head, my lord?
Ant. To him again: tell him he wears the rose
Of youth upon him; from which the world should note
Something particular: his coin, ships, legions
May be a coward's; whose ministers would prevail
Under the service of a child as soon
As i' the command of Cæsar: I dare him therefore
To lay his gay comparisons[89] apart,
And answer me declin'd,[90] sword against sword,
Ourselves alone. I'll write it: follow me.
[*Exeunt* ANTONY *and* EUPHRONIUS.
Eno. [*Aside.*] Yes, like enough, high-battled Cæsar will
Unstate his happiness, and be stag'd to the show,[91]
Against a sworder! I see men's judgments are
A parcel of their fortunes; and things outward
Do draw the inward quality after them,
To suffer all alike.[92] That he should dream,
Knowing all measures, the full Cæsar will
Answer his emptiness!—Cæsar, thou hast subdu'd
His judgment too.

Enter an Attendant.

Att. A messenger from Cæsar.
Cleo. What! no more ceremony?—See, my women!—
Against the blown rose may they stop their nose
That kneel'd unto the buds.—Admit him, sir.
[*Exit* Attendant.
Eno. [*Aside.*] Mine honesty and I begin to square.[93]
The loyalty well held to fools does make

---

probably by a misprint, as North's "Plutarch" has "Thyreus." Theobald made the correction.

84. *How Antony becomes his flaw.* "Becomes" is here used to express 'makes becoming,' 'suffers to befit him,' or 'comforts himself beneath' (see Note 51, Act ii.); and "flaw" is employed with double force, to express 'breach of fortune,' 'cracked fortune,' and 'tempest of fortune, 'storm of fortune.' See previous context of Note 102, Act v., "Love's Labour's Lost;" and Note 39, Act v., "Coriolanus."

85. *Think, and die.* To "think" is here used with the same sense that to "take thought" formerly bore—to 'take to heart,' to 'grieve,' to 'give way to sorrowful pensiveness.' See Note 35, Act ii., "Julius Cæsar."

86. *That great face of war, whose several ranges.* It has been proposed to alter "ranges" to 'rages,' here; but we take "face" to be used in the sense of 'front,' and "ranges" to represent the several ranks of armed men and war-gallies drawn up in formidable array during the late sea-fight.

87. *Nick'd.* Equivalent to 'befooled,' or 'set the mark of folly upon:' in allusion to the practice explained in Note 17, Act v., "Comedy of Errors."

88. *The merèd question.* We think it probable that "merèd is a word framed by Shakespeare from "mere," in its sense of 'absolute,' 'entire,' 'sole' (see Note 49. Act ii., "Othello"), and "mere" in the sense which it bore of 'boundary' or 'limit;' so that the sentence here expresses 'he being the sole person in question,' 'the question being limited entirely to himself and his cause,' 'the question being confined absolutely to the settlement of his interests.'

89. *Comparisons.* Here used to express the 'comparative advantages' which Octavius possesses, as just cited by Antony —"the rose of youth," "his coin, ships, legions"—in all of which the speaker is now deficient.

90. *Declin'd.* Elliptically employed to express 'declined in age and power.' Shakespeare thus uses the same word in "King Lear," Act i., sc. 2: "Sons at perfect age, and fathers *declined.*"

91. *Stag'd to the show.* 'Exhibited, like conflicting gladiators, to the public gaze.'

92. *To suffer all alike.* Here "suffer" appears to us to be used elliptically; signifying 'suffer abatement,' 'suffer diminution,' 'suffer deterioration,' 'suffer declension.' We have frequently had occasion to point out the elliptical force with which Shakespeare uses the verb "suffer." See Note 86, Act i.

93. *Square.* 'Quarrel,' 'differ.' See Note 11, Act ii.

Our faith mere folly: yet he that can endure
To follow with allegiance a fall'n lord,
Does conquer him that did his master conquer,
And earns a place i' the story.[94]

Enter THYREUS.

Cleo. Cæsar's will?
Thyr. Hear it apart.
Cleo. None but friends: say boldly.
Thyr. So, haply, are they friends to Antony.
Eno. He needs as many, sir, as Cæsar has;
Or needs not us. If Cæsar please, our master
Will leap to be his friend: for us, you know
Whose he is we are, and that is, Cæsar's.
Thyr. So.—
Thus then, thou most renown'd: Cæsar entreats,
Not to consider in what case thou stand'st,
Farther than he is Cæsar.[95]
Cleo. Go on: right royal.
Thyr. He knows that you embrace not Antony
As you did love, but as you fear'd him.
Cleo. Oh!
Thyr. The scars upon your honour, therefore, he
Does pity, as constrainèd blemishes,
Not as deserv'd.
Cleo. He is a god, and knows
What is most right: mine honour was not yielded,
But conquer'd merely.
Eno. [*Aside.*] To be sure of that,
I will ask Antony.—Sir, sir, thou art so leaky,
That we must leave thee to thy sinking, for
Thy dearest quit thee. [*Exit.*
Thyr. Shall I say to Cæsar
What you require of him? for he partly begs
To be desir'd to give. It much would please him,
That of his fortunes you should make a staff
To lean upon: but it would warm his spirits,
To hear from me you had left Antony,
And put yourself under his shroud,
The universal landlord.
Cleo. What's your name?
Thyr. My name is Thyreus.
Cleo. Most kind messenger,
Say to great Cæsar this:—in disputation
I kiss his conqu'ring hand:[96] tell him, I'm prompt
To lay my crown at 's feet, and there to kneel:
Tell him, from his all-obeying breath[97] I hear
The doom of Egypt.
Thyr. 'Tis your noblest course.
Wisdom and fortune combating together,
If that the former dare but what it can,
No chance may shake it. Give me grace[98] to lay
My duty on your hand.
Cleo. Your Cæsar's father[99] oft,
When he hath mus'd of taking kingdoms in,[100]
Bestow'd his lips on that unworthy place,
As it rain'd kisses.

Re-enter ANTONY *and* ENOBARBUS.

Ant. Favours, by Jove that thunders!—
What art thou, fellow?
Thyr. One that but performs
The bidding of the fullest man,[101] and worthiest
To have command obey'd.
Eno. [*Aside.*] You will be whipp'd.
Ant. Approach, there!—Ay, you kite!—Now, gods and devils!
Authority melts from me: of late, when I cried, "Ho!"
Like boys unto a muss,[102] kings would start forth,
And cry, "Your will?"—Have you no ears? I am Antony yet.

Enter Attendants.

Take hence this Jack,[103] and whip him.
Eno. [*Aside.*] 'Tis better playing with a lion's whelp,
Than with an old one dying.
Ant. Moon and stars!—
Whip him.—Were 't twenty of the greatest tributaries

94. *Earns a place i' the story.* Equivalent to 'is entitled to be considered a hero.'

95. *Farther than he is Cæsar.* The first Folio adds an s after Cæsar. Corrected in the second Folio. The sentence, as it stands, implies 'farther than that he is Cæsar—therefore both able and willing to remedy thy present condition.'

96. *In disputation I kiss his conqu'ring hand.* "Disputation" has been changed by Theobald and others to 'deputation' here, while Mr. Staunton proposes 'disposition:' but we think, judging by the way in which Shakespeare uses "disputation" and "disputations" elsewhere (see "that's a feeling *disputation,*" in "First Part Henry IV.," Act iii., sc. 1, and "a few *disputations* . . . . in the way of argument" in "Henry V.," Act iii., sc. 2; also, "dispute" in the passage referred to in Note 49, Act iii, "Romeo and Juliet"), it is evident that "in disputation I kiss his conqu'ring hand" means, 'I defer to him in debating terms,' 'I do not attempt to parley with him.' It appears to us that the whole context, not only of the present speech, but of the entire dialogue, shows this to be the interpretation, and that the original word "disputation" is right.

97. *His all-obeying breath.* 'His breath obeyed by all.'

98. *Give me grace.* 'Grant me the favour.'

99. *Your Cæsar's father.* Meaning Julius Cæsar. See Note 35 of this Act.

100. *Taking kingdoms in.* 'Conquering kingdoms.' See Note 48 of the present Act.

101. *The fullest man.* 'The completest man,' 'the most fully exalted man.' See Note 8, Act ii., "Othello."

102. *A muss.* 'A scramble.' Ben Jonson uses the word in his "Bartholomew Fair" and his "Magnetick Lady;" and Dryden, in the Prologue to "Widow Ranter:"

> "Bauble and cap no sooner are thrown down,
> But there's a *muss* of more than half the town."

103. *This Jack.* See Note 14, Act. v., "Much Ado."

That do acknowledge Cæsar, should I find them
So saucy with the hand of—she here, what's her name,
Since she was Cleopatra ?[104]—Whip him, fellows,
Till, like a boy, you see him cringe his face,
And whine aloud for mercy: take him hence.

Thyr. Mark Antony,—

Ant. Tug him away: being whipp'd,
Bring him again:—this Jack of Cæsar's shall
Bear us an errand to him.

[*Exeunt* Attendants *with* THYREUS.

You were half blasted ere I knew you:—ha!
Have I my pillow left unpress'd in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abus'd
By one that looks on feeders ?[105]

Cleo. Good my lord,—

Ant. You have been a boggler ever:—
But when we in our viciousness grow hard
(Oh, misery on 't!), the wise gods seel[106] our eyes;
In our own filth drop our clear judgments; make us
Adore our errors; laugh at 's, while we strut
To our confusion.

Cleo. Oh! is 't come to this?

Ant. I found you as a morsel cold upon
Dead Cæsar's trencher; nay, you were a fragment
Of Cneius Pompey's; besides what hotter hours,
Unregister'd in vulgar fame, you have
Luxuriously pick'd out: for, I am sure,
Though you can guess what temperance should be,
You know not what it is.

Cleo. Wherefore is this?

Ant. To let a fellow that will take rewards,
And say, "God quit you!" be familiar with
My playfellow, your hand; this kingly seal
And plighter of high hearts!—Oh, that I were
Upon the hill of Basan, to outroar
The hornèd herd! for I have savage cause;
And to proclaim it civilly,[107] were like
A halter'd neck which does the hangman thank
For being yare[108] about him.

Re-enter Attendants, *with* THYREUS.

Is he whipp'd?

First Att. Soundly, my lord.

Ant. Cried he? and begg'd he pardon?

First Att. He did ask favour.

Ant. If that thy father live, let him repent
Thou wast not made his daughter; and be thou sorry
To follow Cæsar in his triumph, since
Thou hast been whipp'd for following him: henceforth
The white hand of a lady fever thee,
Shake thou to look on 't.—Get thee back to Cæsar,
Tell him thy entertainment: look, thou say
He makes me angry with him; for he seems
Proud and disdainful, harping on what I am,
Not what he knew I was: he makes me angry;
And at this time most easy 'tis to do 't,
When my good stars, that were my former guides,
Have empty left their orbs, and shot their fires
Into the abysm of hell. If he mislike
My speech and what is done, tell him he has
Hipparchus, my enfranchis'd bondman, whom
He may at pleasure whip, or hang, or torture,
As he shall like, to quit[109] me: urge it thou:
Hence with thy stripes, begone!

[*Exit* THYREUS.

Cleo. Have you done yet?

Ant. Alack, our terrene moon
Is now eclips'd; and it portends alone
The fall of Antony!

Cleo. I must stay his time.

Ant. To flatter Cæsar, would you mingle eyes
With one that ties his points?[110]

Cleo. Not know me yet?

Ant. Cold-hearted toward me?

Cleo. Ah! dear, if I be so,
From my cold heart let Heaven engender hail,
And poison it in the source; and the first stone
Drop in my neck: as it determines,[111] so
Dissolve my life! The next Cæsarion[112] smite!
Till, by degrees, the memory of my womb,
Together with my brave Egyptians all,
By the discandying[113] of this pelleted storm,
Lie graveless,—till the flies and gnats of Nile
Have buried them for prey!

---

104. *Since she was Cleopatra.* 'Since the time when she was Cleopatra.'

105. *One that looks on feeders.* 'One that deigns to notice menials.' "Feeders" and 'eaters' were nicknames for 'servants' formerly; and were thus used by the elder dramatists.

106. *Seel.* 'Blind;' 'close,' 'fasten from the use of sight.' See Note 35, Act iii., "Othello."

107. *Civilly.* 'Staidly,' 'soberly,' 'sedately.' See Note 52, Act iii., "Twelfth Night."

108. *Yare.* 'Nimble,' 'dextrous,' 'adroit,' 'ready,' 'prompt.' See Note 49 of this Act.

109. *Quit.* Here used for 'requite,' 'retaliate upon.'

110. *One that ties his points.* Implying 'one that performs his meanest services,' 'his lackey.' The "points" were the tagged strings or laces used in fastening the trunk-hose to the upper portion of the dress. See Note 63, Act i., "Twelfth Night."

111. *Determines.* Here used for 'melts away,' 'dissolves.' See Note 94, Act iv., "Second Part Henry IV."

112. *Cæsarion.* Cleopatra's son by Julius Cæsar.

113. *Discandying.* 'Melting,' 'liquefying.' See the manner in which "candied" is used by Shakespeare in the passage referred to in Note 27, Act ii., "Tempest," as an illustration of the way in which "discandying" is here employed. See also Note 44, Act iv. of the present play. The Folio prints 'discandering' for "discandying;" which is Theobald's emendation, suggested by Thirlby.



Thyreus. Give me grace to lay
My duty on your hand.

Act III. Scene XI.

Ant. I am satisfied.
Cæsar sits down in Alexandria; where
I will oppose his fate. Our force by land
Hath nobly held; our sever'd navy too
Have knit again, and fleet,[114] threatening most sea-like.
Where hast thou been, my heart?—Dost thou hear, lady?
If from the field I shall return once more
To kiss these lips, I will appear in blood;
I and my sword will earn our chronicle:
There 's hope in 't yet.

Cleo. That 's my brave lord!

Ant. I will be treble-sinew'd, hearted, breath'd,
And fight maliciously: for when mine hours
Were nice[115] and lucky, men did ransom lives
Of me for jests; but now I'll set my teeth,
And send to darkness all that stop me.—Come,
Let 's have one other gaudy night:[116] call to me
All my sad captains, fill our bowls; once more
Let 's mock the midnight bell.

Cleo. It is my birth-day:
I had thought to have held it poor; but, since my lord
Is Antony again, I will be Cleopatra.

Ant. We will yet do well.

114. *Our sever'd navy too have knit again, and fleet.* "Navy," which strictly means an assemblage of ships, is here treated as a plural noun; and "fleet" is an old form of 'float.

115. *Nice.* Here used for 'effeminately luxurious,' 'soft, delicate,' 'full of ease and prosperity.' See Note 15, Act I., "Second Part Henry IV."

116. *Gaudy night.* 'Festive night,' or 'festival night.' In the colleges of both universities, 'gaudy days' is the term used or feast days; Latin, *gaudium*, joy, mirth, rejoicing.

Cleo. Call all his noble captains to my lord.
Ant. Do so, we'll speak to them; and to-night I'll force
The wine peep through their scars.—Come on, my queen;
There 's sap in 't yet.[117] The next time I do fight,
I'll make death love me; for I will contend
Even with his pestilent scythe.
[*Exeunt all except* ENOBARBUS.

Eno. Now he'll outstare the lightning. To be furious,
Is to be frighted out of fear; and in that mood
The dove will peck the estridge;[118] and I see still,
A diminution in our captain's brain
Restores his heart:[119] when valour preys on reason,[120]
It eats the sword it fights with. I will seek
Some way to leave him. [*Exit.*

ACT IV.

SCENE I.—CÆSAR's *Camp at* ALEXANDRIA.

Enter CÆSAR, *reading a Letter*; AGRIPPA, MECÆNAS, *and others.*

Cæs. He calls me boy; and chides, as he had power
To beat me out of Egypt; my messenger
He hath whipp'd with rods; dares me to personal combat,
Cæsar to Antony:—let the old ruffian know
I have many other ways to die;[1] meantime
Laugh at his challenge.
Mec. Cæsar must think,
When one so great begins to rage, he 's hunted
Even to falling. Give him no breath, but now
Make boot[2] of his distraction:—never anger
Made good guard for itself.
Cæs. Let our best heads
Know, that to-morrow the last of many battles
We mean to fight:—within our files there are,
Of those that serv'd Mark Antony but late,
Enough to fetch him in. See it done:
And feast the army; we have store to do 't,
And they have earn'd the waste. Poor Antony!
[*Exeunt.*

SCENE II.—ALEXANDRIA. *A Room in the Palace.*

Enter ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, IRAS, ALEXAS, *and others.*

Ant. He will not fight with me, Domitius.
Eno. No.
Ant. Why should he not?
Eno. He thinks, being twenty times of better fortune,
He is twenty men to one.
Ant. To-morrow, soldier,
By sea and land I'll fight: or I will live,
Or bathe my dying honour in the blood
Shall make it live again. Woo't thou fight well?[3]
Eno. I'll strike, and cry, "Take all."[4]

---

117. *There's sap in't yet.* 'There 's vitality in it still;' 'our cause is not yet wholly without hope.' See Note 104, Act iv., "King Lear."

118. *The estridge.* Shakespeare has used the word "estridges" in the passage adverted to in Note 24, Act iv., "First Part Henry IV.," there evidently meaning 'ostriches;' but though "estridge" might here signify 'ostrich,' as being the largest of birds, yet it is possible that "estridge" here means the 'estridge falcon' or 'goshawk,' from the barbarous Latin, *estricium*; there having been a practice formerly of flying falcons at pigeons, to which this passage may have reference.

119. *Heart.* Here used for 'spirit,' 'valour.'

120. *When valour preys on reason.* The Folio has 'prayes in' for "preys on." Rowe's correction.

---

1. *I have many other ways to die.* It has been proposed to change "I have" to 'he hath' here; and the following passage has been quoted from North's "Plutarch," to show that its ambiguous wording misled Shakespeare:—"Antonius sent againe to challenge Cæsar to fight with him hande to hande. Cæsar answered him, that he had many other ways to die than so." But it strikes us that the dramatist may have intended to make Cæsar say that he had other ways to die than by Antony's hand, as a bitter scoff at the assumption that Antony was sure to overcome him were they to meet in single fight.

2. *Make boot.* 'Take advantage.' See Note 59, Act ii., "Measure for Measure."

3. *Woo't thou fight well?* See Note 43, Act v., "Hamlet."

4. *Take all.* Implying, 'Let the survivor take all.' It is an expression of desperate or despairing recklessness; here used in the former sense, and in "King Lear," Act iii., sc. 1, in the latter sense: "Unbonneted he runs, and bids what will *take all.*"

Ant. Well said; come on.—
Call forth my household servants: let's to-night
Be bounteous at our meal.

Enter Servants.

Give me thy hand,
Thou hast been rightly honest;—so hast thou;—
Thou,—and thou,—and thou:—you have serv'd me well,
And kings have been your fellows.
Cleo. [*Aside to* ENO.] What means this?
Eno. [*Aside to* CLEO.] 'Tis one of those odd tricks which sorrow shoots
Out of the mind.
Ant. And thou art honest too.
I wish I could be made so many men,
And all of you clapp'd up together in
An Antony, that I might do you service
So good as you have done.
Servants. The gods forbid!
Ant. Well, my good fellows, wait on me to-night:
Scant not my cups; and make as much of me
As when mine empire was your fellow too,
And suffer'd my command.
Cleo. [*Aside to* ENO.] What does he mean?
Eno. [*Aside to* CLEO.] To make his followers weep.
Ant. Tend me to-night;
May be it is the period of your duty:
Haply you shall not see me more; or if,
A mangled shadow:[5] perchance to-morrow
You'll serve another master. I look on you
As one that takes his leave. Mine honest friends,
I turn you not away; but, like a master
Married to your good service, stay till death:
Tend me to-night two hours, I ask no more,
And the gods yield you for't![6]
Eno. What mean you, sir,
To give them this discomfort? Look, they weep;
And I, an ass, am onion-ey'd: for shame,
Transform us not to women.
Ant. Ho, ho, ho!
Now the witch take me, if I meant it thus!
Grace grow where those drops fall! My hearty friends,
You take me in too dolorous a sense;
For I spake to you for your comfort,—did desire you
To burn this night with torches: know, my hearts,
I hope well of to-morrow; and will lead you
Where rather I'll expect victorious life
Than death and honour. Let's to supper, come,
And drown consideration. [*Exeunt.*

SCENE III.—ALEXANDRIA. *Before the Palace.*

Enter two Soldiers *to their guard.*

First Sold. Brother, good night: to-morrow is the day.
Sec. Sold. It will determine one way: fare you well.
Heard you of nothing strange about the streets?
First Sold. Nothing. What news?
Sec. Sold. Belike 'tis but a rumour. Good night to you.
First Sold. Well, sir, good night.

Enter two other Soldiers.

Sec. Sold. Soldiers, have careful watch.
Third Sold. And you. Good night, good night.
[*The first and second go to their posts.*
Fourth Sold. Here we: [*the third and fourth go to their posts*] and if to-morrow
Our navy thrive, I have an absolute hope
Our landmen will stand up.
Third Sold. Tis a brave army,
And full of purpose.
[*Music as of hautboys underground.*[7]
Fourth Sold. Peace! what noise?
First Sold. List, list!
Sec. Sold. Hark!
First Sold. Music i' the air.
Third Sold. Under the earth.
Fourth Sold. It signs well,[8] does it not?
Third Sold. No.
First Sold. Peace, I say!
What should this mean?
Sec. Sold. 'Tis the god Hercules, whom Antony lov'd,
Now leaves him.
First Sold. Walk; let's see if other watchmen
Do hear what we do?
[*They advance to another post.*
Sec. Sold. How now, masters!
Soldiers. [*Speaking together.*] How now!
How now! do you hear this?
First Sold. Ay; is't not strange?
Third Sold. Do you hear, masters? do you hear?

---

5. *Or if, a mangled shadow.* Elliptically expressed; implying, 'Or if you see me more, you will see me a mangled shadow—only the broken semblance of what I was.'

6. *The gods yield you for't.* 'The gods yield you your reward for it.' See Note 43, Act iv., "Hamlet."

7. *Music as of hautboys underground.* There is mention of this supernatural music, thus heard at night, in North's "Plutarch."

8. *It signs well.* 'It is a good sign,' 'it is an auspicious omen,' 'it augurs or bodes well.'

First Sold. Follow the noise so far as we have quarter;
Let's see how it will give off.
Soldiers. [*Speaking together.*] Content. 'Tis strange. [*Exeunt.*

SCENE IV.—ALEXANDRIA. *A Room in the Palace.*

Enter ANTONY *and* CLEOPATRA, CHARMIAN, IRAS, *and others attending.*

Ant. Eros! mine armour, Eros!
Cleo. Sleep a little.
Ant. No, my chuck.—Eros, come; mine armour, Eros!

Enter EROS, *with armour.*

Come, good fellow, put mine iron on:[9]—
If fortune be not ours to-day, it is
Because we brave her:—come.
Cleo. Nay, I'll help too.
What's this for?
Ant. Ah! let be, let be![10] thou art
The armourer of my heart:—false, false; this, this.
Cleo. Sooth, la, I'll help: thus it must be.
Ant. Well, well;
We shall thrive now.—Seest thou, my good fellow?
Go put on thy defences.
Eros. Briefly, sir.
Cleo. Is not this buckled well?
Ant. Rarely, rarely:
He that unbuckles this, till we do please
To doff 't[11] for our repose, shall hear a storm.—
Thou fumblest, Eros; and my queen 's a squire
More tight[12] at this than thou: despatch,—Oh, love,
That thou couldst see my wars to-day, and knew'st
The royal occupation! thou shouldst see
A workman in 't.—

Enter an Officer, *armed.*

Good morrow to thee; welcome:
Thou look'st like him that knows[13] a warlike charge:
To business that we love we rise betime,
And go to 't with delight.

9. *Put mine iron on.* The Folio has 'thine' for "mine" here (Hanmer's correction); but though 'thine iron' might be taken to mean 'the iron that thou hast there and bring'st for me,' in the same way that "thy glove" is used in the passage explained in Note 128, Act iv., "Henry V.," for the speaker's glove, yet we think it more probable that here 'thine' was a misprint for "mine."

10. *Ah! let be, let be!* In the Folio this is made part of Cleopatra's speech. The arrangement here adopted in the dialogue is Malone's, suggested by Capell.

11. *To doff 't.* 'To put it off.' See Note 24, Act iii., "King John."

Off. A thousand, sir,
Early though 't be, have on their riveted trim,
And at the port expect you.
[*Shout and flourish of trumpets within.*

Enter Captains *and* Soldiers.

Capt. The morn is fair.—Good morrow, general.
All. Good morrow, general.
Ant. 'Tis well blown, lads:
This morning, like the spirit of a youth
That means to be of note, begins betimes.—
So, so; come, give me that: this way; well said.—
Fare thee well, dame, whate'er becomes of me:
This is a soldier's kiss [*kisses her*]: rebukable,
And worthy shameful check it were, to stand
On more mechanic compliment, I'll leave thee
Now, like a man of steel.—You that will fight,
Follow me close; I'll bring you to 't.—Adieu.
[*Exeunt* ANTONY, EROS, Officers, *and* Soldiers.
Char. Please you, retire to your chamber.
Cleo. Lead me.
He goes forth gallantly. That he and Cæsar might
Determine this great war in single fight!
Then, Antony,—but now—Well, on. [*Exeunt.*

SCENE V.—ANTONY'S *Camp near* ALEXANDRIA.

Trumpets sound within. Enter ANTONY *and* EROS; *a* Soldier *meeting them.*

Sold. The gods make this a happy day to Antony![14]
Ant. Would thou and those thy scars had once prevail'd
To make me fight at land!
Sold. Hadst thou done so,
The kings that have revolted, and the soldier
That has this morning left thee, would have still
Follow'd thy heels.
Ant. Who 's gone this morning?
Sold. Who!
One ever near thee: call for Enobarbus,
He shall not hear thee; or from Cæsar's camp
Say, "I am none of thine."

12. *Tight.* 'Adroit,' 'dextrous,' 'handy.' See Note 48, Act i., "Merry Wives."

13. *Thou look'st like him that knows.* Here "him" is used as "his" and "he" are used in the passages explained in Notes 72 and 79 of Act i., to represent 'one,' 'a man,' or 'a person,' by way of instancing a general proposition: the sentence signifying, 'Thou look'st like one who is accustomed to a warlike charge.'

14. *The gods, &c.* This speech and the two following from the same speaker are given in the Folio to Eros; but it is clear that they are uttered by the same soldier who, in Act iii., sc. 7, conjured Antony not to fight by sea. Hanmer and Capell made the arrangement adopted in this scene.

Ant. What say'st thou?
Sold. Sir,
He is with Cæsar.
Eros. Sir, his chests and treasure
He has not with him.
Ant. Is he gone?
Sold. Most certain.
Ant. Go, Eros, send his treasure after; do it;
Detain no jot, I charge thee: write to him
(I will subscribe) gentle adieus and greetings;
Say that I wish he never find more cause
To change a master.—Oh, my fortunes have
Corrupted honest men!—Despatch.—Enobarbus![15]
[*Exeunt.*

SCENE VI.—CÆSAR'S *Camp before* ALEXANDRIA.

Flourish. Enter CÆSAR *with* AGRIPPA, ENOBARBUS, *and others.*

Cæs. Go forth, Agrippa, and begin the fight:
Our will is, Antony be took alive;
Make it so known.
Agr. Cæsar, I shall. [*Exit.*
Cæs. The time of universal peace is near:[15]
Prove this a prosperous day,[17] the three-nook'd world[18]
Shall bear the olive freely.[19]

Enter a Messenger.

Mess. Antony
Is come into the field.
Cæs. Go, charge Agrippa
Plant those that have revolted in the van,
That Antony may seem to spend his fury
Upon himself, [*Exeunt all except* ENOBARBUS.
Eno. Alexas did revolt; and went to Jewry on
Affairs of Antony; there did persuade[20]
Great Herod to incline himself to Cæsar,
And leave his master Antony: for this pains
Cæsar hath hang'd him. Canidius, and the rest
That fell away, have entertainment, but
No honourable trust. I have done ill;
Of which I do accuse myself so sorely,
That I will joy no more.

Enter a Soldier *of* CÆSAR'S.

Sold. Enobarbus, Antony
Hath after thee sent all thy treasure, with
His bounty overplus: the messenger
Came on my guard; and at thy tent is now
Unloading of his mules.
Eno. I give it you.
Sold. Mock not, Enobarbus.
I tell you true: best you saf'd[21] the bringer
Out of the host; I must attend mine office,
Or would have done 't myself. Your emperor
Continues still a Jove. [*Exit.*
Eno. I am alone the villain of the earth,
And feel I am so most. O Antony,
Thou mine of bounty, how wouldst thou have paid
My better service, when my turpitude
Thou dost so crown with gold! This blows my heart:[22]
If swift thought break it not, a swifter mean
Shall outstrike thought: but thought will do 't, I feel.[23]
I fight against thee!—No: I will go seek
Some ditch wherein to die; the foul'st best fits
My latter part of life. [*Exit.*

SCENE VII. — *Field of Battle between the Camps.*

Alarum. Drums and trumpets. Enter AGRIPPA *and others.*

Agr. Retire, we have engag'd ourselves too far:

15. *Despatch.—Enobarbus!* The second Folio here changed "Enobarbus" to 'Eros;' thus changing into a common-place order a characteristic expression of bitter reflection and regret. The mistake probably originated in the first Folio having printed the words without proper punctuation, 'Dispatch Enobarbus.' Whereas it is evident that the dramatist intended "Despatch" to be a command given to Eros, and "Enobarbus!" to be Antony's exclamation of grief at his old adherent's desertion.

16. *The time of universal peace is near.* This is poetically put into the mouth of Octavius, afterwards styled Augustus Cæsar, during whose reign the Messiah came upon earth; at which epoch historians and poets have combined to declare that peace universally prevailed. See, for instance, Milton's glorious "Ode on the Nativity."

17. *Prove this a prosperous day.* 'If this prove a prosperous day,' 'should this prove a prosperous day.' See Note 12, Act iii., "Merchant of Venice," for an example of similar construction.

18. *The three-nook'd world.* This expression, conveying the idea of the world as of triangular form, is possibly here used to denote the antique notions which subsisted on this subject. See Note 36, Act ii. of the present play. Shakespeare has another passage implying the same idea of the earth's shape; in the speech which concludes the drama of "King John" we find, "Come *the three corners of the world* in arms."

19. *Shall bear the olive freely.* A figurative mode of expressing 'shall flourish in peace.' In "Second Part Henry IV.," Act iv., sc. 4, Westmoreland says, "Peace puts forth her olive everywhere."

20. *Persuade.* The Folio has 'dissuade' instead of "persuade." Rowe's correction; shown to be right by the context here, as well as by the passage in North's "Plutarch," whence this is taken.

21. *Saf'd.* 'Safely conveyed,' 'renderd his going safe.' See Note 53, Act i.

22. *This blows my heart.* Rowe changed "blows" to 'bows;' but the original word is far more effective, combining, as it does, the *sense* of 'swells' (see Note 92, Act ii., "Twelfth Night"), and the *effect* of 'strikes.'

23. *But thought will do't, I feel.* "Thought" is here used for 'grieving reflection,' 'taking to heart.' See Note 85, Act iii.



Antony. All is lost!
This foul Egyptian hath betrayèd me. *Act IV. Scene X.*

Cæsar himself has work, and our oppression [24]
Exceeds what we expected. [*Exeunt.*

Alarum. Enter ANTONY, *and* SCARUS *wounded.*

Scar. Oh, my brave emperor, this is fought indeed!
Had we done so at first, we had driven them home
With clouts about their heads.[25]

Ant. Thou bleed'st apace.

Scar. I had a wound here that was like a T,
But now 'tis made an H.

Ant. They do retire.

Scar. We'll beat 'em into bench-holes: I have yet
Room for six scotches more.

Enter EROS.

Eros. They are beaten, sir; and our advantage serves
For a fair victory.

Scar. Let us score their backs,
And snatch 'em up, as we take hares, behind:
'Tis sport to maul a runner.

Ant. I will reward thee
Once for thy sprightly comfort, and ten-fold
For thy good valour. Come thee on.

Scar. I'll halt after. [*Exeunt.*

24. *Our oppression.* 'The oppression we are sustaining,' 'the force by which we are nppressed or overpowered.' See Note 21, Act iii., "Coriolanus."

25. *With clouts about their heads.* This phrase has double force of scoffing allusion; first, to the practice of wearing a cloth or kerchief upon the head when sick or wounded (see Note 67, Act ii., "Julius Cæsar;" and context of passage referred to in Note 105, Act ii., "Hamlet," "A clout upon that head where late the diadem stood"); secondly, to the vulgar phrase, 'a clout upon the head,' signifying 'a bang or knock upon the head.'

SCENE VIII.—*Under the Walls of* ALEXANDRIA.

Alarum. Enter ANTONY, *marching*; SCARUS, *and* Forces.

Ant. We have beat him to his camp:—run one before,
And let the queen know of our gests.[26]—To-morrow,
Before the sun shall see us, we'll spill the blood
That has to-day escap'd. I thank you all;
For doughty-handed[27] are you, and have fought
Not as you serv'd the cause, but as 't had been
Each man 's like mine; you have shown all Hectors.[28]
Enter the city, clip[29] your wives, your friends,
Tell them your feats; whilst they with joyful tears
Wash the congealment from your wounds, and kiss
The honour'd gashes whole.—[*To* SCARUS.] Give me thy hand;

Enter CLEOPATRA, *attended.*

To this great fairy[30] I'll commend thy acts,
Make her thanks bless thee.—Oh, thou day o' the world,
Chain mine arm'd neck; leap thou, attire and all,
Through proof of harness[31] to my heart, and there
Ride on the pants triúmphing!

Cleo. Lord of lords!
Oh, infinite virtue,[32] com'st thou smiling from
The world's great snare uncaught?

Ant. My nightingale,
We have beat them to their beds. What, girl! though grey
Do something mingle with our younger brown, yet have we
A brain that nourishes our nerves, and can
Get goal for goal of youth.[33] Behold this man;
Commend unto his lips thy favouring hand:—
Kiss it, my warrior:—he hath fought to-day
As if a god, in hate of mankind, had
Destroy'd in such a shape.

Cleo. I'll give thee, friend,
An armour all of gold; it was a king's.

Ant. He has deserv'd it, were it carbuncled
Like holy Phœbus' car.—Give me thy hand:—
Through Alexandria make a jolly march;
Bear our hack'd targets like the men that owe them:[34]
Had our great palace the capacity
To camp this host, we all would sup together,
And drink carouses to the next day's fate,
Which promises royal peril.—Trumpeters,
With brazen din blast you the city's ear;
Make mingle with our rattling tabourines;[35]
That heaven and earth may strike their sounds together,
Applauding our approach. [*Exeunt.*

SCENE IX.—CÆSAR'S *Camp.*

Sentinels *at their post.*

First Sold. If we be not reliev'd within this hour,
We must return to the court of guard:[36] the night
Is shiny; and they say we shall embattle
By the second hour i' the morn.

Sec. Sold. This last day was
A shrewd one to us.

Enter ENOBARBUS.

Eno. Oh, bear me witness, night,—

Third Sold. What man is this?

Sec. Sold. Stand close, and list him.

Eno. Be witness to me, oh, thou blessèd moon,
When men revolted shall upon record
Bear hateful memory, poor Enobarbus did
Before thy face repent!—

First Sold. Enobarbus!

Third Sold. Peace!
Hark farther.

Eno. Oh, sovereign mistress of true melancholy
The poisonous damp of night dispunge upon me,
That life, a very rebel to my will,
May hang no longer on me: throw my heart
Against the flint and hardness of my fault;
Which, being dried with grief, will break to powder,

---

26. *Gests.* The Folio prints 'guests' for "gests." Theobald's correction, suggested by Warburton. "Gests" signifies 'deeds,' 'exploits,' 'achievements;' Latin, *gesta.*

27. *Doughty-handed.* 'Valorous-handed,' 'conquering-handed.'

28. *You have shown all Hectors.* 'You have, all of you, shown yourselves like Hectors;' 'you have shown yourselves all to be, each man, as valorous as Hector.' For a similar constructional form, see Note 10, Act iv., "Timon of Athens."

29. *Clip.* 'Embrace.' See Note 45, Act iv., "Coriolanus."

30. *Fairy.* 'Enchantress.'

31. *Proof of harness.* 'Armour of proof.' See Note 39, Act v., "Macbeth."

32. *Oh, infinite virtue.* "Virtue" is here used in the sense of 'courage,' 'valour;' as the Latin word *virtus* is employed. See Note 37, Act v., "King Lear."

33. *Can get goal for goal of youth.* 'Can win goal for goal from youth;' 'can gain the superiority in every contest waged against those who are younger than I am.'

34. *Like the men that owe them.* "Owe" is here used for 'own;' the whole sentence implying, 'Bear our hacked targets like the brave men who own them, and have received the hacks upon them, not like fellows to whom they do not belong, and who have never been where blows are dealt.'

35. *Tabourines.* 'Small drums.' See Note 76, Act iv., "Troilus and Cressida."

36. *The court of guard.* 'The place where the guard musters.' See Note 34, Act ii., "Othello."

And finish all foul thoughts. O Antony,
Nobler than my revolt is infamous,
Forgive me in thine own particular;
But let the world rank me in register
A master-leaver and a fugitive:
O Antony! O Antony! [*Dies.*

Sec. Sold. Let 's speak
To him.

First Sold. Let 's hear him, for the things he speaks
May concern Cæsar.

Third Sold. Let 's do so. But he sleeps.

First Sold. Swoons rather; for so bad a prayer as his
Was never yet for sleep.

Sec. Sold. Go we to him.

Third Sold. Awake, sir, awake; speak to us.

Sec. Sold. Hear you, sir?

First Sold. The hand of death hath raught[37] him. [*Drums afar off.*] Hark! the drums
Demurely wake the sleepers.[38] Let us bear him
To the court of guard; he is of note: our hour
Is fully out.

Third Sold. Come on, then;
He may recover yet. [*Exeunt with the body.*

SCENE X.—*Ground between the two Camps.*

Enter ANTONY *and* SCARUS, *with* Forces, *marching.*

Ant. Their preparation is to-day by sea;
We please them not by land.

Scar. For both, my lord.

Ant. I would they'd fight i' the fire or i' the air;
We'd fight there too. But this it is; our foot
Upon the hills adjoining to the city
Shall stay with us: order for sea is given;
They have put forth the haven:[39]—farther on,
Where their appointment we may best discover,
And look on their endeavour. [*Exeunt.*

Enter CÆSAR, *with his* Forces, *marching.*

Cæs. But being charg'd,[40] we will be still by land,
Which, as I take 't, we shall; for his best force
Is forth to man his galleys. To the vales,
And hold our best advantage. [*Exeunt.*

Re-enter ANTONY *and* SCARUS.

Ant. Yet they are not join'd: where yond' pine does stand,
I shall discover all: I'll bring thee word
Straight, how 'tis like to go. [*Exit.*

Scar. Swallows have built
In Cleopatra's sails their nests: the augurers[41]
Say they know not,—they cannot tell;—look grimly,
And dare not speak their knowledge. Antony
Is valiant, and dejected; and, by starts,
His fretted fortunes give him hope, and fear,
Of what he has, and has not.

[*Alarum afar off, as at a sea fight.*

Re-enter ANTONY.

Ant. All is lost!
This foul Egyptian hath betrayèd me:
My fleet hath yielded to the foe; and yonder
They cast their caps up, and carouse together
Like friends long lost.—Triple traitress! 'tis thou
Hast sold me to this novice; and my heart
Makes only wars on thee.—Bid them all fly;
For when I am reveng'd upon my charm,[42]
I have done all:—bid them all fly; begone.
[*Exit* SCARUS.
Oh, sun, thy uprise shall I see no more:
Fortune and Antony part here; even here
Do we shake hands.—All come to this?—The hearts
That spaniel'd me at heels,[43] to whom I gave
Their wishes, do discandy,[44] melt their sweets
On blossoming Cæsar; and this pine is bark'd
That overtopp'd them all. Betray'd I am:
Oh, this false soul of Egypt! this grave charm,[45]—

---

37. *Raught.* This word, as here used, will bear the sense of 'reached,' and also of 'snatched,' 'seized,' 'taken away.' See Note 30, Act ii., "Second Part Henry VI."

38. *The drums demurely wake the sleepers.* The word "demurely" has been suspected of error, and various alterations have been proposed; but we think that "demurely" serves not inaptly to express the solemnly measured beat, the gravely regulated sound of drums that summon sleeping soldiers to wake, and prepare themselves for a second day's fighting after a first that has just been described by the listeners as "a shrewd one to us." The circumstances under which his speakers use certain descriptive epithets should be taken into consideration when judging our dramatist's expressions.

39. *They have put forth the haven.* The Folio gives the line thus incompletely; something having been apparently omitted. Various additions have been suggested; the one we adopt is Rowe's—"farther on."

40. *But being charg'd.* "But" is here used in its exceptive sense; the phrase signifying 'unless, except, or without we be charged.' See Note 72, Act iii.

41. *Augurers.* The Folio prints this 'auguries' here. Capell's correction. See Note 78, Act ii., "Julius Cæsar."

42. *My charm.* Here, and farther on in this speech, the word "charm" is used for 'spell,' 'bewitchment,' 'sorceress,' 'enchantress.'

43. *That spaniel'd me at heels.* The Folio prints 'pannelled' for "spaniel'd." Hanmer's correction. "Spaniel" was often corruptly pronounced 'spannel;' and the Folio printer very frequently added or omitted s in printing a word.

44. *Discandy.* This word, as here used, serves to support the reading discussed in Note 113, Act iii.

45. *This grave charm.* The correctness of the word "grave" has been disputed; but we think the epithet is used in the sense of 'fatal,' 'deadly,' 'destructive,' 'noxious,' 'pernicious.'



Cleopatra. Help me my women! oh, he is more mad
Than Telamon for his shield.

Act IV. Scene XI.

Whose eye beck'd forth my wars, and call'd them home;
Whose bosom was my crownet,[46] my chief end,—
Like a right gipsy, hath, at fast and loose,[47]
Beguil'd me to the very heart of loss.—
What, Eros, Eros!

Enter CLEOPATRA.

Ah, thou spell! Avaunt!

Cleo. Why is my lord enrag'd against his love?

Ant. Vanish, or I shall give thee thy deserving,
And blemish Cæsar's triumph. Let him take thee,
And hoist thee up to the shouting plebeians:
Follow his chariot, like the greatest spot
Of all thy sex; most monster-like, be shown
For poor'st diminutives, for doits;[48] and let
Patient Octavia plough thy visage up
With her prepared nails. [*Exit* CLEOPATRA.
'Tis well thou'rt gone,
If it be well to live; but better 'twere
Thou fell'st into my fury, for one death
Might have prevented many.—Eros, ho!—
The shirt of Nessus is upon me:—teach me,
Alcides, thou mine ancestor, thy rage:
Let me lodge Lichas on the horns o' the moon;[49]
And with those hands, that grasp'd the heaviest club,
Subdue my worthiest self.[50] The witch shall die:
To the young Roman boy she hath sold me, and I fall
Under this plot; she dies for't.—Eros, ho! [*Exit.*

SCENE XI.—ALEXANDRIA. *A Room in the Palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* MARDIAN.

Cleo. Help me, my women! oh, he is more mad
Than Telamon for his shield;[51] the boar of Thessaly[52]
Was never so emboss'd.[53]

Char. To the monument!
There lock yourself, and send him word you are dead.
The soul and body rive not more in parting
Than greatness going off.

Cleo. To the monument!—
Mardian, go tell him I have slain myself;
Say, that the last I spoke was "Antony,"
And word it, pr'ythee, piteously: hence, Mardian,
And bring me how he takes my death.—To the monument! [*Exeunt.*

SCENE XII.—*Another Room in the Palace.*

Enter ANTONY *and* EROS.

Ant. Eros, thou yet behold'st me?

Eros. Ay, noble lord.

Ant. Sometime we see a cloud that's dragonish;
A vapour sometime like a bear or lion,
A tower'd citadel, a pendent rock,
A forkèd mountain, or blue promontory
With trees upon't, that nod unto the world,
And mock our eyes with air: thou hast seen these signs;
They are black vesper's pageants.

Eros. Ay, my lord.

Ant. That which is now a horse, even with a thought
The rack dislimns,[54] and makes it indistinct,
As water is in water.

Eros. It does, my lord.

Ant. My good knave Eros, now thy captain is
Even such a body: here I am Antony;
Yet cannot hold this visible shape, my knave.[55]
I made these wars for Egypt; and the queen,—
Whose heart I thought I had, for she had mine;

The Latin word *gravis*, among the many varied senses which it bears, includes those which make probable our interpretation of the word "grave" as here used by Shakespeare.

46. *My crownet.* 'That which crowned my wishes,' 'that which formed the crown of all my endeavours.'

47. *Fast and loose.* An old cheating game, known also by the name of 'pricking at the belt or girdle.' It was practised in Shakespeare's time by the gipsies and wandering dealers in fortune-telling and sleight of hand. The word "gipsy" in the present passage has reference to this and to Cleopatra's being an Egyptian. See Note 7, Act i.

48. *Doits.* The Folio prints 'Dolts' for "doits," here. Warburton's correction at Thirlby's suggestion. See Note 71, Act i., "Coriolanus."

49. *Let me lodge Lichas on, &c.* Alluding to Hercules having hurled Lichas to destruction when he brought the poisonous garment of Nessus from Dejanira. See Note 10, Act ii., "Merchant of Venice."

50. *Subdue my worthiest self.* Implying, 'after having performed some fell deed of destruction, let me destroy myself, who am worthiest of destruction.'

51. *Telamon for his shield.* In allusion to the rage of Ajax Telamon, at having the arms (among which was the celebrated "shield") of Achilles assigned to Ulysses instead of to himself.

52. *The boar of Thessaly.* The boar killed by Meleager; for an account of whom see Note 40, Act ii., "Second Part Henry IV."

53. *Emboss'd.* Foaming at the mouth. See Note 12, Induction to "Taming of the Shrew."

54. *The rack dislimns.* The vaporous scud of upper air defaces the image presented by the cloud a moment before. See Note 19, Act iv., "Tempest;" and Note 102, Act ii., "Hamlet."

55. *My good knave . . . . my knave.* Here "knave" is used for 'lad' or 'attendant.' See Note 46, Act iii., "Merry Wives."

Which, whilst it was mine, had annex'd unto 't
A million more, now lost,—she, Eros, has
Pack'd cards with Cæsar,[56] and false play'd my glory
Unto an enemy's triumph.—
Nay, weep not, gentle Eros; there is left us
Ourselves to end ourselves.

Enter MARDIAN.

Oh, thy vile lady!
She has robb'd me of my sword.
Mar. No, Antony;
My mistress lov'd thee, and her fortunes mingled
With thine entirely.
Ant. Hence, saucy varlet; peace!
She hath betray'd me, and shall die the death.
Mar. Death of one person can be paid but once,
And that she has discharg'd: what thou wouldst do
Is done unto thy hand: the last she spake
Was, "Antony! most noble Antony!"
Then in the midst a tearing groan did break
The name of Antony; it was divided
Between her heart and lips: she render'd life,
Thy name so buried in her.
Ant. Dead, then?
Mar. Dead.
Ant. Unarm, Eros; the long day's task is done,
And we must sleep.—That thou depart'st hence safe,
Does pay thy labour richly; go.

[*Exit* MARDIAN.

Off, pluck off:—
The seven-fold shield of Ajax cannot keep
The battery from my heart.[57] Oh, cleave, my sides!
Heart, once be stronger than thy continent,[58]
Crack thy frail case!—Apace, Eros, apace.—
No more a soldier:—bruisèd pieces, go;
You have been nobly borne.—From me awhile.

[*Exit* EROS.

I will o'ertake thee, Cleopatra, and
Weep for my pardon. So it must be, for now
All length is torture:[59]—since the torch is out,
Lie down, and stray no farther: now all labour
Mars what it does; yea, very force entangles
Itself with strength: seal then, and all is done.—
Eros!—I come, my queen.—Eros!—Stay for me:
Where souls do couch on flowers, we'll hand in hand,
And with our sprightly port make the ghosts gaze:
Dido and her Æneas shall want troops,
And all the haunt be ours.—Come, Eros! Eros!

Re-enter EROS.

Eros. What would my lord?
Ant. Since Cleopatra died,
I have liv'd in such dishonour, that the gods
Detest my baseness. I, that with my sword
Quarter'd the world, and o'er green Neptune's back
With ships made cities, condemn myself to lack
The courage of a woman; less noble mind[60]
Than she which by her death our Cæsar tells,
"I am conqueror of myself." Thou art sworn, Eros,
That, when the exigent should come (which now
Is come indeed), when I should see behind me
The inevitable prosecution of
Disgrace and horror, that, on my command,
Thou then would'st kill me: do't; the time is come:
Thou strik'st not me, 'tis Cæsar thou defeat'st.
Put colour in thy cheek.
Eros. The gods withhold me!
Shall I do that which all the Parthian darts,
Though enemy, lost aim, and could not?
Ant. Eros,
Wouldst thou be window'd in great Rome, and see
Thy master thus with pleach'd[61] arms, bending down
His corrigible[62] neck, his face subdu'd
To penetrative[63] shame, whilst the wheel'd seat

56. *Pack'd cards with Cæsar.* 'To pack cards' was a term used for shuffling cards unfairly; and the metaphor of playing a game cheatingly is maintained by the word "triumph," in its double sense of 'conquest' and 'trump-card.' The Italian word for trump-card is '*trionfo*,' and the French word is '*triomphe*.' "Cæsar" is misprinted 'Cæsars' in the Folio. Rowe's correction.

57. *The battery from my heart.* Here "from" has the force of 'proceeding from;' the sentence signifying, 'Even the seven-fold shield of Ajax cannot retain this battery that comes from my heart. Let it break through; and oh, may my sides cleave asunder!'

58. *Continent.* Shakespeare uses this word to express that which contains. See Note 33, Act iii., "Merchant of Venice."

59. *All length is torture.* Steevens proposed to change "length" to 'life;' but it appears to us that "length" is here used to express 'lingering,' 'deferred conclusion,' 'length of endurance and existence.'

60. *Less noble mind.* 'And to be of' is elliptically understood before "less;" this clause of the sentence being a following on of the previous clause, "condemn myself to lack," &c. The original passage in North's "Plutarch" will serve to illustrate the present one in Shakespeare:—"O Cleopatra, it grieueth me not that I haue lost thy company, for I will not be long fro thee: but I am sorry, that hauing bene so great a Captaine and Emperor, I am indeed condemned to be judged *of lesse courage and noble mind then a woman.*" It appears to us that the construction in the present sentence is somewhat similar to that in the sentence explained in Note 48, Act i., "Henry VIII.;" and we have thus thoroughly pointed this out and discussed the reading here, because it has been suspected of error and altered.

61. *Pleach'd.* 'Intertwined,' 'folded together.' See Note 2, Act iii., "Much Ado."

62. *Corrigible.* Here used for 'corrected.' See Note 66, Act i., "Troilus and Cressida."

63. *Penetrative.* Employed here in the sense of 'penetrating.' See Note 111, Act i., "Twelfth Night."

Of fortunate Cæsar, drawn before him, branded
His baseness that ensu'd ?[64]
Eros. I would not see 't.
Ant. Come, then; for with a wound I must be cur'd.
Draw that thy honest sword, which thou hast worn
Most useful for thy country.
Eros. Oh, sir, pardon me![65]
Ant. When I did make thee free, swor'st thou not then
To do this when I bade thee ? Do it at once;
Or thy precédent services are all
But accidents unpurpos'd. Draw, and come.
Eros. Turn from me, then, that noble countenance,
Wherein the worship of the whole world lies.
Ant. Lo thee! [*Turning from him.*
Eros. My sword is drawn.
Ant. Then let it do at once
The thing why thou hast drawn it.
Eros. My dear master,
My captain, and my emperor, let me say,
Before I strike this bloody stroke, farewell.
Ant. 'Tis said, man;—and farewell.
Eros. Farewell, great chief. Shall I strike now ?
Ant. Now, Eros.
Eros. Why, there then [*Falls on his sword*]:—thus I do escape the sorrow
Of Antony's death. [*Dies.*
Ant. Thrice nobler than myself!
Thou teachest me, O valiant Eros, what
I should, and thou couldst not. My queen and Eros
Have, by their brave instruction, got upon me[66]
A nobleness in record; but I will be
A bridegroom in my death, and run into 't
As to a lover's bed. Come, then; and, Eros,
Thy master dies thy scholar: to do thus
[*Falling on his sword.*
I learn'd of thee. How! not dead ? not dead ?—
The guard, ho!—oh, despatch me!

Enter DERCETAS *and* Guard.

First Guard. What 's the noise ?
Ant. I have done my work ill, friends: oh, make an end
Of what I have begun.
Sec. Guard. The star is fall'n.
First Guard. And time is at his period.
All. Alas, and woe!
Ant. Let him that loves me strike me dead.
First Guard. Not I.
Sec. Guard. Nor I.
Third Guard. Nor any one. [*Exeunt* Guard.
Der. Thy death and fortunes bid thy followers fly.
This sword but shown to Cæsar, with this tidings,
Shall enter me with him.[67]

Enter DIOMEDES.

Dio. Where 's Antony ?
Der. There, Diomed, there.
Dio. Lives he ?
Wilt thou not answer, man ? [*Exit* DERCETAS.
Ant. Art thou there, Diomed ? Draw thy sword, and give me
Sufficing strokes for death.
Dio. Most absolute lord,
My mistress Cleopatra sent me to thee.
Ant. When did she send thee ?
Dio. Now, my lord.
Ant. Where is she ?
Dio. Lock'd in her monument. She had a prophesying fear
Of what hath come to pass: for when she saw
(Which never shall be found) you did suspect
She had dispos'd[68] with Cæsar, and that your rage
Would not be purg'd, she sent you word she was dead;
But, fearing since how it might work, hath sent
Me to proclaim the truth; and I am come,
I dread, too late.
Ant. Too late, good Diomed:—call my guard, I pr'ythee.
Dio. What, ho, the emperor's guard! The guard, what, ho!
Come, your lord calls!

Enter some of the Guard.

Ant. Bear me, good friends, where Cleopatra bides;
'Tis the last service that I shall command you.
First Guard. Woe, woe are we, sir, you may not live to wear
All your true followers out.
All. Most heavy day!
Ant. Nay, good my fellows, do not please sharp fate
To grace it with your sorrows: bid that welcome
Which comes to punish us, and we punish it

64. *Branded his baseness that ensu'd.* 'Branded with baseness him who followed.'
65. *Pardon me.* Here used in the sense of 'excuse me.' See Note 39, Act v., "Richard II."
66. *Got upon me.* An idiomatic phrase, signifying 'forestalled me in winning or securing,' 'gained in advance of me.'
67. *Shall enter me with him.* 'Will give me entrance into his service,' 'will cause him to give me acceptance and entertain me in his service.'
68. *Dispos'd.* 'Arranged;' 'adjusted matters.'

Seeming to bear it lightly. Take me up:
I have led you oft: carry me now, good friends,
And have my thanks for all.

[*Exeunt, bearing* ANTONY.

SCENE XIII.—ALEXANDRIA. *A Monument.*

Enter, above, CLEOPATRA, CHARMIAN, *and* IRAS.

Cleo. O Charmian, I will never go from hence.
Char. Be comforted, dear madam.
Cleo. No, I will not:
All strange and terrible events are welcome,
But comforts we despise; our size of sorrow,
Proportion'd to our cause, must be as great
As that which makes it.

Enter, below, DIOMEDES.

How now! is he dead?
Dio. His death 's upon him, but not dead.
Look out o' the other side your monument;
His guard have brought him thither.[69]

Enter, below, ANTONY, *borne by the* Guard.

Cleo. O sun,
Burn the great sphere thou mov'st in![70]—darkling[71] stand
The varying shore[72] o' the world.—O Antony,
Antony, Antony!—Help, Charmian, help, Iras, help;—
Help, friends below;—let 's draw him hither.
Ant. Peace!
Not Cæsar's valour hath o'erthrown Antony,
But Antony's hath triumph'd on itself.
Cleo. So it should be, that none but Antony
Should conquer Antony; but woe 'tis so!
Ant. I am dying, Egypt, dying; only
I here importune death awhile, until
Of many thousand kisses the poor last
I lay upon thy lips.
Cleo. I dare not, dear,—
Dear my lord, pardon,—I dare not,[73]
Lest I be taken: not the imperious show
Of the full-fortun'd Cæsar ever shall
Be brooch'd[74] with me; if knife, drugs, serpents, have
Edge, sting, or operation, I am safe.
Your wife Octavia, with her modest eyes
And still conclusion,[75] shall acquire no honour
Demuring[76] upon me.—But come, come, Antony,—
Help me, my women,—we must draw thee up;—
Assist, good friends.
Ant. Oh, quick, or I am gone.
Cleo. Here 's sport indeed![77]—How heavy weighs my lord!
Our strength is all gone into heaviness,
That makes the weight: had I great Juno's power,
The strong-wing'd Mercury should fetch thee up,
And set thee by Jove's side. Yet come a little,—
Wishers were ever fools,—oh, come, come, come;

[*They draw* ANTONY *up.*

And welcome, welcome! die where thou hast liv'd:[78]
Quicken with kissing:[79] had my lips that power,
Thus would I wear them out.
All. A heavy sight!
Ant. I am dying, Egypt, dying:
Give me some wine, and let me speak a little.
Cleo. No, let me speak; and let me rail so high,
That the false housewife Fortune break her wheel,
Provok'd by my offence.
Ant. One word, sweet queen:
Of Cæsar seek your honour, with your safety.—Oh!
Cleo. They do not go together.
Ant. Gentle, hear me:[80]
None about Cæsar trust but Proculeius.

---

69. *Have brought him thither.* Here "thither" is used for 'there,' as in the passage explained in Note 44, Act iii., "Romeo and Juliet." See also Note 54, Act ii., of the present play.

70. *O sun, burn the great sphere thou mov'st in!* According to antique philosophy, the sun was a planet that was whirled round the earth by the motion of a solid sphere in which it was fixed. Were this sphere to be burned, the sun must necessarily drop through and wander in endless space, thus leaving the earth involved in eternal night. Here is another of those allusions to ancient theories in astronomy which aid in giving the effect of primitive period to the epoch of this noble drama. See Note 18 of the present Act.

71. *Darkling.* 'In darkness.' See Note 127, Act i., "King Lear."

72. *The varying shore.* The epithet "varying" indicates the variatious and alternations of light and darkness upon the earth.

73. *I dare not.* Meaning, 'I dare not come down out of the monument.'

74. *Brooch'd.* 'Ornamented,' 'adorned,' 'decorated.' See Note 80, Act iv., "Hamlet."

75. *Still conclusion.* 'Quiet determination,' 'calm and final manner.' This picturing of Cleopatra's imagination, representing to her her rival's *quietude* in the tokens of disdain she will doubtless overwhelm her with, is finely characteristic; showing, too, as it does, that the Egyptian queen has not forgotten the sweet, "low-voiced" tone she once heard described, and which she then could afford to disparage as "dull of tongue" (see Note 16, Act iii.), though now she feels it to be an acute enhancement of the scorn she anticipates.

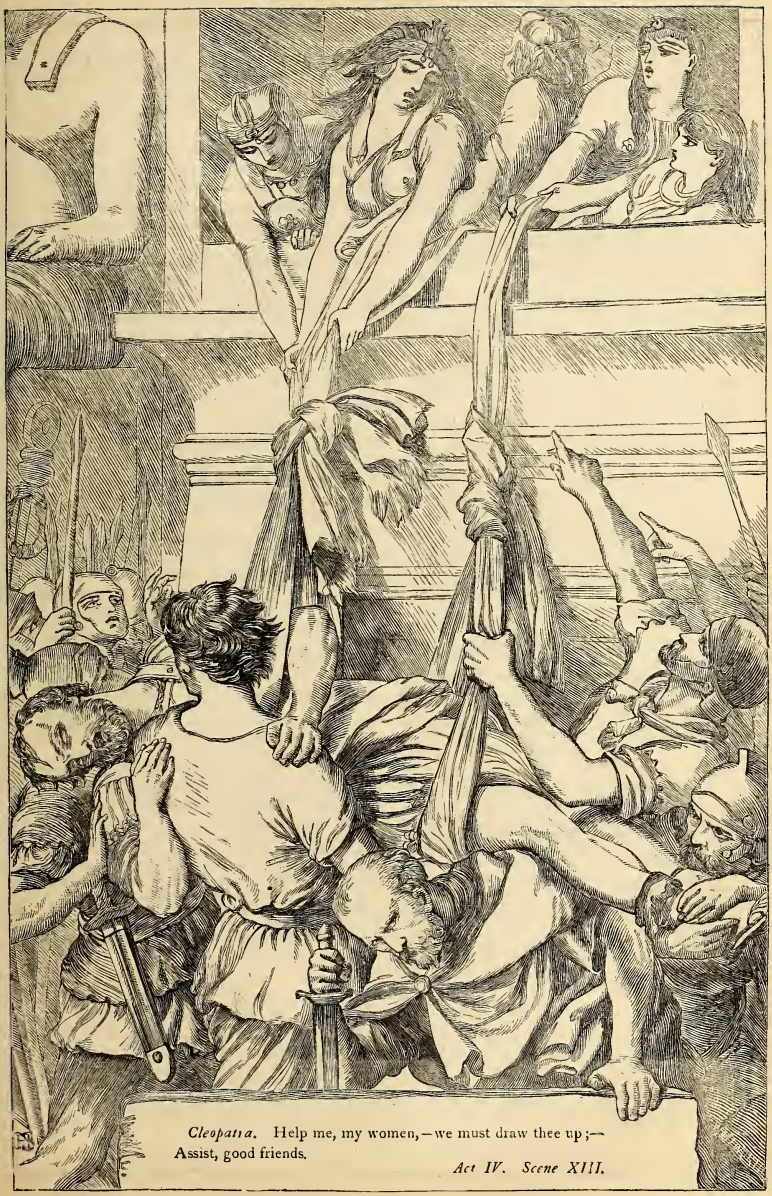
76. *Demuring.* A word felicitously coined by Shakespeare to express the look from Octavia's "modest eyes" as conceived by Cleopatra to be cast upon herself.

77. *Here's sport indeed!* Several felonious attempts have been made to rob us of the word "sport" here, by those who would substitute 'support,' or 'port;' but surely "sport" represents precisely the bitter mood of Cleopatra's mind at this moment, turning cruel earnest into mocking pastime. The play upon words with which she follows up her ironical exclamation might suffice to show that the original word must be right.

78. *Die where thou hast liv'd.* The Folio gives 'when' for "where." Pope's correction.

79. *Quicken with kissing.* 'Revive by my kisses,' 'live again by my caresses.'

80. *Gentle, hear me.* See Note 67, Act iv., "Winter's Tale."



Cleopatra. Help me, my women,—we must draw thee up;—
Assist, good friends.

Act IV. Scene XIII.

Cleo. My resolution and my hands I'll trust;
None about Cæsar.
Ant. The miserable change now at my end
Lament nor sorrow at; but please your thoughts
In feeding them with those my former fortunes
Wherein I liv'd, the greatest prince o' the world,
The noblest; and do now not basely die,[81]
Not cowardly put off my helmet[82] to
My countryman,—a Roman by a Roman
Valiantly vanquish'd. Now my spirit is going;
I can no more.
Cleo. Noblest of men, woo't die?
Hast thou no care of me?[83] shall I abide
In this dull world, which in thy absence is
No better than a sty?—Oh, see, my women,
[ANTONY *dies.*
The crown o' the earth doth melt:—My lord!—
Oh, wither'd is the garland of the war,
The soldier's pole[84] is fall'n: young boys and girls
Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon. [*Faints.*
Char. Oh, quietness, lady!
Iras. She is dead too, our sovereign.
Char. Lady!—
Iras. Madam!—
Char. Oh, madam, madam, madam!—
Iras. Royal Egypt!
Empress!—
Char. Peace, peace, Iras!
Cleo. No more, but e'en a woman,[85] and commanded
By such poor passion as the maid that milks,
And does the meanest chares.[86]—It were for me
To throw my sceptre at the injurious gods;
To tell them that this world did equal theirs
Till they had stol'n our jewel. All 's but naught;
Patience is sottish, and impatience does
Become a dog that 's mad: then is it sin
To rush into the secret house of death,
Ere death dare come to us?—How do you, women?
What, what! good cheer! Why, how now, Charmian!
My noble girls!—Ah, women, women, look,
Our lamp is spent, it 's out!—Good sirs,[87] take heart:—
We'll bury him; and then, what 's brave, what 's noble,
Let 's do it after the high Roman fashion,
And make death proud to take us. Come away:—
This case of that huge spirit now is cold:
Ah, women, women!—come; we have no friend
But resolution, and the briefest end.
[*Exeunt; those above bearing off* ANTONY'S *body.*

81. *And do now not basely die.* 'That I' is elliptically understood before "do." The construction in the present passage is like that in the one discussed in Note 60 of this Act.

82. *Not cowardly put off my helmet.* "Not" has been changed by Rowe and others to 'nor' here: but Shakespeare sometimes has this kind of repeated word in a sentence: as for instance, "Cymbeline," Act iv., sc. 2—"*Not* frenzy, *not* absolute madness could so far," &c.; "Second Part Henry VI.," Act v., sc. 1—"No, thou art *not* king; *not* fit to govern," &c., and "Othello," Act iii., sc. 3—"Shall *ne'er* look back, *ne'er* ebb to humble love." It has also been suggested that "put off" should be changed to 'but doff,' altering the punctuation of the line. This change, however, would reverse the meaning of the sentence; which we take to be—'Solace your thoughts by dwelling upon the prosperous fortunes wherein I formerly lived the greatest and noblest prince of the world; and by remembering that I now do not basely die as a conquered man, coward-like taking off my helmet to my countryman—but as a Roman by a Roman valiantly vanquished in fair field, and dying by his own hand.' See Note 25, Act v., "Julius Cæsar," and Note 108, Act v., "Hamlet."

83. *Hast thou no care of me?* It is worthy of observation how truly Shakespeare has preserved throughout this scene the selfishness that characterises such a woman as Cleopatra, and such love as hers. Contrast her egoistic wailings and selfish calculations in the moment of Antony's death—though she loves him as thoroughly as it is in the nature of women like her to love—with the noble self-abnegation of such women as Imogen, Hermione, Desdemona, Helena, Juliet, &c.

84. *The soldier's pole.* Their standard or rallying point.

85. *No more, but e'en a woman.* The Folio has 'in' for "e'en." Capell's correction. Cleopatra says this in reply to Iras, who has addressed her as "Royal Egypt" and "Empress." Shakespeare not unfrequently has these crossing speeches. See Note 87, Act i., "Julius Cæsar."

86. *Chares.* 'Transient services,' in opposition to permanent service; and we still have the word 'char-woman' for a person engaged by the day, to perform a single task or bout of work, in contradistinction to a regular hired servant. See Note 50, Act v.

87. *Good sirs.* Malone added a stage-direction here [*To the Guard below*], thinking the words must be addressed to men; but "sirs" was formerly sometimes used in speaking to women as well as to men. Several passages from our elder dramatists testify this. See Note 49, Act v.

ACT V.

SCENE I.—CÆSAR'S *Camp before* ALEXANDRIA.

Enter CÆSAR, AGRIPPA, DOLABELLA, MECÆNAS, GALLUS, PROCULEIUS, *and others.*

Cæs. Go to him, Dolabella, bid him yield;
Being so frustrate,[1] tell him he mocks us by[2]
The pauses that he makes.
Dol. Cæsar, I shall. [*Exit.*

Enter DERCETAS, *with the sword of* ANTONY.

Cæs. Wherefore is that? and what art thou that dar'st
Appear thus to us?[3]
Der. I am call'd Dercetas;
Mark Antony I serv'd, who best was worthy
Best to be serv'd: whilst he stood up and spoke,
He was my master; and I wore my life
To spend upon his haters. If thou please
To take me to thee, as I was to him
I'll be to Cæsar; if thou pleasest not,
I yield thee up my life.
Cæs. What is't thou say'st?
Der. I say, O Cæsar, Antony is dead.
Cæs. The breaking of so great a thing should make
A greater crack: the round world[4]
Should have shook lions into civil streets,
And citizens to their dens:—the death of Antony
Is not a single doom; in the name lay
A moiety of the world.
Der. He is dead, Cæsar;
Not by a public minister of justice,
Nor by a hirèd knife; but that self hand,
Which writ his honour in the acts it did,
Hath, with the courage which the heart did lend it,
Splitted the heart.—This is his sword;
I robb'd his wound of it; behold it stain'd
With his most noble blood.
Cæs. Look you sad, friends?
The gods rebuke me, but it is tidings
To wash the eyes of kings.[5]
Agr.[6] And strange it is,
That nature must compel us to lament
Our most persisted deeds.
Mec. His taints and honours
Wag'd[7] equal with him.
Agr. A rarer spirit never
Did steer humanity: but you, gods, will give us
Some faults to make us men. Cæsar is touch'd.
Mec. When such a spacious mirror 's set before him,
He needs must see himself.
Cæs. O Antony!
I have follow'd thee to this;—but we do lance[8]
Diseases in our bodies: I must perforce
Have shown to thee such a declining day,
Or look on thine; we could not stall together
In the whole world: but yet let me lament,
With tears as sovereign as the blood of hearts,
That thou, my brother, my competitor[9]
In top of all design, my mate in empire,
Friend and companion in the front of war,
The arm of mine own body, and the heart
Where mine his thoughts did kindle,[10]—that our stars,
Unreconcileable, should divide
Our equalness to this.—Hear me, good friends,—
But I will tell you at some meeter season:

Enter a Messenger.

The business of this man looks out of him;
We'll hear him what he says.—Whence are you?

1. *Frustrate.* An abbreviated form of 'frustrated;' as "create" is of 'created' (see Note 45, Act ii., "Henry V."), and "derogate" of 'derogated.' See Note 141, Act i., "King Lear."

2. *He mocks us by.* The Folio omits 'us by.' Inserted by Malone.

3. *That dar'st appear thus to us?* "Thus" implies 'with a drawn and bloody sword in thy hand.'

4. *The round world.* It has been conjectured that something has been omitted from this line, and various insertions have been proposed, as, 'in rending,' or 'convulsive,' at its close; but as some such words may be elliptically understood after "the round world," and the sense is conveyed that the earth, being riven by so dread an event as the destruction of Antony, should have shaken lions into men's streets, and men into lions' dens, we leave the text as it stands in the Folio.

5. *The gods rebuke me, but it is tidings, &c.* 'May the gods rebuke me if this be not tidings to make kings weep.'

6. *Agr.* The Folio gives this and the next speech to Dolabella, who has left the scene to fulfil Cæsar's behest, as Cæsar himself afterwards recollects when he says, "I remember now how he's employed." Theobald made the correction.

7. *Wag'd.* We have more than once pointed out the peculiar manner in which Shakespeare uses this word, and the elliptical force with which he employs it. See passages referred to in Note 60, Act i., "Othello." Here we take the sentence to mean, 'His blemishes and honourable qualities maintained equal strength of contending prevalence in him.'

8. *Lance.* Printed in the Folio, 'launch;' which was an old corrupt form of "lance."

9. *Competitor.* 'Associate.' See Note 108, Act ii.

10. *The heart where mine his thoughts did kindle.* "His" used for 'its.' "But" is here used in the same manner that it is in the context of the passage referred to in Note 152, Act i., "Hamlet"—"Oh, day and night, *but* this is wondrous strange!"



Cæsar. Wherefore is that? and what art thou that dar'st
Appear thus to us? *Act V. Scene I.*

Mess. A poor Egyptian yet.[11] The queen my mistress,
Confin'd in all she has, her monument,
Of thy intents desires instruction,
That she preparedly may frame herself
To the way she's forc'd to.

Cæs. Bid her have good heart:
She soon shall know of us, by some of ours,
How honourable and how kindly we
Determine for her; for Cæsar cannot live
To be ungentle.[12]

Mess. So the gods preserve thee! [*Exit.*

Cæs. Come hither, Proculeius. Go and say,
We purpose her no shame: give her what comforts
The quality of her passion shall require,
Lest, in her greatness, by some mortal stroke
She do defeat us; for her life in Rome
Would be eternal in our triumph:[13] go,
And with your speediest bring us what she says,
And how you find of her.

Pro. Cæsar, I shall. [*Exit.*

11. *Whence are you? A poor Egyptian yet.* It has been proposed to add 'What?' after "you?" to complete the line, and to introduce the reply more consistently; but Shakespeare occasionally has these peculiar and apparently inexact rejoinders. See Note 44, Act iv., "King Lear;" and Note 29, Act iv., "King John." The word "yet" here has the force of 'as yet,' or 'till now.' See Note 35, Act iii., "Second Part Henry VI." The messenger means, I have been hitherto no more than a poor Egyptian; but, at present—now that my queen is bereft of all—I am messenger from Cleopatra to Octavius Cæsar.

12. *Cæsar cannot live to be ungentle.* The Folio has 'leave' for "live." Rowe's correction.

13. *Her life in Rome would be eternal in our triumph.* 'Her living presence in Rome would render our triumph eternal.



Cleopatra. Hast thou the pretty worm of Nilus there,
That kills and pains not? *Act V. Scene II.*

Cæs. Gallus, go you along. [*Exit* GAL.]
Where's Dolabella,
To second Proculeius?
Agr. Mec. Dolabella!
Cæs. Let him alone, for I remember now
How he's employ'd: he shall in time be ready.
Go with me to my tent; where you shall see
How hardly I was drawn into this war;
How calm and gentle I proceeded still
In all my writings: go with me, and see
What I can show in this. [*Exeunt.*

SCENE II.—ALEXANDRIA. *The Monument.*[14]

Enter CLEOPATRA, CHARMIAN, *and* IRAS.

Cleo. My desolation does begin to make
A better life. 'Tis paltry to be Cæsar;
Not being Fortune, he's but Fortune's knave,
A minister of her will: and it is great
To do that thing that ends all other deeds;
Which shackles accidents, and bolts up change;
Which sleeps,[15] and never palates more the dung,[16]
The beggar's nurse and Cæsar's.

14. *The monument.* In the present scene, as in scene 13 of the previous Act, the inside as well as the outside of the monument are supposed to be visible to the spectators; and we have instances of this kind of scenic arrangement in more than one of Shakespeare's plays. See Note 4, Act iii., "Julius Cæsar."

15. *Which shackles accidents, and bolts up change; which sleeps.* Here "which," by a poetical and constructional licence, is allowed to represent the act by which death is self-inflicted, and then the condition of death thus caused.

16. *The dung.* This has been altered by Theobald and others to 'the dug;' but we take "the dung" here to mean the grossly material products of the earth (see Note 16, Act i.), that afford nutriment equally to the beggar and to Cæsar. Shakespeare more than once makes earth the general source of human food, of that which sustains corporeal life. See, for instance, the passage referred to in Note 45, Act iv., "Timon of Athens." See also Note 57, Act v., of the present play.

Enter, below, to the gates of the Monument, PROCULEIUS, GALLUS, *and* Soldiers.

Pro. Cæsar sends greeting to the Queen of Egypt;
And bids thee study on what fair demands
Thou mean'st to have him grant thee.

Cleo. What 's thy name?

Pro. My name is Proculeius.

Cleo. Antony
Did tell me of you, bade me trust you; but
I do not greatly care to be deceiv'd,
That have no use for trusting. If your master
Would have a queen his beggar, you must tell him,
That majesty, to keep decorum, must
No less beg than a kingdom: if he please
To give me conquer'd Egypt for my son,
He gives me so much of mine own, as I
Will kneel to him with thanks.[17]

Pro. Be of good cheer;
You're fall'n into a princely hand, fear nothing:
Make your full reference freely to my lord,
Who is so full of grace, that it flows over
On all that need: let me report to him
Your sweet dependancy; and you shall find
A conqueror that will pray in aid[18] for kindness,
Where he for grace is kneel'd to.

Cleo. Pray you, tell him
I am his fortune's vassal, and I send him
The greatness he has got.[19] I hourly learn
A doctrine of obedience; and would gladly
Look him i' the face.

Pro. This I'll report, dear lady.
Have comfort, for I know your plight is pitied
Of him that caus'd it.

Gal. [*Aside to* PRO.] You see how easily she may be surpris'd:

PROCULEIUS *and two of the* Guard *ascend the Monument by a ladder, and come behind* CLEOPATRA. *Some of the* Guard *unbar and open the gates, discovering the lower room of the Monument.*

[*Aloud to* PRO.] Guard her till Cæsar come.

[*Exit.*

Iras. Royal queen!

Char. O Cleopatra! thou art taken, queen!

Cleo. Quick, quick, good hands.

[*Drawing a dagger.*

Pro. Hold, worthy lady, hold:

[*Seizes and disarms her.*

Do not yourself such wrong, who are in this
Reliev'd, but not betray'd.

Cleo. What, of death too,
That rids our dogs of languish?

Pro. Cleopatra,
Do not abuse my master's bounty by
The undoing of yourself: let the world see
His nobleness well acted, which your death
Will never let come forth.

Cleo. Where art thou, death?
Come hither, come! come, come, and take a queen
Worth many babes and beggars!

Pro. Oh, temperance, lady!

Cleo. Sir, I will eat no meat, I'll not drink, sir;
(If idle talk will once be necessary,)[20]
I'll not sleep neither: this mortal house I'll ruin,
Do Cæsar what he can. Know, sir, that I
Will not wait pinion'd at your master's court;
Nor once be châstis'd with the sober eye
Of dull Octavia. Shall they hoist me up,
And show me to the shouting varletry
Of censuring Rome? Rather a ditch in Egypt
Be gentle grave to me! rather on Nilus' mud
Lay me stark nak'd,[21] and let the water-flies
Blow me into abhorring! rather make
My country's high pyrámides[22] my gibbet,
And hang me up in chains!

Pro. You do extend
These thoughts of horror farther than you shall
Find cause in Cæsar.[23]

Enter DOLABELLA, *below.*

Dol. Proculeius,
What thou hast done thy master Cæsar knows,
And he hath sent for thee: for the queen,
I'll take her to my guard.

Pro. So, Dolabella,
It shall content me best:

[*Brings* CLEOPATRA *down into the lower room of the Monument, and delivers her to* DOLABELLA.[24]

be gentle to her.—

17. *As I will kneel to him with thanks.* Here it has been averred that "as" is used for 'that;' but we think that this is one of the sentences where Shakespeare allows a final word to be elliptically understood—'for' being here understood after "thanks." See Note 27, Act i., "Romeo and Juliet;" and Note 89, Act i., of the present play. See also Note 23 of this Act.

18. *Pray in aid.* A law term; 'praying in aid' being used for a petition made in a court of justice for the calling in of help from another that hath an interest in the cause in question.

19. *I send him the greatness he has got.* 'I deliver up to him that power which he has already achieved.'

20. (*If idle talk will once be necessary.*) 'If it be needful to prate of my intentions.' "Idle" is here used in the sense of 'futile,' 'vain,' 'superfluous;' "will be" is sometimes used by Shakespeare where there is no question of future time (see Note 77, Act iii., "Cymbeline"); and "once," for 'at all,' 'at any time,' 'some time,' 'at an indefinite time.' See Note 63, Act i., "Henry VIII."

21. *Nak'd.* Sometimes, as here, used monosyllabically, where the rhythm of the line requires it, by writers contemporary with Shakespeare.

22. *Pyramides.* A form of 'pyramids,' sometimes formerly employed where a quadrisyllable was needed.

23. *Farther than you shall find cause in Cæsar.* 'For them' is elliptically understood after "cause."

24. [*Brings Cleopatra down, &c.* This stage direction has

[*To* CLEO.] To Cæsar I will speak what you shall please,
If you'll employ me to him.
Cleo. Say, I would die.
[*Exeunt* PROCULEIUS *and* Soldiers.
Dol. Most noble empress, you have heard of me?
Cleo. I cannot tell.
Dol. Assuredly you know me.
Cleo. No matter, sir, what I have heard or known.
You laugh when boys or women tell their dreams;
Is't not your trick?
Dol. I understand not, madam.
Cleo. I dream'd there was an emperor Antony:—
Oh, such another sleep, that I might see
But such another man!
Dol. If it might please you,—
Cleo. His face was as the heavens; and therein stuck
A sun and moon, which kept their course, and lighted
The little O, the earth.[25]
Dol. Most sovereign creature,—
Cleo. His legs bestrid the ocean: his rear'd arm
Crested the world: his voice was propertied
As all the tunèd spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder. For his bounty,
There was no winter in't; an autumn 'twas[26]
That grew the more by reaping: his delights
Were dolphin-like; they show'd his back above
The element they liv'd in: in his livery
Walk'd crowns and crownets; realms and islands were
As plates[27] dropp'd from his pocket.
Dol. Cleopatra,—
Cleo. Think you there was, or might be, such a man
As this I dream'd of?
Dol. Gentle madam, no.
Cleo. You lie, up to the hearing of the gods.
But, if there be, or ever were, one such,
It's past the size of dreaming: nature wants stuff
To vie[28] strange forms with fancy; yet, to imagine
An Antony, were nature's piece 'gainst fancy,
Condemning shadows quite.[29]
Dol. Hear me, good madam.
Your loss is as yourself, great; and you bear it
As answering to the weight: would I might never
O'ertake pursu'd success, but I do feel,
By the rebound of yours, a grief that smites[30]
My very heart at root.
Cleo. I thank you, sir.
Know you what Cæsar means to do with me?
Dol. I am loath to tell you what I would you knew.
Cleo. Nay, pray you, sir,—
Dol. Though he be honourable,—
Cleo. He'll lead me, then, in triumph?
Dol. Madam, he will; I know it.
[*Flourish within.*
Within. Make way there!—Cæsar!

Enter CÆSAR, GALLUS, PROCULEIUS, MECÆNAS, SELEUCUS, *and* Attendants.

Cæs. Which is the Queen of Egypt?
Dol. It is the emperor, madam.
[CLEOPATRA *kneels.*
Cæs. Arise, you shall not kneel:
I pray you rise; rise, Egypt.
Cleo. Sir, the gods
Will have it thus; my master and my lord
I must obey.
Cæs. Take to you no hard thoughts:
The record of what injuries you did us,
Though written in our flesh, we shall remember
As things but done by chance.
Cleo. Sole sir[31] o' the world,
I cannot project[32] mine own cause so well
To make it clear; but do confess I have
Been laden with like frailties which before
Have often sham'd our sex.
Cæs. Cleopatra, know,
We will extenuate rather than enforce:
If you apply yourself to our intents
(Which towards you are most gentle), you shall find
A benefit in this change; but if you seek
To lay on me a cruelty, by taking
Antony's course, you shall bereave yourself

been added by the editors, as affording an idea of the situation in the present scene. They have had no scruple in doing this, since the rest of the stage directions are modern additions founded upon Plutarch's narration of the incidents here dramatised; and there would be no means of accounting for what subsequently takes place, were we not to imagine Cleopatra as being still withinside her monument.

25. *The little O, the earth.* Shakespeare uses "O" to express an orb, globe, or circular object. See Note 2, Act i., "Henry V."

26. *An autumn 'twas.* The Folio misprints '*Anthony*' for "autumn." Theobald's correction, suggested by Thirlby.

27. *Plates.* Silver coin or pieces of money. Spanish, *plata.*

28. *To vie.* 'To produce competitively.' "Vie" is a term used at cards, and came to be more generally applied. See Note 30, Act ii., "Taming of the Shrew."

29. *Condemning shadows quite.* The diction is condensed here: but we take the sense of the passage to be—'Nature is deficient in material to compete with fancy in producing extraordinary forms; yet to conceive an Antony was a masterpiece of nature produced against fancy, that cast into defeat all imaginary shapes whatever.'

30. *Smites.* The Folio prints 'suites' for "smites." Capell's correction.

31. *Sir.* Here used substantively. See Note 27, Act ii., "Othello."

32. *Project.* 'Put forth,' 'set forth,' 'make out a statement of.'

Of my good purposes, and put your children
To that destruction which I'll guard them from,
If thereon you rely. I'll take my leave.
Cleo. And may, through all the world: 'tis yours; and we,
Your scutcheons and your signs of conquest, shall
Hang in what place you please. Here, my good lord.
Cæs. You shall advise me in all for Cleopatra.
Cleo. [*Giving a scroll.*] This is the brief[33] of money, plate, and jewels,
I am possess'd of: 'tis exactly valu'd;
Not petty things admitted.[34] Where 's Seleucus?
Sel. Here, madam.
Cleo. This is my treasurer: let him speak, my lord,
Upon his peril, that I have reserv'd
To myself nothing.—Speak the truth, Seleucus.
Sel. Madam,
I had rather seal my lips,[35] than, to my peril,
Speak that which is not.
Cleo. What have I kept back?
Sel. Enough to purchase what you have made known.
Cæs. Nay, blush not, Cleopatra; I approve
Your wisdom in the deed.
Cleo. See, Cæsar! oh, behold,
How pomp is follow'd! mine will now be yours;
And, should we shift estates, yours would be mine.
The ingratitude of this Seleucus does
Even make me wild: oh, slave, of no more trust
Than love that 's hir'd!—What, goest thou back? thou shalt
Go back, I warrant thee; but I'll catch thine eyes,
Though they had wings: slave, soulless villain, dog!
Oh, rarely base!
Cæs. Good queen, let us entreat you.
Cleo. O Cæsar, what a wounding shame is this,—
That thou, vouchsafing here to visit me,
Doing the honour of thy lordliness
To one so meek, that mine own servant should
Parcel the sum[36] of my disgraces by
Addition of his envy![37] Say, good Cæsar,
That I some lady trifles have reserv'd,
Immoment toys, things of such dignity
As we greet modern[38] friends withal; and say,
Some nobler token I have kept apart
For Livia[39] and Octavia, to induce
Their mediation; must I be unfolded
With one that I have bred?[40] The gods! it smites me
Beneath the fall I have.—[*To* SEL.] Pr'ythee, go hence;
Or I shall show the cinders of my spirits
Through the ashes of my chance:[41]—wert thou a man,
Thou wouldst have mercy on me.
Cæs. Forbear, Seleucus.
[*Exit* SELEUCUS.
Cleo. Be it known, that we, the greatest, are misthought
For things that others do; and, when we fall,
We answer others' merits[42] in our name,
Are therefore to be pitied[43]
Cæs. Cleopatra,
Not what you have reserv'd, nor what acknowledg'd,
Put we i' the roll of conquest: still be 't yours,
Bestow it at your pleasure; and believe,
Cæsar 's no merchant, to make prize with you
Of things that merchants sold. Therefore be cheer'd;
Make not your thoughts your prisons:[44] no, dear queen;
For we intend so to dispose you, as
Yourself shall give us counsel. Feed, and sleep:
Our care and pity is so much upon you,
That we remain your friend; and so, adieu.
Cleo. My master, and my lord!
Cæs. Not so. Adieu.
[*Flourish. Exeunt* CÆSAR *and his* Train.

33. *The brief.* 'The short list,' 'the memorandum.' See Note 16, Act ii., "King John."

34. *Not petty things admitted.* Theobald proposed to alter "admitted" to 'omitted' here; but it appears to us that the original word expresses precisely what Cleopatra wishes to convey—that she has not entered in the list certain articles which she afterwards designates as "lady trifles," "immoment toys," and "things of such dignity as we greet modern friends withal." Then, finding that her treasurer betrays her having kept back enough to equal in value that which she has made known, she vindicates this by speaking of it as "some nobler token" that she has "kept apart for Livia and Octavia, to induce their mediation."

35. *I had rather seal my lips.* The Folio gives 'seele' for "seal," probably by a misprint; since Shakespeare uses the expressions "seal up your lips," and "seal th' accuser's lips," elsewhere; whereas he employs 'seel' almost exclusively in reference to eyes or sight.

36. *Parcel the sum.* 'Increase the amount of collective items in the sum.' See Note 78, Act ii., "First Part Henry IV."

37. *Envy.* 'Malice.'

38. *Modern.* 'Usual,' 'ordinary,' 'common.' See Note 71, Act i., "Othello."

39. *Livia.* The wife of Octavius Cæsar.

40. *Unfolded with one that I, &c.* "With" used for 'by.'

41. *Chance.* Here used for 'fortune,' 'lot;' the sentence signifying, 'Or the last smouldering sparks of my fiery nature will flame forth through the ashes of my decayed fortune.'

42. *Merits.* This word, sometimes employed as 'deserts,' is here used to express that which deserves reprobation, that which merits punishment.

43. *Are therefore to be pitied.* 'And' is elliptically understood before "are." Several instances of this construction are to be found in "Henry VIII.," and one of them is pointed out in Note 14, Act ii., of that play.

44. *Make not your thoughts your prisons.* 'Do not envelop yourself in gloomy reflections.' In the last scene of "All's Well," the king says, "I am wrapp'd in dismal thinkings."



Cleopatra. Come, thou mortal wretch
With thy sharp teeth this knot intrinsicate
Of life at once untie.

Act V. Scene II.

Cleo. He words me, girls, he words me, that I should not
Be noble to myself: but, hark thee, Charmian.
[*Whispers* CHARMIAN.

Iras. Finish, good lady; the bright day is done,
And we are for the dark.

Cleo. Hie thee again:
I have spoke already, and it is provided;
Go put it to the haste.

Char. Madam, I will.

Re-enter DOLABELLA.

Dol. Where is the queen?

Char. Behold, sir. [*Exit.*

Cleo. Dolabella!

Dol. Madam, as thereto sworn by your command,
Which my love makes religion to obey,
I tell you this: Cæsar through Syria
Intends his journey; and, within three days,
You with your children will he send before:
Make your best use of this: I have perform'd
Your pleasure, and my promise.

Cleo. Dolabella,
I shall remain your debtor.

Dol. I your servant.
Adieu, good queen; I must attend on Cæsar.

Cleo. Farewell, and thanks. [*Exit* DOLABELLA.
Now, Iras, what think'st thou?
Thou, an Egyptian puppet, shalt be shown
In Rome, as well as I: mechanic slaves
With greasy aprons, rules, and hammers, shall
Uplift us to the view; in their thick breaths,
Rank of gross diet, shall we be enclouded,
And forc'd to drink their vapour.

Iras. The gods forbid!

Cleo. Nay, 'tis most certain, Iras:—saucy lictors
Will catch at us, like wantons; and scald[45] rhymers
Ballad us out o' tune: the quick[46] comedians
Extemporally will stage us, and present
Our Alexandrian revels; Antony
Shall be brought drunken forth, and I shall see
Some squeaking Cleopatra boy my greatness[47]
I' the posture of a wench.

Iras. Oh, the good gods!

Cleo. Nay, that is certain.

Iras. I'll never see it; for, I am sure, my nails
Are stronger than mine eyes.

Cleo. Why, that 's the way
To fool their preparation, and to conquer
Their most absurd intents.[48]

Re-enter CHARMIAN.

Now, Charmian!—
Show me, my women, like a queen:—go fetch
My best attires;—I am again for Cydnus,
To meet Mark Antony:—sirrah Iras, go.[49]—
Now, noble Charmian, we'll despatch indeed;
And, when thou hast done this chare,[50] I'll give thee leave
To play till doomsday.—Bring our crown and all.
[*Exit* IRAS. *A noise within.*]
Wherefore 's this noise?

Enter one of the Guard.

Guard. Here is a rural fellow
That will not be denied your highness' presence:
He brings you figs.

Cleo. Let him come in. [*Exit* Guard.
What poor an instrument[51]
May do a noble deed! he brings me liberty.
My resolution's plac'd, and I have nothing
Of woman in me: now from head to foot
I am marble-constant; now the fleeting[52] moon
No planet is of mine.

Re-enter Guard, *with a* Clown *bringing in a basket.*

Guard. This is the man.

Cleo. Avoid, and leave him. [*Exit* Guard.
Hast thou the pretty worm[53] of Nilus there,
That kills and pains not?

Clown. Truly, I have him: but I would not be the party that should desire you to touch him, for his biting is immortal; those that do die of it do seldom or never recover.

Cleo. Remember est thou any that have died on 't?

Clown. Very many, men and women too. I heard of one of them no longer than yesterday: a

45. *Scald.* 'Sorry,' 'scurvy.' The word is thus used twice in "Henry V.," Act v., sc. 1.

46. *Quick.* Here used for 'quick-witted,' 'inventive,' 'lively,' 'vivacious.' See Note 19, Act i., "Love's Labour's Lost."

47. *Boy my greatness.* The custom that prevailed in Shakespeare's time of boys enacting the women characters in plays, gives force to the expressive verb "boy" here, as formed by the poet from the noun, and to the epithet "squeaking." See Note 95, Act ii., "Hamlet."

48. *Their most absurd intents.* The word "absurd" here has been objected to, and 'assur'd' proposed in its stead; but to Cleopatra, Octavius's intention of carrying her to Rome in triumph certainly seems "absurd," since she already beholds it defeated by her own intention of destroying herself. She afterwards exclaims, when the asp is aiding her to baffle these "most absurd intents," "Oh, couldst thou speak, that I might hear thee call great Cæsar *ass unpolicied!*"

49. *Sirrah Iras, go.* "Sirrah" was formerly sometimes applied to a woman as well as to a man; in the same way that "sirs" was occasionally used. See Note 87, Act iv.

50. *This chare.* 'This task;' familiarly, 'this job,' 'this piece of work.' See Note 86, Act iv.

51. *What poor an instrument.* A similar form of construction with the one pointed out in Note 3, Act i., "As You Like It."

52. *Fleeting.* 'Fluctuating,' 'flitting,' 'inconstant,' 'variable,' 'changeable.' See Note 89, Act i., "Richard III."

53. *Worm.* Anciently used for serpent or snake. See Note 4, Act iii., "Measure for Measure."

very honest woman, but something given to lie; as a woman should not do, but in the way of honesty: how she died of the biting of it, what pain she felt,—truly, she makes a very good report o' the worm; but he that will believe all that they say, shall never be saved by half that they do: but this is most fallible,[54] the worm 's an odd worm.

Cleo. Get thee hence; farewell.

Clown. I wish you all joy of the worm.

[*Sets down basket.*

Cleo. Farewell.

Clown. You must think this, look you, that the worm will do his kind.[55]

Cleo. Ay, ay; farewell.

Clown. Look you, the worm is not to be trusted but in the keeping of wise people; for, indeed, there is no goodness in the worm.

Cleo. Take thou no care; it shall be heeded.

Clown. Very good. Give it nothing, I pray you, for it is not worth the feeding.

Cleo. Will it eat me?

Clown. You must not think I am so simple but I know the devil himself will not eat a woman: I know that a woman is a dish for the gods, if the devil dress her not; but, truly, these same devils do the gods great harm in their women; for in every ten that they make, the devils mar five.

Cleo. Well, get thee gone; farewell.

Clown. Yes, forsooth: I wish you joy o' the worm.[56] [*Exit.*

Re-enter IRAS, *with a robe, crown, &c.*

Cleo. Give me my robe, put on my crown; I have
Immortal longings in me: now no more
The juice of Egypt's grape shall moist this lip;[57]—
Yare, yare,[58] good Iras; quick.—Methinks I hear
Antony call; I see him rouse himself
To praise my noble act; I hear him mock
The luck of Cæsar, which the gods give men
To excuse their after wrath:—husband, I come:
Now to that name my courage prove my title!
I am fire and air; my other elements[59]
I give to baser life.—So,—have you done?
Come then, and take the last warmth of my lips.
Farewell, kind Charmian;—Iras, long farewell.

[*Kisses them.* IRAS *falls and dies.*[60]

Have I the aspic in my lips? Dost fall?
If thou and nature can so gently part,
The stroke of death is as a lover's pinch,
Which hurts, and is desir'd. Dost thou lie still?
If thus thou vanishest, thou tell'st the world
It is not worth leave-taking.

Char. Dissolve, thick cloud, and rain; that I may say,
The gods themselves do weep!

Cleo. This proves me base:
If she first meet the curlèd Antony,
He'll make demand of her, and spend that kiss
Which is my heaven to have.—Come, thou mortal wretch, [*To an asp, which she applies to her breast.*
With thy sharp teeth this knot intrinsicate[61]
Of life at once untie: poor venomous fool,
Be angry, and despatch. Oh, couldst thou speak,
That I might hear thee call great Cæsar ass
Unpolicied!

Char. Oh, eastern star!

Cleo. Peace, peace!
Dost thou not see my baby at my breast,
That sucks the nurse asleep?

Char. Oh, break! oh, break!

Cleo. As sweet as balm, as soft as air, as gentle,—
O Antony!—Nay, I will take thee too:—

[*Applying another asp to her arm.*

What should I stay—

[*Falls on a bed, and dies.*

Char. In this wild world?[62]—So, fare thee well.—
Now boast thee, death, in thy possession lies

54. *Fallible.* The Clown's blunder for 'infallible.'

55. *Will do his kind.* 'Will act according to his nature,' 'will do as those of his species do.' See Note 8, Act ii., "Julius Cæsar."

56. *I wish you joy o' the worm.* This short scene of the Clown's rustic obtuseness and grinning familiarity, serves wonderfully to heighten the effect of Royal Egypt's coming death-scene; and its introduction at this juncture is completely consistent with our dramatist's scheme of contrasted situations. See Note 3, Act iii., "Othello."

57. *Now no more the juice of Egypt's grape shall moist this lip.* To our thinking, the present passage tends to support the original reading as preserved in the text, and discussed in Note 16 of this Act. Cleopatra here, in her own gorgeously poetical strain, takes leave of the material portion of existence, and prepares to enter upon the spiritual portion; she has previously condensed the aggregate products of earth—corn, wine, oil, fruits, and, indirectly, flesh-meat—into one superbly disdainful word, "dung;" and she now figuratively sums them up in one draught of grape-juice, as the wine of life, the sustainer of mortal being, to which she bids farewell.

58. *Yare, yare.* 'Nimbly,' 'alertly,' promptly.' See Note 2, Act i., "Tempest;" and Note 108, Act iii., of this play.

59. *My other elements.* Another allusion to the ancient belief that human life was composed of a combination of the four elements. See Note 20, Act ii., "Twelfth Night;" and Note 11, Act iii., of the present play.

60. *Iras falls and dies.* That Iras dies thus soon may be accounted for by her having applied an asp to her arm when she has brought her mistress's robes, and Cleopatra has bidden her be "quick." Throughout this scene Iras has shown eagerness for death; witness her words—"Finish, good lady; the bright day is done, and we are for the dark;" and, "I'll never see it; for I am sure my nails are stronger than mine eyes."

61. *Intrinsicate.* Used as an equivalent for 'intricate.' See Note 43, Act ii., "King Lear."

62. *In this wild world.* The Folio word "wild" has been changed to 'vile' and 'wide;' but surely the original epithet expressly denotes that which the world has now become to Charmian, left in a desert of thorny desolation, by her mistress's death, with whom she had dwelt in luxurious and even pampered refinement.

A lass unparallel'd.—Downy windows, close:[63]
And golden Phœbus never be beheld
Of eyes again so royal!—Your crown 's awry;[64]
I'll mend it, and then play[65]—

Enter the Guard, *rushing in.*

First Guard. Where is the queen?
Char. Speak softly, wake her not.
First Guard. Cæsar hath sent—
Char. Too slow a messenger.
[*Applies an asp.*
Oh, come apace, despatch: I partly feel thee.
First Guard. Approach, ho! All 's not well:
Cæsar's beguil'd.
Sec. Guard. There 's Dolabella sent from
Cæsar; call him.
First Guard. What work is here!—Charmian,
is this well done?
Char. It is well done, and fitting for a princess
Descended of so many royal kings.
Ah, soldier! [*Dies.*

Re-enter DOLABELLA.

Dol. How goes it here?
Sec. Guard. All dead.
Dol. Cæsar, thy thoughts
Touch their effects in this: thyself art coming
To see perform'd the dreaded act which thou
So sought'st to hinder.
Within. A way there, a way for Cæsar!

Re-enter CÆSAR *and his* Train.

Dol. O sir, you are too sure an augurer;
That you did fear is done.
Cæs. Bravest at the last,
She levell'd at our purposes, and, being royal,
Took her own way.—The manner of their
deaths?
I do not see them bleed.
Dol. Who was last with them?
First Guard. A simple countryman, that brought
her figs:
This was his basket.
Cæs. Poison'd, then.
First Guard. O Cæsar,
This Charmian liv'd but now; she stood and
spake:
I found her trimming up the diadem
On her dead mistress; tremblingly she stood,
And on the sudden dropp'd.
Cæs. Oh, noble weakness!—
If they had swallow'd poison, 'twould appear
By external swelling: but she looks like sleep,
As she would catch another Antony
In her strong toil of grace.
Dol. Here, on her breast,
There is a vent of blood, and something blown:[66]
The like is on her arm.
First Guard. This is an aspic's trail: and these
fig-leaves
Have slime upon them, such as the aspic leaves
Upon the caves of Nile.
Cæs. Most probable
That so she died; for her physician tells me
She hath pursu'd conclusions[67] infinite
Of easy ways to die.—Take up her bed;
And bear her women from the monument:—
She shall be buried by her Antony:
No grave upon the earth shall clip[68] in it
A pair so famous. High events as these
Strike those that make them; and their story is
No less in pity than his glory which
Brought them to be lamented. Our army
shall
In solemn show attend this funeral;
And then to Rome.—Come, Dolabella, see
High order in this great solemnity. [*Exeunt.*

63. *Downy windows, close.* The dramatist's poetical indication that here Charmian renders her mistress the reverential office first performed towards the dead, and that she closes Cleopatra's eyes.

64. *Your crown 's awry.* The Folio gives 'away' for "awry." Pope's correction.

65. *I'll mend it, and then play—* In the Folio a dash is placed after "play," to mark the interruption of the speech by the hurried entrance of the guards. Charmian is thinking of Cleopatra's words—"And when thou hast done this chare, I'll give thee leave to *play till doomsday.*"

66. *Something blown.* 'Somewhat swollen,' 'somewhat puffed or tumid.' See Note 43, Act iv., "First Part Henry IV.;" Note 54, Act iv., "King Lear;" and Note 22, Act iv., of the present play.

67. *Pursued conclusions.* 'Tried experiments.' See Note 166, Act iii., "Hamlet."

68. *Clip.* 'Enclose,' 'enfold.' See Note 29, Act iv.


CYMBELINE.

DRAMATIS PERSONÆ.

CYMBELINE, King of Britain.
CLOTEN, Son to the Queen by a former husband.
POSTHUMUS LEONATUS, Husband to Imogen.
BELARIUS, a banished Lord, disguised under the name of Morgan.
GUIDERIUS, } Sons to Cymbeline, disguised under the names of Poly-
ARVIRAGUS, } dore and Cadwal, supposed sons of Belarius.
PHILARIO, Friend to Posthumus, } Italians.
IACHIMO, Friend to Philario, }
A French Gentleman, Friend to Philario.
CAIUS LUCIUS, General of the Roman Forces.
A Roman Captain.
Two British Captains.
PISANIO, Servant to Posthumus.
CORNELIUS, a Physician.
Two Lords of Cymbeline's Court.
Two Gentlemen of the same.
Two Gaolers.

QUEEN, Wife to Cymbeline.
IMOGEN, Daughter to Cymbeline by a former Queen.
HELEN, Woman to Imogen.

Lords, Ladies, Roman Senators, Tribunes, a Soothsayer, a Dutch Gentleman, a Spanish Gentleman, Musicians, Officers, Captains, Soldiers, Messengers, and other Attendants.

Apparitions.

SCENE—*Sometimes in* BRITAIN, *sometimes in* ITALY.

CYMBELINE.[1]

ACT I.

SCENE I.—Britain. *The Garden of* Cymbeline's *Palace.*

Enter two Gentlemen.

First Gent. You do not meet a man but frowns: our bloods
No more obey the heavens than our courtiers
Still seem as does the king.[2]

Sec. Gent. But what's the matter?

First Gent. His daughter, and the heir of's kingdom, whom
He purpos'd to his wife's sole son (a widow
That late he married), hath referr'd herself
Unto a poor but worthy gentleman: she's wedded;
Her husband banish'd; she imprison'd: all
Is outward sorrow; though, I think, the king
Be touch'd at very heart.

Sec. Gent. None but the king?

First Gent. He that hath lost her too: so is the queen,
That most desir'd the match: but not a courtier,
Although they wear their faces to the bent
Of the king's looks,[3] hath a heart that is not
Glad at the thing they scowl at.

Sec. Gent. And why so?

First Gent. He that hath miss'd the princess is a thing
Too bad for bad report: and he that hath her
(I mean, that married her,—alack, good man!—
And therefore banish'd) is a creature such

---

1. The first known printed copy of Cymbeline is that in the 1623 Folio; and the earliest known record of its performance is one in Dr. Simon Forman's Diary, which record, although not dated, is ascertained from dates in other parts of his diary to have been some time between the 20th of April, 1610, and the 15th of May, 1611. There is every reason to believe that when Dr. Forman witnessed its performance, "Cymbeline" was a recently written play; its internal structure testifies to its having been composed at the same period as "The Winter's Tale," "Henry VIII.," "Coriolanus," and "Timon of Athens." See our opening Notes to those plays. There is the same signally condensed construction, the same abundant imagery, the same lofty and mature tone of morality, and the same peculiar elisional contractions that are to be found in the above-named productions. For instance, we meet with the very unusual contraction of "shall's" for 'shall us'—used where 'shall we' ought in strictness to be employed—in "The Winter's Tale," in "Coriolanus," in "Timon of Athens," and in the present play of "Cymbeline;" if we are not mistaken, only in these four plays. For the source of the plot Shakespeare was indebted to Boccaccio; between whose story of "Bernabo da Genova," &c. (related in the ninth novel of the second day of the "Decamerone"), and the portion of "Cymbeline" concerning Posthumus, Imogen, and Iachimo, there is evident similarity. There was a translation of the "Decamerone" published in 1620, the preface to which mentions that there had been other previous English versions printed; and one of these had probably been met with by Shakespeare. The historical particulars in this play were in all likelihood derived by him from Holinshed; who gives the names of Cymbeline and his sons, Guiderius and Arviragus, besides making mention of the tribute claimed by the Roman emperor. But the ground-work of this most charming play, as above indicated, is the mere skeleton, taken by the poet, and endued with vitality, vigour, beauty, grace, perfection. The whole of the lovely episode of the stolen princes, their mountain life in Wales, their brotherly instinct of affectionate fondness for the seeming boy, their sister; the masterly portrait of the Italian Iachimo; the passionate nature of Posthumus; and, above all, the peerless womanhood of Imogen, are all originated and consummated by Shakespeare's own poetic brain and God-gifted soul. In no one of his plays do we feel more truly to know the dramatist and man, Shakespeare; in no one of his plays do we more earnestly revere his genius, more intensely love his spirit.

2. *Still seem as does the king.* This opening speech is but the first of a long line of difficult passages occurring in the present play. We print it as given in the Folio, with the exception of the last word "king," which is there printed 'kings;' an additional or omitted final s being a frequent typographical error in that most precious, though, alas! most errorful volume. Tyrwhitt made the correction. We take the passage elliptically to signify, 'Our temperaments are not more surely influenced by every change of sky and weather, than are our courtiers' aspects controlled by that of the king—still wearing the same looks that he does.' This passage is illustrated by one a little farther on, which is adverted to in the next Note. "Bloods" is here used as Shakespeare often uses "blood;" in the sense of 'constitutional impression,' 'natural disposition,' 'native impulse or temperament.' See Note 81, Act ii., "Othello."

3. *To the bent of the king's looks.* 'According to the stern glance of the king's countenance,' 'in accordance with the frown of the king's looks.' See Note 49, Act i., "Antony and Cleopatra."

As, to seek through the regions of the earth
For one his like, there would be something failing
In him that should compare :—I do not think
So fair an outward, and such stuff within,
Endows a man but he.

Sec. Gent. You speak him far.[4]

First Gent. I do extend him, sir, within himself;[5]
Crush him together, rather than unfold
His measure duly.

Sec. Gent. What 's his name and birth ?

First Gent. I cannot delve him to the root: his father
Was call'd Sicilius, who did join his honour,[6]
Against the Romans, with Cassibelan ;
But had his titles by Tenantius, whom
He serv'd with glory and admir'd success,—
So gain'd the sur-addition Leonatus :
And had, besides this gentleman in question,
Two other sons, who, in the wars o' the time,
Died with their swords in hand ; for which their father
(Then old and fond of issue) took such sorrow,
That he quit being ;[7] and his gentle lady,
Big of this gentleman, our theme, deceas'd
As he was born. The king he takes the babe
To his protection ; calls him Posthumus Leonatus;[8]
Breeds him, and makes him of his bed-chamber :
Puts to him all the learnings that his time
Could make him the receiver of; which he took,
As we do air, fast as 'twas minister'd ;
And in 's spring became a harvest : liv'd in court
(Which rare it is to do) most prais'd, most lov'd :
A sample to the youngest ; to the more mature
A glass that feated[9] them ; and to the graver
A child that guided dotards : to his mistress,
For whom he now is banish'd,—her own price
Proclaims how she esteem'd him and his virtue ;
By her election may be truly read
What kind of man he is.

Sec. Gent. I honour him
Even out of your report. But, pray you, tell me,
Is she sole child to the king ?

First Gent. His only child.
He had two sons,—if this be worth your hearing,
Mark it,[10]—the eldest of them at three years old,
I' the swathing clothes the other, from their nursery
Were stol'n ; and to this hour no guess in knowledge
Which way they went.

Sec. Gent. How long is this ago ?

First Gent. Some twenty years.

Sec. Gent. That a king's children should be so convey'd![11]
So slackly guarded ! and the search so slow,
That could not trace them !

First Gent. Howsoe'er 'tis strange,
Or that the negligence may well be laugh'd at,
Yet is it true, sir.

Sec. Gent. I do well believe you.

First Gent. We must forbear: here comes the gentleman,
The queen, and princess. [*Exeunt.*

SCENE II.—*The Same.*

Enter the QUEEN, POSTHUMUS, *and* IMOGEN.

Queen. No, be assur'd you shall not find me, daughter,
After the slander of most stepmothers,
Evil-ey'd unto you: you're my prisoner, but

4. *You speak him far.* 'You speak of him in largely praising terms,' 'You speak of him with wide latitude of praise.'

5. *I do extend him, sir, within himself.* 'I stretch his praise within the bounds of his own excellence,' 'I enlarge in his praise less than his own ample scope of virtue allows me to do.'

6. *Did join his honour.* This phrase has been suspected of error, and various substitutions have been proposed for "join," as 'win,' 'gain,' and 'earn;' but we think "did join his honour" is used to express 'gave his brave aid conjunctly,' 'fought honourably in consociation.' Shakespeare frequently uses "honour" in the sense of 'noble valour,' 'military glory ; and we think that it here conveys some such signification ; the speaker meaning that Sicilius valiantly and honourably fought under the standard of Cassibelan, who was a usurper, but gained his titles under Tenantius, who was the rightful king. Cassibelan was Lud's younger brother, while Tenantius was Lud's son; and on Lud's death, the uncle took the throne to which the nephew was direct heir. After Cassibelan's death Tenantius reigned ; and he was father to Cymbeline, who succeeded as king.

7. *Quit being.* 'Quitted existeace,' 'left life.' See Note 30, Act i., "Tempest."

8. *Calls him Posthumus Leonatus.* Pope and others omit "Leonatus" here, as injurious to the measure of the line ; but we have before pointed out that Shakespeare, in common with many ancient verse-writers, did not regard accuracy of metre in lines where proper names occur. See Note 19, Act iv., "Julius Cæsar."

9. *Feated.* 'Shaped,' 'fashioned,' 'moulded ;' set before them a model whereby they formed themselves. Palsgrave has—"I am well *feted* or shapen of my lymmes ; Je suis bien aligné." Shakespeare himself has phrases of similar signification, which aid in illustrating the present one. See passage referred to in Note 36, Act iii., "Hamlet ;" and the passage in "Second Part Henry IV.," Act ii., sc. 3—"He was, indeed, the glass wherein the noble youth did dress themselves."

10. *Mark it.* Shakespeare's dramatic art uses this expedient, naturally introduced into the dialogue, to draw special attention to a circumstance that it is essential should be borne in mind, and which otherwise might escape notice in the course of narration. He employs a similar means in the dialogue between Prospero and Miranda, where the father recounts to his daughter their antecedent history.

11. *Convey'd.* 'Stolen.' See Note 29, Act iv., "Richard II."



Posthumus. For my sake, wear this;
It is a manacle of love; I'll place it
Upon this fairest prisoner.

Act I. Scene II.

Your gaoler shall deliver you the keys
That lock up your restraint.—For you, Posthumus,
So soon as I can win the offended king,
I will be known your advocate: marry, yet
The fire of rage is in him; and 'twere good
You lean'd unto his sentence with what patience
Your wisdom may inform you.

Post. Please your highness,
I will from hence to-day.

Queen. You know the peril.—
I'll fetch a turn about the garden, pitying
The pangs of barr'd affections; though the king
Hath charg'd you should not speak together.

[*Exit.*

Imo. Oh,
Dissembling courtesy! How fine this tyrant
Can tickle where she wounds!—My dearest husband,
I something fear my father's wrath; but nothing
(Always reserv'd my holy duty)[12] what
His rage can do on me: you must be gone;
And I shall here abide the hourly shot
Of angry eyes; not comforted to live,
But that there is this jewel in the world,
That I may see again.

Post. My queen! my mistress!
Oh, lady, weep no more, lest I give cause
To be suspected of more tenderness
Than doth become a man! I will remain
The loyal'st husband that did e'er plight troth:
My residence in Rome at one Philario's;
Who to my father was a friend, to me
Known but by letter: thither write, my queen,
And with mine eyes I'll drink the words you send,
Though ink be made of gall.

12. *Always reserv'd my holy duty.* 'Always excepting that respect to his anger which is due from me as his daughter.

Re-enter QUEEN.

Queen. Be brief, I pray you:
If the king come, I shall incur I know not
How much of his displeasure.—[*Aside.*] Yet I'll move him
To walk this way: I never do him wrong,
But he does buy my injuries, to be friends;
Pays dear for my offences. [*Exit.*

Post. Should we be taking leave
As long a term as yet we have to live,
The loathness to depart would grow. Adieu!

Imo. Nay, stay a little:
Were you but riding forth to air yourself,
Such parting were too petty. Look here, love;
This diamond was my mother's: take it, heart;
But keep it till you woo another wife,
When Imogen is dead.

Post. How, how! another?—
You gentle gods, give me but this I have,
And sear[13] up my embracements from a next
With bonds of death!—Remain, remain thou here
[*Putting on the ring.*
While sense can keep it on![14] And, sweetest, fairest,
As I my poor self did exchange for you,
To your so infinite loss; so in our trifles
I still win of you: for my sake, wear this,
It is a manacle of love; I'll place it
Upon this fairest prisoner. [*Putting a bracelet upon her arm.*

Imo. Oh, the gods!
When shall we see again?[15]

Post. Alack, the king!

Enter CYMBELINE *and* Lords.

Cym. Thou basest thing, avoid! hence, from my sight!
If after this command thou fraught the court
With thy unworthiness, thou diest: away!
Thou 'rt poison to my blood.

Post. The gods protect you!
And bless the good remainders of the court!
I am gone. [*Exit.*

Imo. There cannot be a pinch in death
More sharp than this is.

Cym. Oh, disloyal thing,
That shouldst repair[16] my youth, thou heapest
A year's age on me![17]

Imo. I beseech you, sir,
Harm not yourself with your vexation:
I am senseless of your wrath; a touch[18] more rare
Subdues all pangs, all fears.

Cym. Past grace? obedience?

Imo. Past hope, and in despair; that way, past grace.

Cym. That mightst have had the sole son of my queen!

Imo. Oh, bless'd, that I might not! I chose an eagle,
And did avoid a puttock.[19]

Cym. Thou took'st a beggar; wouldst have made my throne
A seat for baseness.

Imo. No; I rather added
A lustre to it.

Cym. Oh, thou vile one!

Imo. Sir,
It is your fault that I have lov'd Posthumus:
You bred him as my playfellow; and he is
A man worth any woman; overbuys me
Almost the sum he pays.[20]

Cym. What! art thou mad?

Imo. Almost, sir: Heaven restore me!—Would I were
A neat-herd's daughter, and my Leonatus
Our neighbour shepherd's son!

Cym. Thou foolish thing!—

Re-enter QUEEN.

They were again together: you have done
Not after our command. Away with her,
And pen her up.

Queen. Beseech your patience.—Peace,
Dear lady daughter, peace!—Sweet sovereign,
Leave us to ourselves; and make yourself some comfort

13. *Sear.* This word has been believed to be mistakenly given in the Folio, and that 'cere' or 'seal' may have been intended in its stead; but we think it probable that "sear" was here used to express the dry withering of death, as well as the closing with wax by those "bonds of death," cerecloths, sometimes written searecloths. See Note 87, Act ii., "Merchant of Venice;" and Note 21, Act v., "Macbeth."

14. *Remain thou here while sense can keep it on!* The "thou" and "it" in this sentence afford another instance of passages where Shakespeare has a sudden change of pronoun. See Note 32, Act iii., "Richard II.;" and Note 32, Act iv., "Julius Cæsar." The sentence signifies, 'Ring, remain thou here while I have sensation to retain thee upon this my finger!'

15. *When shall we see again?* See Note 24, Act iv., "Troilus and Cressida."

16. *Repair.* 'Renew,' 'revive,' 'renovate.' See Note 47, Act i., "All's Well."

17. *Thou heapest a year's age on me.* There have been various alterations proposed in this passage. We have ere now pointed out that "a year," "a week," "an hour," &c., were used as idioms of indefinite time. See Note 118, Act i., "King Lear;" Note 35, Act ii., "As You Like It;" and Note 36, Act v., "Measure for Measure."

18. *A touch.* Here used for 'a keen sense,' 'an acute perception;' 'a pang,' 'a throe.' See Note 5, Act v., "Tempest."

19. *A puttock.* 'A kite;' an 'inferior species of hawk.' See Note 9, Act v., "Troilus and Cressida."

20. *Overbuys me almost the sum he pays.* 'In making me his wife, and exchanging himself for me, he gives a price that outvalues almost entirely what he receives.'

Out of your best advice.[21]

Cym. Nay, let her languish
A drop of blood a day: and, being aged,
Die of this folly. [*Exeunt* CYMBELINE *and* Lords.

Queen. Fie! you must give way.

Enter PISANIO.

Here is your servant.—How now, sir! What news?

Pis. My lord your son drew on my master.

Queen. Ha!
No harm, I trust, is done?

Pis. There might have been,
But that my master rather play'd than fought,
And had no help of anger: they were parted
By gentlemen at hand.

Queen. I am very glad on 't.

Imo. Your son 's my father's friend; he takes his part.—
To draw upon an exile!—Oh, brave sir!—
I would they were in Afric both together;[22]
Myself by with a needle, that I might prick
The goer-back.—Why came you from your master?

Pis. On his command: he would not suffer me
To bring[23] him to the haven: left these notes
Of what commands I should be subject to,
When 't pleas'd you to employ me.

Queen. This hath been
Your faithful servant: I dare lay mine honour
He will remain so.

Pis. I humbly thank your highness.

Queen. Pray, walk awhile.

Imo. [*To* PISANIO.] About some half-hour hence,
I pray you, speak with me: you shall at least
Go see my lord aboard: for this time leave me.
[*Exeunt.*

SCENE III.—BRITAIN. *A Public Place.*

Enter CLOTEN *and two* Lords.

First Lord. Sir, I would advise you to shift a shirt; the violence of action hath made you reek as a sacrifice: where air comes out, air comes in: there 's none abroad so wholesome as that you vent.

Clo. If my shirt were bloody, then to shift it—Have I hurt him?

Sec. Lord. [*Aside.*] No, faith; not so much as his patience.

First Lord. Hurt him! his body 's a passable carcass, if he be not hurt: it is a throughfare for steel, if it be not hurt.

Sec. Lord. [*Aside.*] His steel was in debt; it went o' the backside the town.

Clo. The villain would not stand me.

Sec. Lord. [*Aside.*] No; but he fled forward still, toward your face.

First Lord. Stand you! You have land enough of your own: but he added to your having; gave you some ground.

Sec. Lord. [*Aside.*] As many inches as you have oceans.—Puppies![24]

Clo. I would they had not come between us.

Sec. Lord. [*Aside.*] So would I, till you had measured how long a fool you were upon the ground.

Clo. And that she should love this fellow, and refuse me!

Sec. Lord. [*Aside.*] If it be a sin to make a true election, she is doomed.

First Lord. Sir, as I told you always, her beauty and her brain go not together:[25] she 's a good sign, but I[26] have seen small reflection of her wit.

Sec. Lord. [*Aside.*] She shines not upon fools, lest the reflection should hurt her.

Clo. Come, I'll to my chamber. Would there had been some hurt done!

Sec. Lord. [*Aside.*] I wish not so; unless it had been the fall of an ass, which is no great hurt.

Clo. You 'll go with us?

First Lord. I'll attend your lordship.

Clo. Nay, come, let 's go together.

Sec. Lord. Well, my lord. [*Exeunt.*

SCENE IV.—BRITAIN. *A Room in* CYMBELINE'S *Palace.*

Enter IMOGEN *and* PISANIO.

Imo. I would thou grew'st unto the shores o' the haven,

21. *Advice.* 'Reflection,' 'consideration,' 'self-counsel or deliberation.' See Note 7, Act iii., "Two Gentlemen of Verona."

22. *I would they were in Afric both together.* An allusion to the form of defiance formerly in use when an opponent was dared to meet the challenger in some wild and desert spot. See Note 83, Act iii., "Macbeth."

23. *Bring.* 'Accompany.' See Note 111, Act iii., "Othello."

24. *Puppies!* This appears to us to be the exclamation of the second lord; in his disgust at the swagger of Cloten and the sycophancy of the first lord, who plies the swaggerer with spaniel flattery and fawning. We state our view of the passage, because it has been doubted whether "Puppies!" refers to Cloten and the first lord.

25. *Go not together.* 'Are not matched,' 'are not on a par.'

26. *She's a good sign, but I, &c.* 'Her face and person are good, but,' &c. It is possible that there may be some allusion to the figures on sign-posts, which anciently used to have some motto or attempted facetious sentence inscribed beneath.

And question'dst every sail: if he should write,
And I not have it, 'twere a paper lost,
As offer'd mercy is.[27] What was the last
That he spake to thee?

Pis. It was, His queen, his queen!

Imo. Then wav'd his handkerchief?

Pis. And kiss'd it, madam.

Imo. Senseless linen! happier therein than I!—
And that was all?

Pis. No, madam; for so long
As he could make me with this eye or ear[28]
Distinguish him from others, he did keep
The deck, with glove, or hat, or handkerchief,
Still waving, as the fits and stirs of 's mind
Could best express how slow his soul sail'd on,
How swift his ship.

Imo. Thou shouldst have made him
As little as a crow, or less, ere left
To after-eye him.

Pis. Madam, so I did.

Imo. I would have broke mine eye-strings; crack'd them, but
To look upon him; till the diminution
Of space[29] had pointed him sharp as my needle;[30]
Nay, follow'd him, till he had melted from
The smallness of a gnat to air; and then
Have turn'd mine eye, and wept. — But, good Pisanio,
When shall we hear from him?

Pis. Be assur'd, madam,
With his next vantage.[31]

Imo. I did not take my leave of him, but had
Most pretty things to say: ere I could tell him
How I would think on him, at certain hours,
Such thoughts and such; or I could make him swear
The shes[32] of Italy should not betray
Mine interest and his honour; or have charg'd him,
At the sixth hour of morn, at noon, at midnight,
To encounter me with orisons, for then
I am in heaven for him;[33] or ere I could
Give him that parting kiss which I had set
Betwixt two charming words,[34] comes in my father,
And, like the tyrannous breathing of the north,
Shakes all our buds[35] from growing.

Enter a Lady.

Lady. The queen, madam,
Desires your highness' company.

Imo. Those things I bid you do, get them despatch'd.—
I will attend the queen.

Pis. Madam, I shall. [*Exeunt.*

SCENE V.—ROME. *An Apartment in* PHILARIO'S *House.*

Enter PHILARIO, IACHIMO, *a* Frenchman, *a* Dutchman, *and a* Spaniard.

Iach. Believe it, sir, I have seen him in Britain: he was then of a crescent note; expected to prove so worthy as since he hath been allowed the name of: but I could then have looked on him without the help of admiration; though the catalogue of his endowments had been tabled by his side, and I to peruse him by items.

Phi. You speak of him when he was less furnished, than now he is, with that which makes[36] him both without and within.

French. I have seen him in France: we had very many there could behold the sun with as firm eyes as he.

Iach. This matter of marrying his king's daughter,—wherein he must be weighed rather by her value than his own,—words him, I doubt not, a great deal from the matter.[37]

French. And then his banishment,—

---

27. *'Twere a paper lost, as offer'd mercy is.* 'It would be to me a paper lost as grievously as offer'd mercy lost would be,' or 'The loss of that paper would be to me as grievous as the loss of offered mercy would be.' The present is one of the many extremely elliptical passages that occur in this play.

28. *With this eye or ear.* The Folio gives 'his' for "this." Theobald's correction, at Warburton's suggestion.

29. *The diminution of space.* 'The diminution caused by space.'

30. *Sharp as my needle.* There is something in this reference of Imogen's to her "needle"—both here and in the context of the previous passage discussed in Note 22 of the present Act—that aids in characterising her to our imagination as a womanly woman—one fond of feminine occupations, housewifely, domestic, a home-treasure: a creature fascinating as a lady and princess, and no less charming as a woman, a simple woman and wife She is certainly the most consummately enchanting of all Shakespeare's enchanting heroines.

31. *Vantage.* 'Favourable opportunity.'

32. *Shes.* Used substantively, to express 'women.' See Note 32, Act ii., "Henry V."

33. *To encounter me with orisons, for then I am in heaven for him.* 'To meet me in spirit with mutual prayers, for at those periods of time I intend to raise myself in thoughts and solicitations to heaven on his behalf.' In the present passage "I am" is used as it is in the passages observed upon in Note 61, Act ii., "Second Part Henry IV."

34. *Two charming words.* "Charming" is here used in the double sense of 'enchanting' and 'enchanted;' words that should act as a charm to preserve him from evil. See Note 5, Act v., "First Part Henry VI."

35. *Buds.* Used elliptically and figuratively for 'buds of affection,' 'flowers of love.'

36. *Makes.* 'Accomplishes,' 'completes.'

37. *Words him . . . . a great deal from the matter.* 'Causes him to be described in terms that are far from being warranted by the truth.' "From" is here used in its sense of 'away from,' apart from,' 'contrary to.' See Note 30, Act i., "Othello."



Posthumus. I dare you to this match: here's my ring.

Act I. Scene V.

Iach. Ay, and the approbation of those that[38] weep this lamentable divorce, under her colours,[39] are wonderfully to extend him;[40] be it but to fortify her judgment, which else an easy battery might lay flat, for taking a beggar without less quality.[41] But how comes it, he is to sojourn with you? how creeps acquaintance?

Phi. His father and I were soldiers together; to whom I have been often bound for no less than my life.—Here comes the Briton: let him be so entertained amongst you as suits, with gentlemen of your knowing, to a stranger of his quality.—

Enter POSTHUMUS.

I beseech you all, be better known to this gentleman; whom I commend to you as a noble friend of mine: how worthy he is I will leave to appear hereafter, rather than story him in his own hearing.

38. *The approbation of those that weep . . . . are wonderfully.* The construction here is in accordance with a grammatical licence which allows "the approbation of those" to be treated plurally and followed by "are," as if it were the approbations or commendations of those persons. The sentence also conveys the effect of 'It is the cue of those persons who give him their approbation, to wonderfully,' &c.

39. *Those . . . . under her colours.* 'Those who are on her side,' 'those who are her partisans.'

40. *To extend him.* 'To stretch his praise,' 'to enlarge in praise of him.' See Note 5 of this Act.

41. *A beggar without less quality.* Rowe changed "less" to 'more' here; while Malone accuses Shakespeare of "grammatical inaccuracy," and of using "words that express the very contrary of what he means." But this is one of the passages where Shakespeare uses the word "less" very peculiarly. See Note 61, Act i., "Coriolanus." We take the sense of the present passage to be, 'a beggar without even less quality than a beggar's,' 'a beggar possessing even less quality than a beggar possesses.' Posthumus was born an orphan, and owed all to the king's bounty and compassion; a condition which the speaker chooses to treat as being less than that of a beggar.

French. Sir, we have known[42] together in Orleans.

Post. Since when I have been debtor to you for courtesies, which I will be ever to pay, and yet pay still.

French. Sir, you o'er-rate my poor kindness: I was glad I did atone[43] my countryman and you; it had been pity you should have been put together with so mortal a purpose as then each bore, upon importance[44] of so slight and trivial a nature.

Post. By your pardon, sir, I was then a young traveller; rather shunned to go even with[45] what I heard, than in my every action to be guided by others' experiences: but, upon my mended judgment,—if I offend not to say it is mended,[46]—my quarrel was not altogether slight.

French. Faith, yes, to be put to the arbitrement of swords; and by such two that would, by all likelihood, have confounded[47] one the other, or have fallen both.

Iach. Can we, with manners, ask what was the difference?

French. Safely, I think: 'twas a contention in public, which may, without contradiction, suffer the report. It was much like an argument that fell out last night, where each of us fell in praise of our country mistresses; this gentleman at that time vouching (and upon warrant of bloody affirmation) his to be more fair, virtuous, wise, chaste, constant-qualified, and less attemptable, than any the rarest of our ladies in France.

Iach. That lady is not now living; or this gentleman's opinion, by this, worn out.

Post. She holds her virtue still, and I my mind.

Iach. You must not so far prefer her 'fore ours of Italy.

Post. Being so far provoked as I was in France, I would abate her nothing; though I profess myself her adorer, not her friend.[48]

Iach. As fair and as good,—a kind of hand-in-hand comparison,—had been something too fair and too good for any lady in Britany. If she went before others I have seen, as that diamond of yours outlustres many I have beheld, I could not but believe[49] she excelled many: but I have not seen the most precious diamond that is, nor you the lady.

Post. I praised her as I rated her: so do I my stone.

Iach. What do you esteem it at?

Post. More than the world enjoys.

Iach. Either your unparagoned mistress is dead, or she 's outprized by a trifle.

Post. You are mistaken: the one may be sold, or given, if there were wealth enough[50] for the purchase, or merit for the gift: the other is not a thing for sale, and only the gift of the gods.

Iach. Which the gods have given you?

Post. Which, by their graces, I will keep.

Iach. You may wear her in title yours: but, you know, strange fowl light upon neighbouring ponds. Your ring may be stolen too: so, your brace of unprizable estimations, the one is but frail, and the other casual; a cunning thief, or a that-way-accomplished courtier, would hazard the winning both of first and last.

Post. Your Italy contains none so accomplished a courtier to convince[51] the honour of my mistress; if, in the holding or loss of that, you term her frail. I do nothing doubt you have store of thieves; notwithstanding, I fear not my ring.

Phi. Let us leave[52] here, gentlemen.

Post. Sir, with all my heart. This worthy signior, I thank him, makes no stranger of me; we are familiar at first.

Iach. With five times so much conversation, I should get ground of your fair mistress; make her go back, even to the yielding, had I admittance, and opportunity to friend.[53]

Post. No, no.

Iach. I dare thereupon pawn the moiety of my estate to your ring; which, in my opinion, o'ervalues it something: but I make my wager rather against your confidence than her reputation: and,

42. *Known.* 'Been acquainted.' See Note 92, Act ii., "Antony and Cleopatra."

43. *Atone.* 'Reconcile.' See Note 34, Act ii., "Antony and Cleopatra."

44. *Importance.* Here used for 'import,' 'matter,' 'subject,' 'concern.' See Note 26, Act v., "Winter's Tale."

45. *Rather shunned to go even with, &c.* 'Rather avoided acting in accordance with what I heard from others, than chose to have my every act guided by their experience.'

46. *If I offend not to say it is mended.* The Folio omits "not." Inserted by Rowe.

47. *Confounded.* 'Destroyed.' See Note 51, Act iii., "Merchant of Venice."

48. *Not her friend.* An ellipsis for 'not merely her friend.' "Friend" was sometimes used in the sense of 'lover' (see Note 82, Act iii., "Antony and Cleopatra"); and Posthumus avers that he professes himself to be her adorer rather than her lover. The peculiar mode in which Shakespeare uses the word "though" should be borne in mind, when interpreting this speech; and it appears to us that here "though" in all probability bears the sense of 'inasmuch as,' 'since.' See Note 28, Act iii., "Othello."

49. *I could not but believe.* The Folio omits "but." Inserted by Malone.

50. *If there were wealth enough.* The Folio inserts 'or' before "if" here; and, inasmuch as Shakespeare sometimes uses the double "or" in a sentence, it may be right here; but we think, from the immediately preceding "or" before "given," it was very likely repeated before "if" by a printer's mistake. Rowe made the correction.

51. *Convince.* 'Overcome,' 'conquer,' 'defeat.' See Note 128, Act i., "Macbeth."

52. *Leave.* Used here for 'leave off,' 'cease:' 'discontinue this discourse.'

53. *To friend.* 'To he my friend,' 'to befriend me,' 'for friend.' See Note 27, Act iii., "Julius Cæsar."

to bar your offence herein too, I durst attempt it against any lady in the world.

Post. You are a great deal abused[54] in too bold a persuasion; and I doubt not you sustain what you 're worthy of by your attempt.

Iach. What 's that?

Post. A repulse: though your attempt, as you call it, deserve more,—a punishment too.

Phi. Gentlemen, enough of this: it came in too suddenly; let it die as it was born, and, I pray you, be better acquainted.

Iach. Would I had put my estate and my neighbour's on the approbation[55] of what I have spoke!

Post. What lady would you choose to assail?

Iach. Yours; whom in constancy you think stands so safe. I will lay you ten thousand ducats to your ring, that, commend me to the court where your lady is, with no more advantage than the opportunity of a second conference, and I will bring from thence that honour of hers which you imagine so reserved.

Post. I will wage against your gold, gold to it: my ring I hold dear as my finger; 'tis part of it.

Iach. You are a friend, and therein the wiser.[56] If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting: but I see you have some religion in you, that you fear.

Post. This is but a custom in your tongue; you bear a graver purpose, I hope.

Iach. I am the master of my speeches; and would undergo what 's spoken, I swear.

Post. Will you?—I shall but lend my diamond till your return:—let there be covenants drawn between us: my mistress exceeds in goodness the hugeness of your unworthy thinking: I dare you to this match: here 's my ring.

Phi. I will have it no lay.[57]

Iach. By the gods, it is one.—If I bring you no sufficient testimony that I have won your mistress, my ten thousand ducats are yours; so is your diamond too: if I come off, and leave her[58] in such honour as you have trust in, she your jewel, this your jewel, and my gold are yours;—provided I have your commendation, for my more free entertainment.

Post. I embrace these conditions; let us have articles betwixt us.—Only, thus far you shall answer: if you make your voyage, and give me directly to understand you have prevailed, I am no farther your enemy; she is not worth our debate: if she remain unseduced,—you not making it appear otherwise,—for your ill opinion, and the assault you have made to her chastity, you shall answer me with your sword.

Iach. Your hand,—a covenant: we will have these things set down by lawful counsel, and straight away for Britain, lest the bargain should catch cold and starve:[59] I will fetch my gold, and have our two wagers recorded.

Post. Agreed.

[*Exeunt* POSTHUMUS *and* IACHIMO.

French. Will this hold, think you?

Phi. Signior Iachimo will not from it. Pray, let us follow 'em. [*Exeunt.*

SCENE VI.—BRITAIN. *A Room in* CYMBELINE'S *Palace.*

Enter QUEEN, Ladies, *and* CORNELIUS.

Queen. Whiles yet the dew 's on ground, gather those flowers;
Make haste: who has the note of them?

First Lady. I, madam.

Queen. Dispatch.— [*Exeunt* Ladies.
Now, master doctor, have you brought those drugs?

Cor. Pleaseth your highness, ay: here they are, madam; [*Presenting a small box.*
But I beseech your grace, without offence,—
My conscience bids me ask,—wherefore you have
Commanded of me these most poisonous compounds,
Which are the movers of a languishing death;
But, though slow, deadly?

Queen. I wonder, doctor,
Thou ask 'st me such a question. Have I not been

---

54. *Abused.* 'Deceived.' See context of passage referred to in Note 47, Act iv., "Othello," for "abused" employed in a similar sense.

55. *Approbation.* Here used for 'proof.' See Note 22, Act i., "Henry V."

56. *You are a friend, and therein the wiser.* "A friend" has been changed by Theobald and others to 'afraid;' but we think that Iachimo says "a friend" in sneering allusion to Posthumus's having said, "I profess myself her adorer, not her *friend*;" and means to imply, 'You are a friend (or lover), not an adorer, and therein the wiser, since women are not worthy of adoration and worship, as immaculate beings.' It appears to us that the word "religion," at the close of this speech, tends to show that our conviction of the sense of the passage is right; and if emphasis be placed on "*some*" before "religion," we think the meaning of the whole passage, as we interpret it, will be clear.

57. *Lay.* 'Wager,' 'bet.' See Note 17, Act v., "Second Part Henry VI."

58. *If I bring you no sufficient . . . . if I come off, and leave &c.* This is put in the form of a converse proposition (see Note 66, Act iv., "Timon of Athens;" and Note 187, Act iv., "Winter's Tale"); but it is in accordance with Iachimo's designing manner. He affects to state the terms of the wager on both sides; but he, in fact, proposes them so that they shall suggest, either way, Posthumus's winning.

59. *Starve.* 'Die,' 'perish.' "Starve" was anciently thus used; though, modernly, it is almost exclusively used for 'die of hunger,' and sometimes, as here, 'perish with cold.'

Thy pupil long? Hast thou not learn'd me how
To make perfumes? distil? preserve? yea, so
That our great king himself doth woo me oft
For my confections? Having thus far proceeded,—
Unless thou think'st me devilish,—is 't not meet
That I did amplify my judgment in
Other conclusions?[60] I will try the forces
Of these thy compounds on such creatures as
We count not worth the hanging,—but none human,—
To try the vigour of them, and apply
Allayments to their act; and by them gather
Their several virtues and effects.

Cor. Your highness
Shall from this practice but make hard your heart:
Besides, the seeing these effects will be
Both noisome and infectious.

Queen. Oh, content thee.—
[*Aside.*] Here comes a flattering rascal; upon him
Will I first work: he 's for his master,
And enemy to my son.—

Enter PISANIO.

How now, Pisanio!—
Doctor, your service for this time is ended;
Take your own way.

Cor. [*Aside.*] I do suspect you, madam;
But you shall do no harm.

Queen. [*To* PISANIO.] Hark thee, a word.

Cor. [*Aside.*] I do not like her. She doth think she has
Strange lingering poisons: I do know her spirit,
And will not trust one of her malice with
A drug of such fell nature. Those she has
Will stupify and dull the sense awhile;
Which first, perchance, she'll prove on cats and dogs,
Then afterward up higher: but there is
No danger in what show of death it makes,
More than the locking up the spirits a time,
To be more fresh, reviving. She is fool'd
With a most false effect; and I the truer,
So to be false with her.[61]

Queen. No farther service, doctor,
Until I send for thee.

Cor. I humbly take my leave.
[*Exit.*

Queen. Weeps she still, say'st thou? Dost thou think in time
She will not quench,[62] and let instructions enter
Where folly now possesses? Do thou work:
When thou shalt bring me word she loves my son,
I'll tell thee on the instant thou art then
As great as is thy master; greater,—for
His fortunes all lie speechless, and his name
Is at last gasp: return he cannot, nor
Continue where he is: to shift his being,[63]
Is to exchange one misery with another;
And every day that comes, comes to decay
A day's work in him. What shalt thou expect,
To be depender on a thing that leans,[64]—
Who cannot be new built, nor has no friends,
So much as but to prop him?—[*The* QUEEN *drops the box:* PISANIO *takes it up.*]—Thou tak'st up
Thou know'st not what; but take it for thy labour:
It is a thing I made, which hath the king
Five times redeem'd from death; I do not know
What is more cordial:—nay, I pr'ythee, take it;
It is an earnest of a farther good
That I mean to thee. Tell thy mistress how
The case stands with her; do 't as from thyself.
Think what a chance thou changest on;[65] but think
Thou hast thy mistress still,—to boot, my son,
Who shall take notice of thee; I'll move the king
To any shape of thy preferment, such
As thou'lt desire; and then myself, I chiefly,
That set thee on to this desert, am bound
To load thy merit richly. Call my women:
Think on my words. [*Exit* PISANIO.
A sly and constant knave;
Not to be shak'd: the agent for his master;
And the remembrancer of her, to hold
The handfast to her lord.—I have given him that,
Which, if he take, shall quite unpeople her
Of leigers for her sweet;[66] and which she after,

60. *Conclusions.* 'Experiments.' See Note 67, Act v., of Antony and Cleopatra."

61. *So to be false with her.* Far from agreeing with Dr. Johnson—who pronounces this soliloquy to be "very inartificial," and says that Cornelius "makes a long speech to tell himself what himself knows"—we think that these lines, spoken apart, are in strict accordance with Shakespeare's felicitous system of dramatic art on such occasions. See Note 101, Act iii., "Twelfth Night." The present soliloquy is characteristic, inasmuch as it emanates from a reflective man, a student, one accustomed to ponder upon his experiments, and to render himself an account of the effects they will produce; in the next place, it serves the purpose of informing the audience what is the nature of the drugs thus entrusted to the queen's power, and prepares for the incident of Imogen's return to life after having swallowed them.

62. *Quench.* 'Abate her warmth,' 'grow cool,' 'become subdued.'

63. *To shift his being.* 'To change his abode;' 'to change his mode of existence.'

64. *Leans.* 'Droops,' 'is in a falling condition.'

65. *Think what a chance thou changest on.* This has been variously altered; but we take the passage, as it stands, to signify, 'Think what a prospect of fortune you change allegiance for.' See Note 79, Act iv.

66. *Leigers for her sweet.* 'Resident embassadors for her



Queen. [*To* PISANIO.] Hark thee, a word.
Cornelius. [*Aside.*] I do not like her. She doth think she has
Strange lingering poisons.

Act I. Scene VI.

Except she bend her humour, shall be assur'd
To taste of too.

Re-enter PISANIO *and* Ladies.

So, so;—well done, well done:
The violets, cowslips, and the primroses,
Bear to my closet.[67]—Fare thee well, Pisanio;
Think on my words.

[*Exeunt* QUEEN *and* Ladies.

Pis. And shall do:
But when to my good lord I prove untrue,
I'll choke myself: there 's all I'll do for you.

[*Exit.*

SCENE VII.—*Another Room in the Palace.*

Enter IMOGEN.

Imo. A father cruel, and a step-dame false;
A foolish suitor to a wedded lady,
That hath her husband banish'd;—Oh, that husband!
My supreme crown of grief! and those repeated
Vexations of it! Had I been thief-stol'n,
As my two brothers, happy! but most miserable
Is the desire that 's glorious:[68] bless'd be those,
How mean soe'er, that have their honest wills,
Which seasons[69] comfort.—Who may this be? Fie!

Enter PISANIO *and* IACHIMO.

Pis. Madam, a noble gentleman of Rome,
Comes from my lord with letters.

Iach. Change you, madam?[70]
The worthy Leonatus is in safety,
And greets your highness dearly.

[*Presents a letter.*

Imo. Thanks, good sir:
You are kindly welcome.

Iach. [*Aside.*] All of her, that is out of door, most rich!
If she be furnish'd with a mind so rare,
She is alone the Arabian bird;[71] and I
Have lost the wager. Boldness be my friend!
Arm me, audacity, from head to foot!
Or, like the Parthian, I shall flying fight;
Rather, directly fly.

Imo. [*Reads.*] He is one of the no' lest note, to whose kindnesses I am most infinitely tied. Reflect upon him accordingly, as you value your trust[72]— LEONATUS.

---

beloved husband,' 'those who are permanent promoters of Posthumus's interests in Britain during his absence abroad.' See Note 12, Act iii., "Measure for Measure."

67. *The violets, cowslips, and the primroses, bear to my closet.* The art with which the poet and dramatist has placed these words in the mouth of this queen miscreant is worthy of remark. He makes her use these beauteous and innocent products of earth as mere cloaks to her wickedness; she concocts "perfumes" and "confections" from them, as a veil to the "drugs" and "poisonous compounds" which she collects for the fellest purposes. It enhances the effect of her guilt, her thus forcing these sweet blossoms to become accomplices in her vile schemes; and we loathe her the more for her surrounding her unhallowed self with their loveliness. Moreover, she is untouched by their grace; she has learned no lesson from their exquisite structure, colour, fragrance; she looks upon them as mere means to an end—and that end a bad one. Observe, too, how skilfully Shakespeare has made this evil woman order her ladies to "gather those flowers;" how she desires that they shall be borne to her "closet"—her laboratory; not gathering them or carrying them herself; not caring for the touch, and scent, and sight of these gentle things—that all good people instinctively love, and cherish, and caress. How different is the poet's treatment of the subject, where he makes the virtuous Friar Lawrence rise with the dawn, *himself* to gather the "precious-juiced flowers," "ere the sun advance his burning eye;" and dilating with fond enthusiasm on their "many virtues excellent," and philosophising on their varied qualities and purposes. Supplementary to this higher ethical teaching of the great moralist, Shakespeare, how truly we see the man of rural natural knowledge, in his being aware of the fact that *morning-gathered* flowers remain longest fresh and unwithered!

68. *But most miserable is the desire that 's glorious.* 'But most doomed to disappointment is the exalted aspiration.' She is thinking of her desire to have her chosen noble-natured husband by her side, instead of having the mean-souled Cloten forced upon her notice.

69. *Seasons.* 'Gives zest or relish to;' 'renders more pleasant and acceptable.' See Note 95, Act i., "Hamlet."

70. *Change you, madam?* How by these three little words the dramatist lets us behold the sudden pallor and as sudden flush of crimson that bespread the wife's face at this instant. See Note 43, Act iii., "As You Like It."

71. *The Arabian bird.* "The phœnix." See Note 7, Act iii., "Antony and Cleopatra."

72. *As you value your trust—Leonatus.* Hanmer and others have changed "trust" to 'truest' here, making the word an epithet to "Leonatus;" thus treating the sentence as a concluding one, introductory of the signature. There is a plausibility in the alteration: but we take the sentence, as it stands, to be a fragmentary one; one that occurs in the midst of the letter, and selected by Imogen as that which she will "read aloud," since it contains complimentary mention of the by-stander and bearer of the letter, and serves for his credential of introduction to her. There has probably been some previous mention of Iachimo by name in the letter, since the sentence commences with "He;" and we think it more likely that "the rest," which warms the very middle of the wife's heart, comes between this sentence and the signature, than that this sentence forms the closing one of the letter. She hastily selects the words she will "read aloud," and then subjoins the name of him who signs the letter, by way of giving force to his injunction; but her eye glances at "the rest" that intervenes, until she shall be left by herself to re-read it fondly and enjoy it fully. Mason objects to the word "trust," on the ground that "were Leonatus writing to his steward, this style might be proper; but it is so strange a conclusion of a letter to a princess and a beloved wife, that it cannot be right." Mr. Mason should have borne in mind the peculiar mode in which Shakespeare sometimes uses the possessive case (see, among many other instances, "your injuries," "your displeasure," "your rich opinion," "your reproof," &c., Note 6, Act iii., "Othello;" Note 37, Act ii., "Antony and Cleopatra"); and that therefore "your trust" is probably here intended to express 'the trust I repose in you.' Towards the close of the present scene Iachimo exclaims—

> "Oh, happy Leonatus! I may say:
> The credit that thy lady hath of thee
> Deserves thy trust."

And not unfrequently we may learn the sense in which a word

So far I read aloud:
But even the very middle of my heart
Is warm'd by the rest, and takes it thankfully.—
You are as welcome, worthy sir, as
Have words to bid you; and shall find it so,
In all that I can do.

Iach. Thanks, fairest lady.—
What! are men mad? Hath nature given them eyes[73]
To see this vaulted arch, and the rich crop[74]
Of sea and land, which can distinguish 'twixt
The fiery orbs above, and the twinn'd stones[75]
Upon the number'd beach?[76] and can we not
Partition make with spectacles so precious
'Twixt fair and foul?

Imo. What makes your admiration?

Iach. It cannot be i' the eye; for apes and monkeys,
'Twixt two such shes,[77] would chatter this way, and
Contemn with mows the other: nor i' the judgment;
For idiots, in this case of favour, would
Be wisely definite: nor i' the appetite;
Sluttery, to such neat excellence oppos'd,
Should make desire vomit emptiness,
Not so allur'd to feed.

Imo. What is the matter, trow?[78]

Iach. The cloyèd will,—
That satiate yet unsatisfied desire, that tub
Both fill'd and running,—ravening first the lamb,
Longs after for the garbage.

Imo. What, dear sir,
Thus raps you?[79] Are you well?

Iach. Thanks, madam; well.—[*To* PISANIO.] Beseech you, sir, desire
My man's abode where I did leave him: he
Is strange and peevish.[80]

Pis. I was going, sir,
To give him welcome. [*Exit.*

Imo. Continues well my lord? His health, beseech you?

Iach. Well, madam.

Imo. Is he dispos'd to mirth? I hope he is.

Iach. Exceeding pleasant; none a stranger there
So merry and so gamesome: he is call'd
The Briton reveller.

Imo. When he was here,
He did incline to sadness; and oft-times
Not knowing why.

Iach. I never saw him sad.
There is a Frenchman his companion, one
An eminent monsieur, that, it seems, much loves
A Gallian girl at home: he furnaces[81]
The thick sighs from him; whiles the jolly Briton,—
Your lord, I mean,—laughs from 's free lungs, cries, "Oh,
Can my sides hold, to think, that man,—who knows
By history, report, or his own proof,
What woman is, yea, what she cannot choose
But must be,—will his free hours languish for
Assurèd bondage?"[82]

Imo. Will my lord say so?

Iach. Ay, madam; with his eyes in flood with laughter:
It is a recreation to be by,
And hear him mock the Frenchman. But, heavens know,
Some men are much to blame.

Imo. Not he, I hope.

Iach. Not he: but yet Heaven's bounty towards him might
Be us'd more thankfully. In himself, 'tis much;
In you,—which I 'count his,—beyond all talents.

---

is used by our author, from observing how he employs it in a passage not far removed from the one in question. Shakespeare, in many passages, uses "trust" with the exalted and even sacred meaning which this word, in its fullest sense, includes; and he may most assuredly have thus used it in a letter from husband to wife.

73. *Hath nature given them eyes to see . . . . and can we not, &c.* "Them" and "we," in this sentence, present a similar change of pronoun to that pointed out in Note 14 of this Act; yet the sticklers for consistency, who wish to make Shakespeare's varied style accord with their conventional ideas of correctness, have not noticed this instance of his peculiar construction, though they find fault with an attempt to alter the other one.

74. *The rich crop.* Warburton proposed to alter "crop" to 'cope;' but "crop" is here used to express 'produce.'

75. *The twinn'd stones.* 'The stones alike as twins,' 'the stones as like one another as twins.'

76. *The number'd beach.* 'The beach composed of numbers,' 'the beach consisting of numbers.'

77. *'Twixt two such shes.* See Note 32 of this Act.

78. *What is the matter, trow?* See Note 59, Act iii., "Much Ado about Nothing."

79. *Raps you.* 'Transports you,' 'seizes your imagination,' 'carries you into this fit of wondering abstraction.' See Note 56, Act i., "Macbeth."

80. *He is strange and peevish.* 'He is a foreigner and a simpleton.' See Note 9, Act iv., "Comedy of Errors," and Note 100 of the present Act and play.

81. *Furnaces.* Shakespeare has evidently so well liked the humorous simile used in the passage referred to in Note 84, Act ii., "As You Like It," that he has here framed a forcible verb from the noun there employed.

82. *Will his free hours languish for assurèd bondage.* Although the phrase, as it is, may be interpreted to mean, 'will languish away his free hours for the sake of assured bondage,' yet we think it not improbable that the Folio version of the phrase, "will 's free houres languish: For assured hondage," may be a misprint for 'will *in 's* free hours languish for assured bondage.' 'In 's' would be accordant with several similar elisional contractions that occur in this play. Nevertheless, it is true that "languish" was sometimes used in Shakespeare's time as a verb active; and therefore we leave the text undisturbed.

83. *In you,—which I 'count his,—beyond all talents.* The present passage is, we think, generally mispunctuated and misinterpreted: probably owing to the Folio having put no stop whatever after "his." We believe that the entire sentence

Whilst I am bound to wonder, I am bound
To pity too.

Imo. What do you pity, sir?

Iach. Two creatures heartily.

Imo. Am I one, sir?
You look on me; what wreck discern you in me
Deserves your pity?

Iach. Lamentable! What,
To hide me from the radiant sun, and solace[84]
I' the dungeon by a snuff?

Imo. I pray you, sir,
Deliver with more openness your answers
To my demands. Why do you pity me?

Iach. That others do,
I was about to say, enjoy your—— But
It is an office of the gods to venge it,
Not mine to speak on 't.

Imo. You do seem to know
Something of me, or what concerns me: pray you
(Since doubting[85] things go ill often hurts more
Than to be sure they do; for certainties
Either are past remedies, or, timely knowing,
The remedy then born)[86] discover to me
What both you spur and stop.[87]

Iach. Had I this cheek
To bathe my lips upon; this hand, whose touch,
Whose every touch, would force the feeler's soul
To the oath of loyalty; this object, which
Takes prisoner the wild motion of mine eye,
Fixing it only here;—should I (curs'd then)
Slaver with lips as common as the stairs
That mount the Capitol; join gripes with hands
Made hard with hourly falsehood (falsehood, as
With labour); then by-peeping[88] in an eye
Base and unlustrous[89] as the smoky light
That 's fed with stinking tallow,—it were fit
That all the plagues of hell should at one time
Encounter such revolt.

Imo. My lord, I fear,
Has forgot Britain.

Iach. And himself. Not I,
Inclin'd to this intelligence, pronounce
The beggary of his change; but 'tis your graces
That, from my mutest conscience, to my tongue,
Charms this report out.

Imo. Let me hear no more.

Iach. Oh, dearest soul, your cause doth strike
my heart
With pity, that doth make me sick! A lady
So fair, and fasten'd to an empery,[90]
Would make the great'st king double,—to be
partner'd
With tomboys,[91] hir'd with that self-exhibition[92]
Which your own coffers yield! with diseas'd
ventures
That play with all infirmities for gold
Which rottenness can lend nature! such boil'd
stuff
As well might poison poison! Be reveng'd;
Or she that bore you was no queen, and you
Recoil from your great stock.

Imo. Reveng'd!
How should I be reveng'd? If this be true,—
As I have such a heart that both mine ears
Must not in haste abuse,[93]—if it be true,
How should I be reveng'd?

Iach. Should he make me live like Diana's
priest,
Whiles he is vaulting variable ramps,
In your despite, upon your purse? Revenge it.
I dedicate myself to your sweet pleasure;
More noble than that runagate to your bed;
And will continue fast to your affection,
Still close as sure.

Imo. What, ho, Pisanio![94]

Iach. Let me my service tender on your lips.

Imo. Away!—I do condemn mine ears that
have

---

signifies, 'As regards himself and his own good qualities, Heaven's bounty is much; as regards you,—whom I reckon his by divine gift,—Heaven's bounty is beyond all sums of wealth.' The word "talents" was sometimes used to express an indefinite amount, or article of great value (see Note 33, Act i., "Timon of Athens"); and Shakespeare, in stanza 30 of his poem called "A Lover's Complaint," employs it to describe rich masses of hair.

84. *Solace.* 'Take joy,' 'take delight.' See Note 34, Act iv., "Romeo and Juliet."

85. *Doubting.* Here used in the sense of 'dreading,' 'having a misgiving that.' See Note 42, Act ii., "Hamlet."

86. *Or, timely knowing, the remedy then born.* Elliptically expressed; 'them' being understood after "knowing," and 'is' after "remedy." The present passage affords an instance of one of Shakespeare's forcible parentheses. See Note 10, Act iii., "Winter's Tale." Put into the mouth of Imogen, it has characteristic effect; aiding to show how admirably she combines reflection, good sense, moral courage, and a sedate strength of mind, with her feminine sweetness, gentleness, tenderness, and generosity of affection.

87. *What both you spur and stop.* 'That information which you urge forward as seeming eager to utter, yet which you check as seeming unwilling to utter.' The sentence has figurative allusion to horsemanship.

88. *By-peeping.* This has been changed to 'lie peeping,' 'bide peeping,' and 'bo-peeping;' but the original word seems to us to be equivalent to 'leering,' 'ogling,' 'casting side-way or stealthy glances.'

89. *Unlustrous.* The Folio misprints 'illustrious.' Rowe's correction.

90. *Empery.* 'Imperial sway,' 'supreme command,' 'sovereign dominion.' See Note 51, Act i., "Henry V."

91. *Tomboys.* 'Hoydens,' 'bold roystering wenches.'

92. *That self-exhibition.* 'That self-same stipend.' See Note 42, Act iv., "King Lear," and Note 32, Act i., "Two Gentlemen of Verona."

93. *As I have such a heart that both mine ears must not in haste abuse.* Noble Imogen! model to your sister women, for love with warmth of impulse in it, yet not such impulse as carries temper and judgment away!

94. *What, ho, Pisanio!* Observe how, upon the villain revealing himself, she does not even answer him, but calls her faithful servant to her side before replying.

So long attended thee.—If thou wert honourable,
Thou wouldst have told this tale for virtue, not
For such an end thou seek'st,—as base as strange.
Thou wrong'st a gentleman, who is as far
From thy report as thou from honour; and
Solicit'st here a lady that disdains
Thee and the devil alike.—What ho, Pisanio!—
The king my father shall be made acquainted
Of thy assault: if he shall think it fit,
A saucy stranger, in his court, to mart
As in a Romish[95] stew, and to expound
His beastly mind to us,—he hath a court
He little cares for, and a daughter whom
He not respects at all.—What ho, Pisanio!—

Iach. Oh, happy Leonatus! I may say:
The credit that thy lady hath of thee
Deserves thy trust; and thy most perfect goodness
Her assur'd credit.—Blessèd live you long!
A lady to the worthiest sir that ever
Country call'd his! and you his mistress, only
For the most worthiest fit! Give me your pardon.
I have spoke this, to know if your affiance[96]
Were deeply rooted; and shall make your lord,
That which he is, new o'er: and he is one
The truest manner'd; such a holy witch,[97]
That he enchants societies into him;[98]
Half all men's hearts are his.

Imo. You make amends.

Iach. He sits 'mongst men like a descended god:
He hath a kind of honour sets him off,
More than a mortal seeming. Be not angry,
Most mighty princess, that I have adventur'd
To try your taking of a false report; which hath
Honour'd with confirmation your great judgment
In the election of a sir so rare,
Which you know cannot err: the love I bear him
Made me to fan you thus; but the gods made you,
Unlike all others, chaffless. Pray, your pardon.

Imo. All 's well, sir: take my power i' the court for yours.

Iach. My humble thanks. I had almost forgot
To entreat your grace but in a small request,
And yet of moment too, for it concerns
Your lord; myself, and other noble friends,
Are partners in the business.[99]

Imo. Pray, what is 't?

Iach. Some dozen Romans of us, and your lord,—
The best feather of our wing,—have mingled sums
To buy a present for the emperor;
Which I, the factor for the rest, have done
In France: 'tis plate of rare device, and jewels
Of rich and exquisite form; their values great;
And I am something curious, being strange,[100]
To have them in safe stowage: may it please you
To take them in protection?

Imo. Willingly;
And pawn mine honour for their safety: since
My lord hath interest in them, I will keep them
In my bedchamber.

Iach. They are in a trunk,
Attended by my men: I will make bold
To send them to you, only for this night;
I must aboard to-morrow.

Imo. Oh, no, no.

Iach. Yes, I beseech; or I shall short my word
By lengthening my return. From Gallia
I cross'd the seas on purpose and on promise
To see your grace.

Imo. I thank you for your pains:
But not away to-morrow!

Iach. Oh, I must, madam:
Therefore I shall beseech you, if you please
To greet your lord with writing, do 't to-night:
I have outstood my time; which is material
To the tender of our present.

Imo. I will write.
Send your trunk to me; it shall safe be kept,
And truly yielded you. You're very welcome.

[*Exeunt.*

95. *Romish.* Formerly sometimes used for 'Roman;' now generally used for 'Popish.'

96. *Affiance.* 'Reliance,' 'trust,' 'confidence.' See Note 70, Act ii., "Henry V."

97. *Such a holy witch.* Like several other words that are now only used in application to women, "witch" was formerly used for a male practiser of the forbidden arts of magic and sorcery, as well as for a female practiser of them.

98. *He enchants societies into him.* "Into" is here used where 'unto' is generally employed. Other writers besides Shakespeare have so used the word; and in the present passage it has specially good effect, from its according with the image presented of enchanting those around him into his magic circle.

99. *For it concerns your lord; myself, and other noble friends, are partners in the business.* 'With him' is elliptically understood after "partners." Some editors place a comma after "lord," and understand 'who' before "are;" but we think that Iachimo concludes the first clause of his sentence with "your lord," and adds the partnership of himself and friends as a concluding clause of comparatively slight importance.

100. *I am something curious, being strange.* "Something curious" is used in the sense of 'rather careful,' 'somewhat anxious or solicitous' (see Note 46, Act i., "All's Well that Ends Well"); and "strange" for 'foreign' or 'a foreigner.' See Note 80 of this Act.

ACT II.

SCENE I.—BRITAIN. *Court before* CYMBELINE'S *Palace.*

Enter CLOTEN *and two* Lords.

Clo. Was there ever man had such luck! when I kissed the jack,[1] upon an up-cast to be hit away! I had a hundred pound on 't: and then a jack-anapes must take me up[2] for swearing; as if I borrowed mine oaths of him, and might not spend them at my pleasure.

First Lord. What got he by that? You have broke his pate with your bowl.

Sec. Lord. [*Aside.*] If his wit had been like him that broke it, it would have run all out.

Clo. When a gentleman is disposed to swear, it is not for any standers-by to curtail his oaths, ha?

Sec. Lord. No, my lord; [*aside*] nor crop the ears of them.

Clo. Dog!—I give him satisfaction?[3] Would he had been one of my rank![4]

Sec. Lord. [*Aside.*] To have smelt like a fool.

Clo. I am not vexed more at anything in the earth,—A plague on 't! I had rather not be so noble as I am; they dare not fight with me, because of the queen my mother: every Jack-slave hath his bellyful of fighting, and I must go up and down like a cock that nobody can match.

Sec. Lord. [*Aside.*] You are cock and capon too; and you crow, cock, with your comb on.[5]

Clo. Sayest thou?

Sec. Lord. It is not fit[6] your lordship should undertake every companion[7] that you give offence to.

Clo. No, I know that: but it is fit I should commit offence to my inferiors.

Sec. Lord. Ay, it is fit for your lordship only.

Clo. Why, so I say.

First Lord. Did you hear of a stranger that 's come to court to-night?

Clo. A stranger, and I not know on 't!

Sec. Lord. [*Aside.*] He 's a strange fellow himself, and knows it not.

First Lord. There 's an Italian come; and, 'tis thought, one of Leonatus' friends.

Clo. Leonatus! a banished rascal; and he 's another, whatsoever he be. Who told you of this stranger?

First Lord. One of your lordship's pages.

Clo. Is it fit I went to look upon him? is there no derogation in 't?

First Lord. You cannot derogate, my lord.

Clo. Not easily, I think.

Sec. Lord. [*Aside.*] You are a fool granted; therefore your issues,[8] being foolish, do not derogate.

Clo. Come, I 'll go see this Italian: what I have lost to-day at bowls I 'll win to-night of him. Come, go.

Sec. Lord. I 'll attend your lordship.

[*Exeunt* CLOTEN *and* First Lord.

That such a crafty devil as is his mother
Should yield the world this ass! a woman that
Bears all down with her brain; and this her son
Cannot take two from twenty, for his heart,
And leave eighteen. Alas! poor princess,
Thou divine Imogen, what thou endur'st!—
Betwixt a father by thy step-dame govern'd;
A mother hourly coining plots; a wooer
More hateful than the foul expulsion is
Of thy dear husband, than that horrid act
Of the divorce he 'd make! The heavens hold firm
The walls of thy dear honour; keep unshak'd
That temple, thy fair mind; that thou mayst stand,
To enjoy thy banish'd lord and this great land!

[*Exit.*

SCENE II.—IMOGEN'S *Bedchamber in* CYMBELINE'S *Palace: on one side, a trunk.*

IMOGEN *reading in her bed; a* Lady *attending*

Imo. Who 's there? my woman Helen?
Lady. Please you, madam.
Imo. What hour is it?
Lady. Almost midnight, madam.
Imo. I have read three hours, then: mine eyes are weak:

---

1. *Kissed the jack.* A term used in the game of bowls. See Note 21, Act iii., "Troilus and Cressida." "Upon an up-cast" means 'by a throw from another bowler directed straight up.'

2. *Take me up.* Punningly used; as in the passage explained in Note 117, Act ii., "All's Well," &c.

3. *I give him satisfaction?* The first Folio has 'gave' for "give;" corrected in the second Folio.

4. *Rank.* Cloten says this in the sense of 'degree,' 'station;' the second lord replies to it quibblingly in the sense of 'rancid,' 'offensively scented.' See Note 36, Act i., "As You Like It."

5. *You crow, cock, with your comb on.* Meaning, 'you are a coxcomb.'

6. *It is not fit, &c.* This speech has been assigned by Johnson and others to the first lord; but it appears to us to be the ironical reply made by the second lord, in answer to Cloten's asking him what he has muttered to himself.

7. *Companion.* Often, as here, used contemptuously, to signify 'low fellow.' See Note 40, Act iv., "Julius Cæsar."

8. *Issues.* 'Procedures,' 'acts.' See Note 56, Act iii., "Julius Cæsar."

Fold down the leaf where I have left: to bed:
Take not away the taper, leave it burning;
And if thou canst awake by four o' the clock,
I pr'ythee, call me.[9] Sleep hath seiz'd me wholly.
[*Exit* Lady.
To your protection I commend me, gods!
From fairies, and the tempters of the night,
Guard me, beseech ye!
[*Sleeps.* IACHIMO *comes from the trunk.*
Iach. The crickets sing, and man's o'er-labour'd sense
Repairs itself by rest.—Our Tarquin[10] thus
Did softly press the rushes,[11] ere he waken'd
The chastity he wounded.—Cytherea,[12]
How bravely thou becom'st thy bed! fresh lily!
And whiter than the sheets! That I might touch!
But kiss; one kiss!—Rubies unparagon'd,
How dearly they do 't:—'Tis her breathing that
Perfumes the chamber thus: the flame o' the taper
Bows toward her; and would under-peep her lids,
To see the enclosèd lights, now canopied
Under these windows,[13] white and azure, lac'd
With blue of heaven's own tinct.[14]—But my design,
To note the chamber:[15] I will write all down:—
Such and such pictures;—there the window;—such
The adornment of her bed;—the arras, figures,
Why, such and such;—and the contents o' the story,—
Ah! but some natural notes about her body,
Above ten thousand meaner movables
Would testify, to enrich mine inventory:—
Oh, sleep, thou ape of death, lie dull upon her!
And be her sense but as a monument,[16]
Thus in a chapel lying!—Come off, come off;—
[*Taking off her bracelet.*
As slippery as the Gordian knot[17] was hard!—
'Tis mine; and this will witness outwardly,
As strongly as the conscience does within,
To the madding of her lord.—On her left breast
A mole cinque-spotted,[18] like the crimson drops
I' the bottom of a cowslip: here's a voucher,
Stronger than ever law could make: this secret
Will force him think I have pick'd the lock, and ta'en
The treasure of her honour. No more. To what end?
Why should I write this down, that 's riveted,
Screw'd to my memory?—She hath been reading late
The tale of Tereus;[19] here the leaf 's turn'd down

9. *Almost midnight . . . . if thou canst awake by four o' the clock, I pr'ythee, call me.* Shakespeare has been careful to mark the time at the commencement of this scene by the words "almost midnight," and yet so to carry on the imagination by the mention of "four o' the clock" next morning, as to induce us to believe we witness the lapse of hours needful to bring in naturally Iachimo's counting the clock by the words, "One, two, three," at the close of this same scene. Notwithstanding, Malone has a note here complaining that "our author is hardly ever exact in his computation of time." The poet's system of dramatic time is so original, so ingenious, that it beguiles our fancy into accepting that which we behold as a perfect poetic representation of the period necessary to the incidents and story. We feel as if we had actually seen this night of innocence lying at the mercy of guilty calumny, as if we had felt the long, lagging hours that press their weight upon the calumniator, rendering him unable to breathe freely in the pure atmosphere of beauty and virtue; and this impression it was the cue of the dramatist to produce.

10. *Our Tarquin.* The propriety of this pronoun "our" in the mouth of Iachimo will be felt, when it is remembered that he is an Italian.

11. *The rushes.* Alluding to the ancient custom of strewing rushes on the floors of apartments. See Note 70, Act i., "Romeo and Juliet."

12. *Cytherea.* One of the many poetical names given to Venus. See Note 79, Act iv., "Winter's Tale."

13. *These windows.* Her eyelids; the casements to her eyes. This same epithet, applied to eyelids, occurs in the speech referred to in Note 11, Act iv., "Romeo and Juliet:" "Thy eyes' *windows* fall, like death, when he shuts up the day of life."

14. *White and azure, lac'd with blue of heaven's own tinct.* This phrase has been variously altered; but we think, as it stands, it may either be taken to designate the delicate tint of blueish white, which is the hue of young eyelids, superlaced with threading veins of a deeper blue, or it may describe the lids of white and azure, the azure being the blue veins which interlace the white skin.

15. *But my design, to note the chamber.* This is the reading of the first Folio, and accords with Shakespeare's frequent mode of construction in similar passages; although the third Folio alters "design" to 'design 's.' The phrase is elliptical; signifying, 'But let me remember my design; which is, to note the chamber.'

16. *Be her sense but as a monument.* 'That of' is elliptically understood before "a monument." See Note 42, Act iv., "Othello."

17. *The Gordian knot.* In allusion to the classical story of Gordius, a Phrygian peasant; who, in consequence of a sentence from the oracle, was chosen for king by his countrymen as he was going to the temple of Jupiter mounted on a chariot. In the temple he preserved this chariot; the traces of which were tied in a knot so intricate that no one could unfasten it. Hence arose a belief that the empire of Asia was destined to become his who could untie the Gordian knot. Alexander the Great, undertaking the conquest of Asia, and wishing to inspire the idea that he was destined to succeed, cut with his sword the knot he could not disentangle—a soldierly solution of a difficult problem. From this circumstance "the Gordian knot" has passed into an accepted expression for anything presenting difficulty of disentanglement or solution; and Shakespeare has thus used it in "Henry V.," Act i., sc. 1:—

> "Turn him to any cause of policy,
> *The Gordian knot* of it he will unloose,
> Familiar as his garter."

18. *Cinque-spotted.* "Cinque," a French word signifying 'five,' has been adopted into our language; generally in compound with other words, as "cinque-foiled," "cinque-pace," and "cinque-ports." See Note 6, Act ii., "Much Ado about Nothing," and Note 9, Act iv., "Henry VIII."

19. *The tale of Tereus.* Told by Ovid in the sixth book of his "Metamorphoses," by Gower in the fifth book of his "Confessio Amantis," and forms the second story in "A Petite Palace of Pettie his Pleasure" (1576). The piteous narrative of Philomela's cruel wrong was an appropriate one for the perusal of Imogen, herself destined soon to become the victim of atrocious injury.

Where Philomel gave up.—I have enough:
To the trunk again, and shut the spring of it.—
Swift, swift, you dragons of the night,[20] that dawning
May bare the raven's eye![21] I lodge in fear;
Though this a heavenly angel, hell is here.
[*Clock strikes.*
One, two, three,—Time, time!
[*Goes into the trunk. Scene closes.*

SCENE III.—*An Ante-chamber adjoining* IMOGEN'S *Apartment.*

Enter CLOTEN *and* Lords.

First Lord. Your lordship is the most patient man in loss, the most coldest that ever turned up ace.

Clo. It would make any man cold to lose.

First Lord. But not every man patient, after the noble temper of your lordship. You are most hot and furious when you win.

Clo. Winning will put any man into courage.[22] If I could get this foolish Imogen, I should have gold enough. It 's almost morning, is 't not?

First Lord. Day, my lord.

Clo. I would this music would come: I am advised to give her music o' mornings; they say it will penetrate.—

Enter Musicians.

Come on; tune: if you can penetrate her with your fingering, so; we'll try with tongue too: if none will do, let her remain; but I'll never give o'er. First, a very excellent good-conceited thing; after, a wonderful sweet air, with admirable rich words to it,—and then let her consider.

SONG.

Hark, hark! the lark at heaven's gate sings,
And Phœbus 'gins arise,
His steeds to water at those springs
On chalic'd flowers that lies;[23]
And winking Mary-buds[24] begin
To ope their golden eyes;
With every thing that pretty is:[25]
My lady sweet, arise;
Arise, arise!

Clo. So, get you gone. If this penetrate, I will consider your music the better:[26] if it do not, it is a vice in her ears,[27] which horse-hairs and calves'-guts,[28] nor the voice of squeaking minstrel to boot, can never amend.

[*Exeunt* Musicians.

Sec. Lord. Here comes the king.

Clo. I am glad I was up so late; for that 's the reason I was up so early:[29] he cannot choose but take this service I have done, fatherly.—

Enter CYMBELINE *and* QUEEN.

Good morrow to your majesty and to my gracious mother.

Cym. Attend you here the door of our stern daughter?
Will she not forth?

Clo. I have assailed her with music, but she vouchsafes no notice.

Cym. The exile of her minion is too new;
She hath not yet forgot him: some more time
Must wear the print of his remembrance out,
And then she 's yours.

Queen. You are most bound to the king,
Who lets go by no vantages that may

---

20. *You dragons of the night.* The dragons that were supposed to draw the car of night. See Note 71, Act iii., "Midsummer Night's Dream."

21. *That dawning may bare the raven's eye.* The Folio gives 'beare' instead of "bare;" which is Steevens's correction, suggested by Theobald. 'Bare" is here used for 'uncover,' 'unclose,' 'open;' the raven being one of the earliest birds to awake.

22. *Courage.* Here used in the sense of 'spirit,' 'heart.' See Note 28, Act iii., "Timon of Athens."

23. *His steeds to water at those springs on chalic'd flowers that lies.* A poetical way of saying that the morning sun dries up the dew which lies in the cups of the flowers. "Chalices," here used for 'cups' (see Note 44, Act iii., "Merry Wives of Windsor"), has peculiar propriety, because the cup of a flower is botanically called its *calix.* The false concord between "springs" and "lies" is one of those grammatical licences which were permitted at the time when Shakespeare wrote. See Note 55, Act iii., "Coriolanus."

24. *Mary-buds.* 'Marigolds;' which, like many other flowers, close at sunset and re-open at sunrise. See Note 76, Act iv., "Winter's Tale."

25. *With everything that pretty is.* Hanmer changed "is to 'bin,' for the sake of rhyme. We have, however, shown several instances of non-rhyming couplets that occur in passages where Shakespeare has the majority of the lines rhymed. See Note 38, Act v., "Richard II."

26. *I will consider your music the better.* Punningly used; in the sense of 'I will believe your music to be the more excellent,' and in the sense of 'I will remunerate your music the more handsomely.' See Note 208, Act iv., "Winter's Tale," for a passage in confirmation of this.

27. *It is a vice in her ears.* The Folio has 'voyce' for "vice." Rowe's correction.

28. *Calves'-guts.* Rowe altered this to 'cats'-guts;' but Sir John Hawkins, in his 'History of Music," speaking of Mersennus, observes: "In his book entitled 'De Instrumentis Harmonicis,' Prop. ii., he takes occasion to speak of the chords of musical instruments, and of the substances of which they are formed; and these he says are metal and the intestines of sheep or *any other animals.*" It is probable that "*calves*'-guts" were selected by Shakespeare as consorting humorously with "*horse*-hairs" in Cloten's scoffingly jumbled mention of musical instrument strings, together with the filaments used for violin bows.

29. *I am glad I was up so late; for that 's the reason I was up so early.* "Up," here, is first used in the idiomatic sense of 'sitting up,' or 'not gone to bed;' and, secondly, in the sense of 'arisen,' or 'up from bed.' See Note 73, Act iii., "Romeo and Juliet," for a similar phrase.



Iachimo. I have enough:
To the trunk again, and shut the spring of it.

Act II. Scene II.

Prefer you to his daughter. Frame yourself
To orderly solicits,[30] and be friended
With aptness of the season; make denials
Increase your services; so seem as if
You were inspir'd to do those duties which
You tender to her; that you in all obey her,[31]
Save when command to your dismission tends,
And therein you are senseless.[32]

Clo. Senseless! not so.

Enter a Messenger.

Mess. So like you, sir, embassadors from Rome;
The one is Caius Lucius.

Cym. A worthy fellow,
Albeit he comes on angry purpose now;
But that 's no fault of his: we must receive him
According to the honour of his sender;
And towards himself, his goodness forespent on us,[33]
We must extend our notice.—Our dear son,
When you have given good morning to your mistress,
Attend the queen and us; we shall have need
To employ you towards this Roman.—Come, our queen.

[*Exeunt* CYMBELINE, QUEEN, Lords, *and* Messenger.

Clo. If she be up, I'll speak with her; if not,
Let her lie still and dream.—By your leave, ho!—
[*Knocks.*
I know her women are about her: what
If I do line one of their hands? 'Tis gold
Which buys admittance; oft it doth; yea, and makes
Diana's rangers[34] false themselves,[35] yield up
Their deer to the stand o' the stealer; and 'tis gold
Which makes the true man kill'd, and saves the thief;
Nay, sometime hangs both thief and true man: what
Can it not do and undo? I will make
One of her women lawyer to me; for
I yet not understand the case myself.—
By your leave. [*Knocks.*

Enter a Lady.

Lady. Who 's there that knocks?

Clo. A gentleman.

Lady. No more?

Clo. Yes, and a gentlewoman's son.

Lady. That's more
Than some, whose tailors are as dear as yours,
Can justly boast of. What 's your lordship's pleasure?

Clo. Your lady's person: is she ready?[36]

Lady. Ay,
To keep her chamber.

Clo. There is gold for you;
Sell me your good report.

Lady. How! my good name? or to report of you
What I shall think is good?—The princess!

Enter IMOGEN.

Clo. Good morrow, fairest: sister, your sweet hand. [*Exit* Lady.

Imo. Good morrow, sir. You lay out too much pains
For purchasing but trouble: the thanks I give
Is telling you that I am poor of thanks,
And scarce can spare them.

Clo. Still, I swear I love you.

Imo. If you but said so, 'twere as deep with me:
If you swear still, your recompense is still
That I regard it not.

Clo. This is no answer.

Imo. But that you shall not say I yield, being silent,
I would not speak. I pray you, spare me: faith,
I shall unfold equal discourtesy
To your best kindness: one of your great knowing

30. *Frame yourself to orderly solicits.* The first Folio gives 'solicity' instead of "solicits." Corrected in the second Folio.

31. *That you in all obey her.* "So seem" before "as if," allows 'make it seem' or 'let it appear' to be understood before "that." Shakespeare frequently has this kind of condensed and elliptical construction, where a word in one clause of a sentence is allowed to be understood in another subsequent clause; and in the present play this condensed phraseology abundantly occurs.

32. *Senseless.* The cunning queen uses this word with the signification of 'unconscious,' 'purposely without perception;' her obtuse son affrontedly disclaims it, as signifying 'stupid,' 'devoid of sense.' The angry susceptibility and tetchiness of ignorance, just sufficiently aware of its own incapacity to be perpetually afraid that it is found out and insulted by others, blended with the stolid conceit that invariably accompanies this inadequate self-knowledge, are all admirably delineated in Cloten: he is a dolt striving to pass for an accomplished prince, a vulgar boor fancying himself, and desirous of being taken for a thorough gentleman. He presumes upon his position; believes that it constitutes him the exalted personage who ought to command respect; not perceiving that it renders the more conspicuous those natural disqualifications which deprive him of all respect, even from those who flatter and humour him to his face and sneer at him behind his back.

33. *His goodness forespent on us.* "Forespent on" means 'formerly spent on,' 'heretofore shown to' (see Note 97, Act ii., "Henry V."); and "according to," before "the honour," allows 'according to' or 'for the sake of' to be elliptically understood before "his goodness."

34. *Diana's rangers.* A poetical name for 'virgin ladies,' 'maiden women.' See Note 7, Act iii., "As You Like It."

35. *False themselves.* 'Be false to themselves,' 'play themselves false.' See Note 24, Act ii., "Comedy of Errors."

36. *Is she ready?* 'Is she dressed?' See Note 5, Act ii., "First Part Henry VI." "Ready" was an old term for 'dressed,' and Cloten uses it in that sense; but the lady chooses to take it in the sense of 'prepared to come forth,' 'ready to appear,' and answers contradictorily.

Should learn, being taught, forbearance.
Clo. To leave you in your madness, 'twere my sin:
I will not.
Imo. Fools are not mad folks.
Clo. Do you call me fool?
Imo. As I am mad, I do:
If you'll be patient, I'll no more be mad;
That cures us both. I am much sorry, sir,
You put me to forget a lady's manners,
By being so verbal:[37] and learn now, for all,
That I, which know my heart, do here pronounce,
By the very truth of it, I care not for you;
And am so near the lack of charity,—
To accuse myself,—I hate you; which I had rather
You felt than make 't my boast.
Clo. You sin against
Obedience, which you owe your father. For
The contract you pretend with that base wretch,—
One bred of alms, and foster'd with cold dishes,
With scraps o' the court,—it is no contract, none:
And though it be allow'd in meaner parties,—
Yet who than he more mean?—to knit their souls
(On whom there is no more dependency
But brats and beggary) in self-figur'd knot;[38]
Yet you are curb'd from that enlargement by
The consequence o' the crown; and must not soil[39]
The precious note of it with a base slave,
A hilding[40] for a livery, a squire's cloth,
A pantler,[41] not so eminent.
Imo. Profane fellow!
Wert thou the son of Jupiter, and no more
But what thou art besides, thou wert too base
To be his groom: thou wert dignified enough,
Even to the point of envy, if 'twere made
Comparative for your virtues,[42] to be styl'd
The under-hangman of his kingdom; and hated
For being preferr'd so well.
Clo. The south-fog rot him!
Imo. He never can meet more mischance than come
To be but nam'd of thee. His meanest garment,
That ever hath but clipp'd[43] his body, is dearer
In my respect than all the hairs above[44] thee,
Were they all made such men.

Enter PISANIO.

How now, Pisanio![45]
Clo. His garment! Now, the devil—
Imo. To Dorothy my woman hie thee presently,—
Clo. His garment!
Imo. I am sprighted with a fool;[46]
Frighted, and anger'd worse:—go bid my woman
Search for a jewel, that too casually
Hath left mine arm: it was thy master's; 'shrew me,
If I would lose it for a revenue
Of any king's in Europe. I do think
I saw 't this morning; confident I am
Last night 'twas on mine arm; I kiss'd it:
I hope it be not gone to tell my lord
That I kiss aught but he.
Pis. 'Twill not be lost.
Imo. I hope so: go and search.
[*Exit* PISANIO.
Clo. You have abus'd me:—
His meanest garment!
Imo. Ay, I said so, sir:
If you will make 't an action, call witness to 't.
Clo. I will inform your father.
Imo. Your mother too:
She's my good lady;[47] and will conceive, I hope,
But the worst of me. So, I leave you, sir,
To the worst of discontent. [*Exit.*
Clo. I'll be reveng'd:—
His meanest garment!—Well. [*Exit.*

SCENE IV.—ROME. *An Apartment in* PHILARIO'S *House.*

Enter POSTHUMUS *and* PHILARIO.

Post. Fear it not, sir: I would I were so sure
To win the king, as I am bold her honour
Will remain hers.

---

37. *So verbal.* 'So full of words;' implying, 'so explicit,' 'so expressing in speech that which I think of you.'

38. *Self-figur'd knot.* 'A knot tied or formed by themselves.'

39. *Soil.* The Folio gives 'foyle' instead of "soil." Hanmer's correction.

40. *Hilding.* 'Hireling;' 'despicable wretch.' See Note 54, Act iii., "All's Well that Ends Well." "For" has here the force of fit for.'

41. *Pantler.* See Note 109, Act ii., "Second Part Henry IV."

42. *If 'twere made comparative for your virtues.* 'If the nomination were made in comparative degree with your virtues,' 'if the designation were given in comparison with your virtues.'

43. *Clipp'd.* 'Embraced,' 'enclosed,' 'enfolded.' See Note 68, Act v., "Antony and Cleopatra."

44. *Above.* Mr. Singer changed this word to 'about;' but "above" here has the sense of 'upon' or 'over.' Tooke, in his "Diversions of Purley," shows 'above,' 'up,' 'upon,' 'over,' to have all one common origin and signification, from the Saxon, *upan.*

45. *How now, Pisanio!* This is generally printed previously to the entrance of Pisanio, and has been variously altered, on the assumption that it is said by Imogen to *summon* Pisanio. We think it is her exclamation upon seeing him enter; his entrance affording her an opportunity of bidding him go tell her woman to seek for the missing bracelet. "How now" is usually the address put by Shakespeare into the mouths of those who see others enter, or who are themselves entering. "How now, Pisanio!" occurs thus twice in the present play; in Act i., sc. 6, and in Act iii., sc. 2.

46. *I am sprighted with a fool.* 'I am haunted by a fool as by a spright;' "spright" being an old spelling of 'sprite,' or spirit.

47. *She 's my good lady.* Used ironically, in its idiomatic sense of 'she is my good friend,' 'she befriends me.' See Note 60, Act iv., "Second Part Henry IV."



Cloten. You have abus'd me:—
His meanest garment!
Imogen. Ay, I said so, sir:
If you will make 't an action, call witness to 't. *Act II. Scene III.*

Phi. What means do you make to him?
Post. Not any; but abide the change of time;
Quake in the present winter's state, and wish
That warmer days would come: in these sear'd hopes,[48]
I barely gratify your love; they failing,
I must die much your debtor.
Phi. Your very goodness and your company
O'erpays all I can do. By this, your king
Hath heard of great Augustus: Caius Lucius
Will do 's commission thoroughly: and I think
He'll grant the tribute, send the arrearages,
Or look upon our Romans,[49] whose remembrance
Is yet fresh in their grief.
Post. I do believe,—
Statist[50] though I am none, nor like to be,—

48. *These sear'd hopes.* The Folio has 'these fear'd hopes.' Knight made the correction of "sear'd" for 'fear'd,' which had been previously suggested by Tyrrwhitt. A similar misprint is pointed out in Note 58, Act ii., "Measure for Measure." With the remembrance that the old-fashioned long *ſ* caused many typographical mistakes between *s* and *f*, and with the belief that "sear'd," in the sense of 'withered,' consisted better with "winter's state," we have always adopted the present as the right reading; nevertheless we avow a misgiving that perhaps 'fear'd hopes' may have been used by Shakespeare to express 'tremblingly entertained hopes,' 'fearingly cherished hopes,' which assuredly would consist with "quake" in this sentence, and would have some analogy with the phrase pointed out and explained in Note 25, Act v., "As You Like It." Under the uncertainty, we own our scruple, while abiding by the phrase we have hitherto adopted.

49. *Or look upon our Romans.* "Or" is here used in the sense of 'ere.' See Note 52, Act iv., "King John." "Look upon" is here employed for 'face,' 'confront,' 'meet face to face.'

50. *Statist.* Formerly, as here, used for 'statesman.' See Note 61, Act v., "Hamlet."



Iachimo. Then, if you can,
Be pale: I beg but leave to air this jewel; see!
Act II. Scene IV.

That this will prove a war; and you shall hear
The legions,[51] now in Gallia, sooner landed
In our not-fearing Britain than have tidings
Of any penny tribute paid. Our countrymen
Are men more order'd than when Julius Cæsar
Smil'd at their lack of skill, but found their courage
Worthy his frowning at: their discipline
(Now mingled with their courage)[52] will make known
To their approvers[53] they are people such
That mend upon the world.

Phi. See! Iachimo!

Enter IACHIMO.

Post. The swiftest harts have posted you by land;
And winds of all the corners kiss'd your sails,
To make your vessel nimble.

Phi. Welcome, sir.

Post. I hope the briefness of your answer made
The speediness of your return.

Iach. Your lady
Is one of the fairest that I have look'd upon.

Post. And therewithal the best; or let her beauty
Look through a casement to allure false hearts,
And be false with them.

Iach. Here are letters for you.

Post. Their tenour good, I trust.

Iach. 'Tis very like.

Phi. Was Caius Lucius[54] in the Britain court
When you were there?

Iach. He was expected then,
But not approach'd.[55]

Post. All is well yet.—
Sparkles this stone as it was wont? or is 't not
Too dull for your good wearing?

Iach. If I had lost it,[56]
I should have lost the worth of it in gold.
I'll make a journey twice as far,[57] to enjoy
A second night of such sweet shortness which
Was mine in Britain; for the ring is won.

Post. The stone 's too hard to come by.

Iach. Not a whit,
Your lady being so easy.

Post. Make not, sir,
Your loss your sport: I hope you know that we
Must not continue friends.

Iach. Good sir, we must,
If you keep covenant. Had I not brought
The knowledge of your mistress home, I grant
We were to question farther: but I now
Profess myself the winner of her honour,
Together with your ring; and not the wronger
Of her or you, having proceeded but
By both your wills.

Post. If you can make 't apparent,
My ring is yours: if not, the foul opinion
You had of her pure honour gains or loses
Your sword or mine, or masterless leaves both
To who shall find them.

Iach. Sir, my circumstances,
Being so near the truth as I will make them,
Must first induce you to believe: whose strength
I will confirm with oath; which, I doubt not,
You'll give me leave to spare, when you shall find
You need it not.

Post. Proceed.

Iach. First, her bedchamber,—
Where, I confess, I slept not; but profess
Had that was well worth watching,[58]—it was hang'd
With tapestry of silk and silver; the story
Proud Cleopatra, when she met her Roman,
And Cydnus swell'd above the banks, or for
The press of boats or pride: a piece of work
So bravely done, so rich, that it did strive
In workmanship and value; which I wonder'd
Could be so rarely and exactly wrought,
Since the true life on 't was[59]—

Post. This is true;

---

51. *Legions.* The Folio here omits the final 's,' according to its frequent practice. See Note 2, Act i., and Note 52 of the present Act. Theobald made the correction. The construction in this sentence is both transposed and elliptical; its meaning being, 'You shall sooner hear that the legions are landed in our not-fearing Britain, than have tidings of any penny of tribute having been paid.'

52. *Now mingled with their courage.* The Folio prints 'wing-led' for "mingled," and adds an s to "courage." The second Folio made the correction of "mingled," which we think is most likely to have been Shakespeare's word, because the parenthesis is introduced to describe "discipline" as something *added* to their original courage; whereas 'wing-led' would have made "discipline" that which first subsisted, and "now" urged on by "courage." Moreover, though the figure of courage giving wings to discipline in leading men on, would not be unpoetical or un-Shakespearian, yet inasmuch as wings are generally associated with the image of flight in the sense of retirement, he would hardly use it for eagerly flying forward.

53. *Their approvers.* 'Those who put them to the proof,' 'those who test or try them.'

54. *Was Caius Lucius, &c.* The Folio erroneously assigns this speech to Posthumus, who is engaged in reading his letters, as is shown by his next remark, "All is well yet." Capell made the correction.

55. *But not approach'd.* 'But had not yet approached, or arrived.'

56. *If I had lost it.* The Folio misprints 'have' for "had" here. Singer's correction. See Note 82, Act iv., "Coriolanus," for an instance of a similar typographical error.

57. *I'll make a journey twice as far.* Shakespeare occasionally, as here, uses "I'll" for 'I'd.' See Note 77, Act iv., "Timon of Athens."

58. *Was well worth watching.* "For" is elliptically understood after "watching" (see Note 82, Act iv., "Coriolanus," for an instance of a similar typographical error. Singer's correction. See Note 82, Act iv., "Coriolanus," for an instance of a similar typographical error. Shakespeare occasionally, as here, uses "I'll" for 'I'd.' See Note 77, Act iv., "Timon of Athens." *Was well worth watching.* "For" is elliptically understood after "watching" (see Note 17, Act v., "Antony and Cleopatra"); this latter word being here used in the sense of 'keeping awake.' See Note 29, Act iv., "Romeo and Juliet."

59. *Since the true life on 't was.* Various alterations have been made here, with a view to complete the sense of the phrase: but it is evidently left uncompleted on purpose, to mark that the speech is interrupted by Posthumus's impatience.

And this you might have heard of here, by me,
Or by some other.
Iach. More particulars
Must justify my knowledge.
Post. So they must,
Or do your honour injury.
Iach. The chimney
Is south the chamber; and the chimney-piece,
Chaste Dian bathing: never saw I figures
So likely to report themselves:[60] the cutter
Was as another nature, dumb; outwent her,
Motion and breath left out.[61]
Post. This is a thing
Which you might from relation likewise reap,
Being, as it is, much spoke of.
Iach. The roof o' the chamber
With golden cherubins is fretted: her andirons,[62]—
I had forgot them,—were two winking Cupids
Of silver, each on one foot standing, nicely
Depending on their brands.
Post. This is her honour!—
Let it be granted you have seen all this,—and praise
Be given to your remembrance,—the description
Of what is in her chamber nothing saves
The wager you have laid.
Iach. Then, if you can,
Be pale:[63] I beg but leave to air this jewel; see!—
[*Producing the bracelet.*
And now 'tis up again: it must be married
To that your diamond; I'll keep them.
Post. Jove!—
Once more let me behold it; is it that
Which I left with her?
Iach. Sir,—I thank her,—that:
She stripp'd it from her arm; I see her yet;
Her pretty action did outsell her gift,
And yet enrich'd it too: she gave it me, and said
She priz'd it once.
Post. May be she pluck'd it off
To send it me.
Iach. She writes so to you, doth she?
Post. Oh, no, no, no! 'tis true. Here, take
this too; [*Giving the ring.*
It is a basilisk[64] unto mine eye,
Kills me to look on 't.—Let there be no honour
Where there is beauty; truth, where semblance;
love,
Where there 's another man: the vows of women
Of no more bondage be, to where they are made,
Than they are to their virtues; which is nothing.-
Oh, above measure false!
Phi. Have patience, sir,
And take your ring again; 'tis not yet won:
It may be probable she lost it; or
Who knows if one of her women, being corrupted,
Hath stol'n it from her?
Post. Very true;
And so, I hope, he came by 't.—Back my ring:
Render to me some corporal sign about her,
More evident than this; for this was stol'n.
Iach. By Jupiter, I had it from her arm.
Post. Hark you, he swears; by Jupiter he
swears.
'Tis true,—nay, keep the ring,—'tis true: I am
sure
She would not lose it: her attendants are
All sworn[65] and honourable:—they induc'd to
steal it!
And by a stranger!—No, he hath seduc'd her:
The cognisance[66] of her incontinency
Is this,—she hath bought the name of false thus
dearly.—
There, take thy hire; and all the fiends of hell
Divide themselves between you!
Phi. Sir, be patient:
This is not strong enough to be believ'd
Of one persuaded well of—
Post. Never talk on 't;
She hath been sullied by him.
Iach. If you seek
For farther satisfying,—under her breast
(Worthy the pressing) lies a mole, right proud
Of that most delicate lodging: by my life,
I kiss'd it; and it gave me present hunger
To feed again, though full. You do remember
This stain upon her?
Post. Ay, and it doth confirm
Another stain, as big as hell can hold,

60. *So likely to report themselves.* 'So likely to bespeak their own excellence,' 'so apparently gifted with speech.' A not uncommon expression is, 'a speaking likeness,' 'a speaking picture.'

61. *Was as another nature, dumb; outwent her, motion, &c.* 'Was like another nature, but a nature dumb; excelled her, save that he omitted to give motion and breath'—"breath" including power of speech. See Note 57, Act iv., "Timon of Athens."

62. *Andirons.* These were the front end portions of the irons upon which logs of wood were burned on ancient hearths. They often represented figures of much grace, and were sometimes of great cost and magnificence in workmanship. It has been affirmed that "brands," in this sentence, is an abbreviation of 'brandirons,' which is a north-country term for the horizontal portion of the irons, or 'dogs,' on which the logs rest. But we take "brands" to signify the torches held in the hands of the Cupids, upon which they nicely lean or depend, balanced upon one foot; and we the rather believe that this was the poet's intention, because, the torch being Hymen's emblem, it is here placed in the hand of the "winking Cupids" to present the blended image of Love and Wedlock in Imogen's chamber. "Winking" means 'with closed eyes,' 'blindfold.' See Note 37, Act ii., "King John."

63. *Then, if you can, be pale: I beg, &c.* This passage has been variously punctuated and variously explained; we take it to imply, 'You have hitherto been red with indignant incredulity; now, if you can, be pale with conviction of the truth.'

64. *A basilisk.* See Note 59, Act iii., "Second Part Henry VI."

65. *Sworn.* It was formerly the custom for attendants entering the service of high families (as it is still for those entering the royal household) to take an oath of fidelity.

66. *Cognisance.* 'Badge,' 'token,' 'visible proof.' See Note 40, Act ii., "First Part Henry VI."

Were there no more but it.
Iach. Will you hear more?
Post. Spare your arithmetic—
Iach. I'll be sworn,—
Post. No swearing.
If you will swear you have not done 't, you lie;
And I will kill thee, if thou dost deny—
Iach. I'll deny nothing.
Post. Oh, that I had her here, to tear her limb-meal![67]
I will go there and do 't; i' the court; before
Her father:—I'll do something— [*Exit.*
Phi. Quite beside
The government of patience!—You have won:
Let 's follow him, and pervert[68] the present wrath
He hath against himself.
Iach. With all my heart.
[*Exeunt.*

SCENE V.—ROME. *Another Room in* PHILARIO'S *House.*

Enter POSTHUMUS.

Post. Is there no way for men to be, but women
Must be half-workers? We are all bastards;
We all are counterfeit: yet my mother seem'd
The Dian of that time: so doth my wife
The nonpareil of this.—Oh, vengeance! I thought her
As chaste as unsunn'd snow:—Oh, all the devils!—
This yellow Iachimo, in an hour,—was 't not?—
Or less,—at first?—perchance.—Could I find out
The woman's part in me! For there 's no motion
That tends to vice in man, but I affirm
It is the woman's part: be it lying, note it,
The woman's; flattering, hers; deceiving, hers;
Will and rank thoughts, hers, hers; revenges, hers;
Ambitions, covetings, change of prides, disdain,
Nice longing, slanders, mutability,
All faults that may be nam'd, nay, that hell knows,
Why, hers, in part or all; but rather, all;
For even to vice
They are not constant, but are changing still
One vice, but of a minute old, for one
Not half so old as that. I'll write against them,[69]
Detest them, curse them:—yet 'tis greater skill
In a true hate, to pray they have their will:
The very devils cannot plague them better.
[*Exit.*

ACT III.

SCENE I.—BRITAIN. *A Room of State in* CYMBELINE'S *Palace.*

Enter, from one side, CYMBELINE, QUEEN, CLOTEN, *and* Lords; *from the other,* CAIUS LUCIUS *and* Attendants.

Cym. Now say, what would Augustus Cæsar with us?
Luc. When Julius Cæsar,—whose remembrance yet
Lives in men's eyes, and will to ears and tongues
Be theme and hearing ever,—was in this Britain,
And conquer'd it, Cassibelan, thine uncle,[1]—
Famous in Cæsar's praises, no whit less
Than in his feats deserving it,[2]—for him,
And his succession, granted Rome a tribute,
Yearly three thousand pounds; which by thee lately
Is left untender'd.
Queen. And, to kill the marvel
Shall be so ever.
Clo. There be many Cæsars,
Ere such another Julius. Britain is
A world by itself; and we will nothing pay
For wearing our own noses.
Queen. That opportunity,

67. *Limb-meal.* 'A limb at a time,' 'limb from limb.' See Note 30, Act ii., "Tempest."

68. *Pervert.* Here used as we use 'divert,' in the sense of 'turn from its course;' Shakespeare sometimes using the pre-syllable *per* with its classically derived effect of intensive force. See Note 23, Act iii., "Measure for Measure."

69. *I'll write against them.* 'I'll denounce them,' 'I'll protest against them.' See Note 3, Act iv., "Much Ado."

1. *Cassibelan, thine uncle.* Cassibelan was *great uncle* to Cymbeline, who was son to Tenantius, the nephew of Cassibelan. See Note 6, Act i.

2. *Cæsar's praises . . . . deserving it.* "Praises" is here referred to by "it," as if the noun were in the singular—'praise.' See Note 72, Act i., "Othello."

Which then they had to take from us, to resume
We have again.—Remember, sir, my liege,
The kings your ancestors; together with
The natural bravery of your isle, which stands
As Neptune's park, ribbèd and palèd in
With rocks unscalable[3] and roaring waters;
With sands that will not bear your enemies' boats,
But suck them up to the topmast. A kind of conquest
Cæsar made here; but made not here his brag
Of "Came," and "saw," and "overcame:" with shame,—
The first that ever touch'd him,—he was carried
From off our coast, twice beaten; and his shipping,—
Poor ignorant baubles!—on our terrible seas,
Like egg-shells mov'd upon their surges, crack'd
As easily 'gainst our rocks: for joy whereof
The fam'd Cassibelan, who was once at point,—
Oh, giglot[4] fortune!—to master Cæsar's sword,[5]
Made Lud's town with rejoicing fires bright,
And Britons strut with courage.

Clo. Come, there 's no more tribute to be paid: our kingdom is stronger than it was at that time; and, as I said, there is no more such Cæsars: other of them may have crooked noses; but to owe[6] such straight arms, none.

Cym. Son, let your mother end.

Clo. We have yet many among us can gripe as hard as Cassibelan: I do not say I am one; but I have a hand.—Why tribute? why should we pay tribute? If Cæsar can hide the sun from us with a blanket, or put the moon in his pocket, we will pay him tribute for light; else, sir, no more tribute, pray you now.

Cym. You must know,
Till the injurious Romans did extort
This tribute from us, we were free: Cæsar's ambition,—
Which swell'd so much, that it did almost stretch
The sides o' the world,—against all colour,[7] here
Did put the yoke upon us; which to shake off
Becomes a warlike people, whom we reckon
Ourselves to be. We do say, then, to Cæsar,[8]
Our ancestor was that Mulmutius which
Ordain'd our laws,—whose use the sword of Cæsar
Hath too much mangled; whose repair and franchise
Shall, by the power we hold, be our good deed,
Though Rome be therefore angry; Mulmutius made our laws,
Who was the first of Britain which did put
His brows within a golden crown, and call'd
Himself a king.[9]

Luc. I am sorry, Cymbeline,
That I am to pronounce Augustus Cæsar,—
Cæsar, that hath more kings his servants than
Thyself domestic officers,—thine enemy.
Receive it from me, then:—war and confusion
In Cæsar's name pronounce I 'gainst thee: look
For fury not to be resisted.—Thus defied,
I thank thee for myself.

Cym. Thou art welcome, Caius.
Thy Cæsar knighted me; my youth I spent[10]
Much under him; of him I gather'd honour;
Which he to seek of me again, perforce,
Behoves me keep at utterance.[11] I am perfect[12]
That the Pannonians and Dalmatians, for
Their liberties, are now in arms,—a precedent
Which not to read would show the Britons cold:
So Cæsar shall not find them.

Luc. Let proof speak.

Clo. His majesty bids you welcome. Make pastime with us a day or two, or longer: if you seek us afterwards in other terms, you shall find us in our salt-water girdle: if you beat us out of it, it is yours; if you fall in the adventure, our crows shall fare the better for you; and there 's an end.

Luc. So, sir.

Cym. I know your master's pleasure, and he mine:
All the remain is, welcome. [*Exeunt.*

SCENE II.—*Another Room in* CYMBELINE'S *Palace.*

Enter PISANIO, *with a letter.*

Pis. How! of adultery? Wherefore write you not

3. *With rocks unscalable.* The Folio prints 'oakes' for rocks. Hanmer's correction.

4. *Giglot.* A light fickle wench. See Note 51, Act iv., "First Part Henry VI."

5. *To master Cæsar's sword.* Shakespeare has here assigned an exploit to Cassibelan, which, according to the old chroniclers, was achieved by his brother Nennius.

6. *To owe.* 'To own,' 'to have,' 'to possess.' See Note 34, Act iv., "Antony and Cleopatra." The vulgar flippancy of Cloten is admirably preserved; and even the little word "come," at the commencement of his speeches, is well employed to give additional effect of bullying pretension.

7. *Against all colour.* 'Contrary to all show of right,' 'without any ostensible right.' See Note 43, Act i., "Henry VIII."

8. *Ourselves to be. We do say, then, to Cæsar.* This line is printed in the Folio, 'Our selues to be, we do. Say then to Cæsar;' which has been variously altered since. We adopt Malone's arrangement.

9. *The first of Britain . . . . call'd himself a king.* This is recorded by Holinshed; whence Shakespeare probably derived the particular.

10. *Thy Cæsar knighted me; my youth I spent, &c.* For this also Holinshed is the authority.

11. *At utterance.* An English version of the French phrase, *à l'outrance*; 'to the uttermost,' 'to extremity,' 'at the extreme of defiance.' See Note 18, Act iii., "Macbeth."

12. *Perfect.* 'Well informed,' 'perfectly aware.' See Note 39, Act iii., "Winter's Tale."

What monster 's her accuser ?[13]—Leonatus !
Oh, master ! what a strange infection
Is fall'n into thy ear ! What false Italian
(As poisonous tongu'd as handed)[14] hath prevail'd
On thy too ready hearing ?—Disloyal ! No :
She 's punish'd for her truth ; and undergoes,
More goddess-like than wife-like, such assaults
As would take in[15] some virtue.—Oh, my master !
Thy mind to her is now as low as were
Thy fortunes.[16]—How ! that I should murder her ?
Upon the love, and truth, and vows, which I
Have made to thy command ?—I, her ?—her blood ?
If it be so to do good service, never
Let me be counted serviceable. How look I,
That I should seem to lack humanity
So much as this fact comes to ? [*Reading.*] "Do't: the letter[17]
That I have sent her, by her own command
Shall give thee opportunity :"—Oh, curs'd paper !
Black as the ink that's on thee ! Senseless bauble,
Art thou a feodary[18] for this act, and look'st
So virgin-like without ?—Lo, here she comes.—
I am ignorant in what I am commanded.[19]

Enter IMOGEN.

Imo. How now, Pisanio !
Pis. Madam, here is a letter from my lord.
Imo. Who ? thy lord ? that is my lord,—Leonatus ?
Oh, learn'd indeed were that astronomer
That knew the stars as I his characters ;
He'd lay the future open.—You good gods,
Let what is here contain'd relish of love,
Of my lord's health, of his content,—yet not,
That we two are asunder,—let that grieve him,—
(Some griefs are med'cinable ; that is one of them,
For it doth physic love) ;—of his content,
All but in that !—Good wax, thy leave :—bless'd be
You bees that make these locks of counsel ! Lovers,
And men in dangerous bonds, pray not alike :
Though forfeiters you cast in prison, yet
You clasp young Cupid's tables.—Good news, gods ! [*Reads.*

Justice, and your father's wrath, should he take me in his dominion, could not be so cruel to me, as you, oh, the dearest of creatures, would even renew me with your eyes.[20] Take notice that I am in Cambria, at Milford Haven ; what your own love will, out of this, advise you, follow. So, he wishes you all happiness, that remains loyal to his vow, and your, increasing in love, LEONATUS POSTHUMUS.

Oh, for a horse with wings !—Hear'st thou, Pisanio ?
He is at Milford Haven : read, and tell me
How far 'tis thither. If one of mean affairs
May plod it in a week, why may not I
Glide thither in a day ?—Then, true Pisanio
(Who long'st, like me, to see thy lord ; who long'st,—
Oh, let me 'bate,—but not like me ;—yet long'st,—
But in a fainter kind :—Oh, not like me ;
For mine 's beyond beyond), say, and speak thick,[21]—
Love's counsellor should fill the bores of hearing,
To the smothering of the sense,—how far it is
To this same blessèd Milford ; and, by the way,
Tell me how Wales was made so happy as
To inherit such a haven : but, first of all,
How we may steal from hence ; and for the gap
That we shall make in time, from our hence-going
And our return,[22] to excuse :—but first, how get hence :

13. *What monster's her accuser ?* The Folio prints, 'What monsters her accuse ?' Capell made the correction ; which is shown to be right by the words, "What false Italian," that immediately follow.

14. *As poisonous tongu'd as handed.* The Italians were held to be not only skilled in concocting poisons, but unscrupulous in their use of them ; and Italian history affords but too frequent testimony of the just ground there was for this opinion.

15. *Take in.* 'Subdue,' 'conquer,' 'defeat.' See Note 167, Act iv., "Winter's Tale."

16. *Thy mind to her is now as low as were thy fortunes.* 'Thy mind, compared to her fine nature, is as low as were thy fortunes in comparison with her rank.' A similar ellipsis has been frequently pointed out by us. See Note 12, Act iii., "Hamlet."

17. *Do't: the letter, &c.* Here is one of the several instances of variation in wording that we find given by Shakespeare. See Note 67, Act v., "All's Well ;" Note 64, Act v., "Twelfth Night ;" and Note 10, Act i., "Second Part Henry VI." Here Pisanio is glancing at the cruel contents of the letter which Imogen reads at full in the fourth scene of this Act ; it is there given *in prose ;* here the sentence forms part of Pisanio's speech ; the *substance* being the same, though slightly varied in diction.

18. *Feodary.* 'Confederate,' 'accomplice.' See Note 76, Act ii., "Measure for Measure ;" and Note 13, Act ii., "Winter's Tale."

19. *I am ignorant in what I am commanded.* 'I will appear not to know of this deed which I am commanded to perform.'

20. *Could not be so cruel to me, as you, oh, the dearest of creatures, would even renew me with your eyes.* This has been variously altered ; but, as it stands, we think the passage conveys the sense of 'could not so cruelly wound but that the sight of you could cure and revive me.' The phraseology is purposely obscure and enigmatical, and conveys a double idea—the above explained more obvious one (to Imogen, who is addressed) ; and a secondary one (perceptible to the reader of the play), 'could not be so cruel to me as you' [in the supposed wrong she has done him who writes to her]. Shakespeare elsewhere has instances of this kind of intentionally enigmatic diction (see Notes 10, 11, 24, Act i., "All's Well") ; and also of giving duplicate meaning to a sentence by peculiar or wrong stopping. See passage referred to in Note 21, Act v., "Midsummer Night's Dream."

21. *Speak thick.* 'Speak fast,' 'speak rapidly or quickly.' See Note 52, Act ii., "Second Part Henry IV."

22. *From our hence-going and our return.* 'From the period of our hence-going until that of our return.' See Note 36, Act ii., "Coriolanus," for an instance of similar construction. The

Why should excuse be born or e'er begot?[23]
We'll talk of that hereafter. Pr'ythee, speak,
How many score of miles may we well ride
'Twixt hour and hour?

Pis. One score 'twixt sun and sun,
Madam, 's enough for you, and too much too.

Imo. Why, one that rode to 's execution, man,
Could never go so slow: I have heard of riding wagers,
Where horses have been nimbler than the sands
That run i' the clock's behalf:[24]—but this is foolery:—
Go bid my woman feign a sickness; say
She'll home to her father: and provide me presently
A riding-suit, no costlier than would fit
A franklin's housewife.[25]

Pis. Madam, you 're best consider.[26]

Imo. I see before me, man: nor here, nor here,
Nor what ensues, but have[27] a fog in them,
That I cannot look through. Away, I pr'ythee;
Do as I bid thee: there 's no more to say;
Accessible is none but Milford way. [*Exeunt.*

SCENE III.—WALES: *a Mountainous Country with a Cave.*

Enter BELARIUS, GUIDERIUS, *and* ARVIRAGUS.

Bel. A goodly day not to keep house, with such
Whose roof 's as low as ours! Stoop, boys:[28] this gate
Instructs you how to adore the heavens, and bows you
To morning's holy office:[29] the gates of monarchs
Are arch'd so high, that giants may jet[30] through
And keep their impious turbans[31] on, without
Good morrow to the sun.—Hail, thou fair heaven!
We house i' the rock, yet use thee not so hardly
As prouder livers do.

Gui. Hail, heaven!

Arv. Hail, heaven!

Bel. Now for our mountain sport: up to yon hill,
Your legs are young; I'll tread these flats. Consider,
When you above perceive me like a crow,
That it is place which lessens and sets off:
And you may then revolve what tales I have told you
Of courts, of princes, of the tricks in war:
This service is not service, so being done,
But being so allow'd:[32] to apprehend thus,
Draws us a profit from all things we see;
And often, to our comfort, shall we find
The sharded beetle[33] in a safer hold
Than is the full-wing'd eagle. Oh, this life
Is nobler than attending for a check,
Richer than doing nothing for a bribe;[34]
Prouder than rustling in unpaid-for silk:
Such gain the cap of him that makes them fine,

---

elliptical style throughout this speech, the parenthetical breaks, the fluttering from point to point in its varied clauses, all serve admirably to express the happy hurry of spirits and joyous impatience of the excited speaker.

23 *Why should excuse be born or e'er begot?* Besides the meaning which is usually assigned to this line, 'Why should excuse be framed before the act is done for which excuse will be necessary?' we think it also includes the meaning of 'Why should excuse be born or ever be begotten?' 'Why should excuse be made or ever be conceived?' Imogen, true to her own character, deplores the need for excuse—the next thing to deception. That 'or ere' and "or e'er" were used for 'before' we have already shown in Note 52, Act iv., "King John," and Note 77, Act iv., "Macbeth;" but we have likewise shown that Shakespeare frequently combines more than one meaning in his words or phrases, and that he is fond of putting this inclusive style into the mouths of his noblest-charactered women. See Note 13, Act iii., "Winter's Tale."

24. *The sands that run i' the clock's behalf.* 'The sands of the hour-glass, that serve to measure time.'

25. *A franklin's housewife.* 'A yeoman's thrifty wife.' See Note 17, Act ii., "First Part Henry IV."

26. *Madam, you're best consider.* "You 're" for 'you were' is one of the many elisional contractions to be found in this play; and "were" for 'had' was not unfrequently used in Shakespeare's time. In scene 6 of the present Act Imogen says, "I *were* best not call."

27. *Nor here, nor here, nor what ensues, but have, &c.* 'Nor this course, nor that course, nor what may ensue upon any course which I might upon heedfuller consideration pursue, but are clouded to my eye with impossibility; I can see and take none other than the way to Milford.' We feel this to be the interpretation of the passage, rather than the more literal one which is generally given.

28. *Stoop, boys.* The Folio misprints 'sleepe' for "stoop." Hanmer's correction.

29. *To morning's holy office.* The Folio inserts 'a' before "morning's." Pope made the correction.

30. *Jet.* 'Strut,' 'walk pompously.' See Note 89, Act ii., "Twelfth Night."

31. *Turbans.* "Giants" were generally represented as Saracens in the romances of Shakespeare's time.

32. *But being so allow'd.* Here "allow'd" is used in the sense of 'accepted approvingly,' 'considered,' or 'esteemed;' the sentence signifying, 'Military service consists not so much in being done, as in being well received,' 'A service is not so much itself from being effected as from being favourably accepted.' "Service" here applies both particularly, as regards "war," and generally, as regards "courts" and "princes." The word "this" is employed in Shakespeare's mode of making it instance an object cited by way of general observation. See Note 113, Act i., "Macbeth."

33. *The sharded beetle.* 'The scaly-winged beetle.' See Note 8, Act iii., "Antony and Cleopatra."

34. *Richer than doing nothing for a bribe.* The Folio thus prints this line: 'Richer then doing no thing for a babe.' The concluding word has been variously altered, by various emendators, to 'bauble,' 'brabe,' &c. We adopt Hanmer's correction, "bribe," as that which, upon careful consideration, appears to us the most likely to have been Shakespeare's word here.



Belarius. Hail, thou fair heaven!
We house i' the rock, yet use thee not so hardly
As prouder livers do. *Act III. Scene III.*

Yet keeps his book uncross'd:[35] no life to ours.[36]
Gui. Out of your proof you speak: we, poor unfledg'd,
Have never wing'd from view o' the nest, nor know not
What air's from home. Haply this life is best,
If quiet life be best; sweeter to you
That have a sharper known; well corresponding
With your stiff age; but unto us it is
A cell of ignorance; travelling a-bed;
A prison for a debtor, that not dares
To stride a limit.[37]
Arv. What should we speak of
When we are old as you? when we shall hear
The rain and wind beat dark December, how,
In this our pinching cave, shall we discourse
The freezing hours away? We have seen nothing:
We are beastly;[38] subtle as the fox for prey;

35. *Such gain the cap of him that makes them fine, yet keeps his book uncross'd.* "Such" is here used for 'such people,' or 'such persons' (see Note 15, Act ii., "All's Well that Ends Well"); "gain the cap" means 'obtain the salutation' (see Note 9, Act ii., "Coriolanus"); "him" is used in reference to the mercer or vendor of "unpaid-for silk;" "them" is Rowe's correction of the Folio misprint 'him;' and "keeps his book uncross'd" is equivalent to 'has his account-book with the entry of debt uneffaced,' 'has his ledger without the scratching through which marks the debt as settled by payment made.'

36. *No life to ours.* 'There is no life comparable to ours;' 'There is no life that can be compared with ours.' See Note 12, Act iii., "Hamlet."

37. *To stride a limit.* 'To overpass a prescribed bound.' The mode in which Shakespeare uses the word "stride" in this passage tends to show that our interpretation of "bestride," in Note 47, Act iv., "Coriolanus," is right. In the previous line the Folio has 'or' instead of "for," which is Pope's correction.

38. *Beastly.* 'Beast-like,' 'like animals.' See Note 99, Act i., "Antony and Cleopatra."

Like warlike as the wolf for what we eat:
Our valour is to chase what flies; our cage
We make a quire, as doth the prison'd bird,
And sing our bondage freely.
Bel. How you speak!
Did you but know the city's usuries,[39]
And felt them knowingly. the art o' the court,
As hard to leave as keep; whose top to climb
Is certain falling, or so slippery that
The fear 's as bad as falling: the toil of the war,
A pain that only seems to seek out danger
I' the name of fame and honour; which dies i' the search;
And hath as oft a slanderous epitaph
As record of fair act; nay, many times,
Doth ill deserve by doing well; what 's worse,
Must court'sy at the censure:—Oh, boys, this story
The world may read in me; my body 's mark'd
With Roman swords; and my report was once
First with the best of note: Cymbeline lov'd me;
And when a soldier was the theme, my name
Was not far off; then was I as a tree
Whose boughs did bend with fruit: but in one night,
A storm or robbery, call it what you will,
Shook down my mellow hangings, nay, my leaves,
And left me bare to weather.
Gui. Uncertain favour!
Bel. My fault being nothing,—as I have told you oft,—
But that two villains, whose false oaths prevail'd
Before my perfect honour, swore to Cymbeline
I was confederate with the Romans: so,
Follow'd my banishment; and, this twenty years,
This rock and these demesnes have been my world:
Where I have liv'd at honest freedom; paid
More pious debts to Heaven than in all
The fore-end of my time.—But, up to the mountains!
This is not hunters' language:—he that strikes
The venison first shall be the lord o' the feast;
To him the other two shall minister;
And we will fear no poison, which attends
In place of greater state. I'll meet you in the valleys.

Exeunt GUIDERIUS *and* ARVIRAGUS.

How hard it is to hide the sparks of nature!
These boys know little they are sons to the king;
Nor Cymbeline dreams that they are alive.
They think they are mine: and, though train'd up thus meanly
I' the cave wherein they bow,[40] their thoughts do hit
The roofs of palaces; and nature prompts them,
In simple and low things, to prince it much
Beyond the trick of others. This Polydore,—
The heir of Cymbeline and Britain, whom
The king his father call'd Guiderius,—Jove!
When on my three-foot stool I sit, and tell
The warlike feats I have done, his spirits fly out
Into my story: say, "Thus mine enemy fell,
And thus I set my foot on 's neck;" even then
The princely blood flows in his cheek, he sweats,
Strains his young nerves, and puts himself in posture
That acts my words. The younger brother, Cadwal
(Once Arviragus), in as like a figure,
Strikes life into my speech, and shows much more
His own conceiving.—Hark, the game is rous'd!—
O Cymbeline! Heaven and my conscience knows
Thou didst unjustly banish me: whereon,
At three and two years old, I stole these babes;
Thinking to bar thee of succession, as
Thou reft'st me of my lands. Euriphile,
Thou wast their nurse; they took thee for their mother,
And every day do honour to her grave:[41]
Myself, Belarius, that am Morgan call'd,
They take for natural father.—The game is up.

[*Exit.*

SCENE IV.—WALES. *Near* MILFORD HAVEN.

Enter PISANIO *and* IMOGEN.

Imo. Thou told'st me, when we came from horse,[42] the place
Was near at hand:—ne'er long'd my mother so
To see me first, as I have now:[43]—Pisanio! man!

39. *Usuries.* Shakespeare seems to use this word not only in its sense of investing money to procure large interest, but for any pursuit or investment with view to consequent gain. See speech referred to in Note 42, Act iii., "Measure for Measure." In the present passage "usuries" seems almost to include the meaning of 'impositions,' 'imposing practices,' 'extortionate dealings.'

40. *I' the cave wherein they bow.* The Folio prints 'whereon the bowe' for "wherein they bow." At the commencement of the scene Belarius has alluded to the lowness of the roof beneath which they dwell, and says it "*bows* you to morning's holy office."

41. *Euriphile, thou wast . . . . they took thee for . . . . do honour to her grave.* The mode in which "thou," "thee," and "her" succeed each other in this passage affords another instance of Shakespeare's changing the person of a pronoun in a sentence when referring to the same individual. See Note 32, Act iv., "Julius Cæsar," and Note 73, Act i. of the present play.

42. *When we came from horse.* Serving to show that they have performed the previous portion of their long journey by riding, and have now alighted on account of the more rugged and mountainous district through which their way lies. For a similar touch of dramatic art-expedient, see Note 53, Act iii., "Macbeth."

43. *Ne'er long'd my mother so to see me first, as I have now.* "Long'd" is elliptically understood as repeated after "now;"

Where is Posthumus? What is in thy mind,
That makes thee stare thus? Wherefore breaks that sigh
From th' inward of thee? One, but painted thus,
Would be interpreted a thing perplex'd
Beyond self-explication: put thyself
Into a haviour of less fear, ere wildness
Vanquish my staider senses. What 's the matter?
Why tender'st thou that paper to me, with
A look untender? If 't be summer news,
Smile to 't before; if winterly, thou need'st
But keep that countenance still.—My husband's hand!
That drug-damn'd Italy[44] hath out-craftied him,
And he 's at some hard point.—Speak, man: thy tongue
May take off some extremity, which to read
Would be even mortal to me.

Pis. Please you, read;
And you shall find me, wretched man, a thing
The most disdain'd of fortune.

Imo. [*Reads.*] Thy mistress, Pisanio, hath played the wanton in my bed; the testimonies whereof lie bleeding in me. I speak not out of weak surmises; but from proof as strong as my grief, and as certain as I expect my revenge. That part thou, Pisanio, must act for me, if thy faith be not tainted with the breach of hers. Let thine own hands take away her life: I shall give thee opportunity at Milford Haven: she hath my letter for the purpose: where, if thou fear to strike, and to make me certain it is done, thou art the pander to her dishonour, and equally to me disloyal.

Pis. What shall I need to draw my sword? the paper
Hath cut her throat already.—No, 'tis slander;
Whose edge is sharper than the sword; whose tongue
Outvenoms all the worms[45] of Nile; whose breath
Rides on the posting winds, and doth belie
All corners of the world: kings, queens, and states,
Maids, matrons, nay, the secrets of the grave
This viperous slander enters.—What cheer, madam?

Imo. False to his bed! What is it to be false?
To lie in watch there, and to think on him?
To weep 'twixt clock and clock? if sleep charge nature,
To break it with a fearful dream of him,
And cry myself awake? that 's false to his bed, is it?

Pis. Alas! good lady.

Imo. I false! Thy conscience witness:—Iachimo,
Thou didst accuse him of incontinency;
Thou then look'dst like a villain; now, methinks,
Thy favour 's good enough.—Some jay[46] of Italy,
Whose mother was her painting,[47] hath betray'd him:
Poor I am stale, a garment out of fashion;
And, for I am richer than to hang by the walls,[48]
I must be ripp'd:—to pieces with me!—Oh,
Men's vows are women's traitors! All good seeming,
By thy revolt, oh, husband, shall be thought
Put on for villany; not born where 't grows,
But worn a bait for ladies.

Pis. Good madam, hear me.

Imo. True honest men being heard, like false Æneas,
Were, in his time, thought false; and Sinon's weeping[49]
Did scandal many a holy tear; took pity
From most true wretchedness: so thou, Posthumus,
Wilt lay the leaven on all proper men;[50]
Goodly and gallant, shall be false and perjur'd,
From thy great fail.[51]—Come, fellow, be thou honest:
Do thou thy master's bidding: when thou see'st him,

implying 'longed to arrive at the "place" where we were to find Posthumus,' and 'longed to see him.'

44. *That drug-damn'd Italy.* Here again is allusion to the notoriousness of Italian poisoning. See Note 14 of this Act.

45. *The worms.* 'The serpents,' 'the snakes.' See Note 53, Act v., "Antony and Cleopatra."

46. *Jay.* An old term for an infamous woman. See Note 19, Act iii., "Merry Wives of Windsor." It is specially applicable in the present passage, because the Italian coarse term for a bad woman, and the Italian name for the bird called in English a jay, is one and the same. This may have been the origin of the term; and because the gay feathers of the jay—which have been called by poets its *painted* feathers—may have suggested the similitude between these and the painted faces and tawdry clothes of hireling women.

47. *Whose mother was her painting.* This phrase appears to us to be not only a figurative mode of saying 'the producer of whose beauty was her rouged face,' 'whose sole origin of comeliness was her painted complexion' (just as Kent figuratively tells Oswald, "A tailor made thee;" see context of passage referred to in Note 40, Act ii., "King Lear," and as understood in the proverbial expression, "Fine feathers make fine birds"); but we also believe that it includes some scoff, understood at the time when Shakespeare wrote, implied in a reference to the "*mother*" of a pretender to beauty. See Note 111, Act iii., "As You Like It."

48. *And, for I am richer than to hang by the walls.* "For" is here used in the sense of 'because;' and "to hang" is employed for 'to be hung.' It was formerly the custom to hang up cast clothes in a room dedicated to their reception, and keep them there collected, instead of giving them away; only, when consisting of some "richer" material than ordinary, they were occasionally "ripped," and the pieces were converted to other purposes, leaving no vestige of the form which they originally bore.

49. *Sinon's weeping.* See Note 26, Act iii., "Third Part Henry VI."

50. *Wilt lay the leaven on all proper men.* "Leaven," being literally the sour dough which communicates fermentation to the whole mass of dough prepared for making bread, is used (figuratively) to express the evil principle which spreads corruption and depravity into moral natures.

51. *Thy great fail.* "Fail" is here used for 'failing,' in the sense of 'fault,' 'error,' 'failing in virtue.' See Note 68, Act i., "Henry VIII.," for an instance of "fail" used substantively.

A little witness my obedience:[52] look!
I draw the sword myself: take it, and hit
The innocent mansion of my love, my heart:
Fear not; 'tis empty of all things but grief:
Thy master is not there; who was, indeed,
The riches of it: do his bidding; strike.
Thou mayst be valiant in a better cause;
But now thou seem'st a coward.
Pis. Hence, vile instrument!
Thou shalt not damn my hand.
Imo. Why, I must die;
And if I do not by thy hand, thou art
No servant of thy master's: against self-slaughter
There is a prohibition so divine
That cravens my weak hand. Come, here's my heart:—
Something's afore't:—soft, soft! we'll no defence;
Obedient as the scabbard.—[*Takes papers from her bosom.*] What is here?
The scriptures[53] of the loyal Leonatus,
All turn'd to heresy? Away, away,
Corrupters of my faith! you shall no more
Be stomachers to my heart. Thus may poor fools
Believe false teachers: though those that are betray'd
Do feel the treason sharply, yet the traitor
Stands in worse case of woe.[54]
And thou, Posthumus, that didst set up
My disobedience 'gainst the king my father,
And make me put into contempt the suits
Of princely fellows,[55] shalt hereafter find
It is no act of common passage, but
A strain of rareness: and I grieve myself
To think, when thou shalt be disedg'd by her
That now thou tir'st on,[56] how thy memory
Will then be pang'd by me.—Pr'ythee, despatch:
The lamb entreats the butcher: where 's thy knife?
Thou art too slow to do thy master's bidding,
When I desire it too.
Pis. Oh, gracious lady,
Since I receiv'd command to do this business
I have not slept one wink.
Imo. Do 't, and to bed then.[57]
Pis. I'll wake mine eye-balls blind first.[58]
Imo. Wherefore, then,
Didst undertake it? Why hast thou abus'd
So many miles with a pretence? this place?
Mine action, and thine own? our horses' labour?
The time inviting thee? the perturb'd court,
For my being absent; whereunto I never
Purpose return? Why hast thou gone so far,
To be unbent[59] when thou hast ta'en thy stand,
The elected deer before thee?
Pis. But to win time
To lose so bad employment; in the which
I have consider'd of a course. Good lady,
Hear me with patience.
Imo. Talk thy tongue weary; speak:
I have heard I am a wanton; and mine ear,
Therein false struck, can take no greater wound,
Nor tent[60] to bottom that. But speak.
Pis. Then, madam,
I thought you would not back again.
Imo. Most like,—
Bringing me here to kill me.
Pis. Not so, neither:
But if I were as wise as honest, then
My purpose would prove well. It cannot be
But that my master is abus'd:[61]
Some villain, ay, and singular in his art,
Hath done you both this cursèd injury.
Imo. Some Roman courtesan.
Pis. No, on my life.
I'll give but notice you are dead, and send him
Some bloody sign of it; for 'tis commanded
I should do so:[62] you shall be miss'd at court,

52. *A little witness my obedience.* Shakespeare uses the expression "a little" with much force of pathetic effect. Here, for instance, how it serves to mark the sad resignation with meek involuntary reproach contained in Imogen's submission to her husband's cruel decree; in Volumnia's mouth, "I am hush'd until our city be a-fire, and then I'll speak *a little*," how it emphasises the concentrated threat and quiet sting of the proud mother's words; and in Mark Antony's dying mouth, "Give me some wine, and let me speak *a little*," with what vividness it paints his eagerness to utter the last few words of tenderness and warning ere he shall expire.

53. *The scriptures.* Here used for 'the writings' or 'the letters,' in order to form an antithesis with "heresy."

54. *Though those that are betray'd do feel the treason sharply, yet the traitor stands in worse case of woe.* Noble-hearted and true-faithed woman and writer, Imogen and Shakespeare! And with what accurate knowledge of her sex's purest feelings does he make her here grieve over her husband's future pangs of remorse, rather than over her own present affliction—deep as that is.

55. *Fellows.* 'Equals;' those in fellowship of rank with herself.

56. *Disedg'd by her that now thou tir'st on.* The metaphor is taken from falconry; a hawk having the *edge* of its appetite taken away when it has *tired* (pecked or fed) upon the food provided for it. See Note 62, Act iii., "Timon of Athens."

57. *Do 't, and to bed then.* Shakespeare's power of keen sarcasm in simplest words is miraculous; and it is intensified by his occasionally putting it into the mouth of his very gentlest women. See Note 16, Act v., "King Lear."

58. *I'll wake mine eye-balls blind first.* Hanmer inserted the word "blind" here: the Folio printing the line thus: 'Ile wake mine eye-balles first.' Both sense and metre seem to indicate that some monosyllable was omitted; and the suggested one, "blind," appears to us to be very probably that which was left out.

59. *To be unbent.* 'To have thy bow unbent;' in allusion to a hunter.

60. *Tent.* 'Curatively search,' 'probe.'

61. *Abus'd.* 'Deceived,' 'deluded,' 'beguiled.' See Note 54, Act i.

62. *For 'tis commanded I should do so.* No portion of the letter to Pisanio, which has been read aloud by Imogen, contains the command here alluded to; but it may be supposed to have been added in a postscript. At any rate, the present affords another instance of those purposed deviations from verbal



Pisanio. What shall I need to draw my sword? the paper
Hath cut her throat already.

Act III. Scene IV.

And that will well confirm it.
Imo. Why, good fellow,
What shall I do the while? where bide? how live?
Or in my life what comfort, when I am
Dead to my husband?
Pis. If you'll back to the court,—
Imo. No court, no father; nor no more ado
With that harsh, noble, simple nothing,—
That Cloten, whose love-suit hath been to me
As fearful as a siege.
Pis. If not at court,
Then not in Britain must you bide.
Imo. Where then?
Hath Britain all the sun that shines? Day, night,
Are they not but in Britain? I' the world's volume
Our Britain seems as of it, but not in't;
In a great pool a swan's nest: pr'ythee, think
There 's livers out of Britain.[63]
Pis. I am most glad
You think of other place. Th' embassador,
Lucius the Roman, comes to Milford Haven
To-morrow: now, if you could wear a mind
Dark as your fortune is,[64] and but disguise
That which, to appear itself, must not yet be
But by self-danger,[65] you should tread a course
Pretty and full of view;[66] yea, haply, near
The residence of Posthumus,—so nigh, at least,
That though his actions were not visible, yet
Report should render him hourly to your ear
As truly as he moves.
Imo. Oh, for such means!
Though peril to my modesty, not death on't,
I would adventure.
Pis. Well, then, here 's the point:
You must forget to be a woman; change
Command into obedience; fear and niceness,—
The handmaids of all women, or, more truly,
Woman its pretty self,—into a waggish courage:
Ready in gibes, quick-answer'd, saucy, and
As quarrelous as the weasel;[67] nay, you must
Forget that rarest treasure of your cheek,
Exposing it,—but, oh, the harder heart!
Alack, no remedy!—to the greedy touch
Of common-kissing Titan;[68] and forget
Your laboursome and dainty trims, wherein
You made great Juno angry.
Imo. Nay, be brief:
I see into thy end, and am almost
A man already.
Pis. First, make yourself but like one.
Fore-thinking this, I have already fit
('Tis in my cloak-bag) doublet, hat, hose, all
That answer to them: would you, in their serving,
And with what imitation you can borrow
From youth of such a season, 'fore noble Lucius
Present yourself, desire his service, tell him
Wherein you're happy,[69]—which you'll make him know,[70]
If that his head have ear in music,—doubtless
With joy he will embrace you; for he 's honourable,
And, doubling that, most holy. Your means abroad,[71]
You have me, rich; and I will never fail
Beginning nor supplyment.
Imo. Thou art all the comfort
The gods will diet me with. Pr'ythee, away:
There 's more to be consider'd; but we'll even
All that good time will give us:[72] this attempt

exactness in allusion to letters or in repeated speeches which we have several times pointed out as occurring in Shakespeare's plays. See Note 17 of the present Act.

63. *There 's livers out of Britain.* "There 's" affords an instance of one of the numerous elisional contractions in this play, and of the grammatical licence occasionally used by Shakespeare of putting "there 's" before a plural noun.

64. *If you could wear a mind dark as your fortune is.* 'If you could keep your thoughts and purposes as much veiled by secrecy as your fortune is obscured by present adversity.'

65. *And but disguise that which, to appear itself, must not, &c.* "That" here refers to Imogen's personal identity as woman and princess.

66. *Pretty and full of view.* "Pretty" appears to us to bear the sense of 'fair,' 'prosperous,' 'propitious;' and "full of view" to include the combined significations of 'full of promising aspect,' or 'full of auspicious prospect,' also 'full of means of observation,' and likewise 'full in view.' Pisanio means that her assuming the garb of a boy will be propitious to her, in affording her prospect of better times, in giving her means of observing Posthumus's procedure, and all the while permitting her to be full in view of those around her, though preserving the secret of her identity.

67. *Quarrelous as the weasel.* See Note 53, Act ii., "First Part Henry IV." "Quarrelous" is an old form of 'quarrelsome.'

68. *Common-kissing Titan.* See Note 57, Act ii., "Hamlet." This allusion to the loveliness of Imogen's complexion, while bidding her suffer it to become tanned and sun-burnt, this reference to her graceful demeanour and attire, appear to us to be thoroughly indicative of Shakespeare's perception respecting the consolation of kindly and delicate compliment coming in moments of bitter humiliation and distress. It insensibly soothes and cheers; gives her spirit to respond with alacrity, and to enter upon the proposed project with revived energy; inspired, moreover, by the hope to rejoin her husband at any cost, at any risk.

69. *Happy.* Here used for 'accomplished,' 'gifted.'

70. *Which you'll make him know.* The Folio prints 'will' for "you'll." Hanmer's correction.

71. *Your means abroad.* This phrase is elliptical, and we must either understand 'for' before "your," in which case it would signify 'for your means of subsistence while abroad,' or we must understand 'being' before "abroad," in which case it would signify 'your own means being dispersed, or scattered.'

72. *We'll even all that good time will give us.* This is the third time that Shakespeare uses the word "even" as a verb. See Note 69, Act i., "All's Well," and Note 143, Act iv., "King Lear." The present passage will bear and includes several interpretations: it gives the effect of 'we'll make our attempts keep pace with the time allowed us for endeavour,' 'we'll accomplish, achieve, or compass all that time will give us

I am soldier to, and will abide it with
A prince's courage.[73] Away, I pr'ythee.
Pis. Well, madam, we must take a short farewell,
Lest, being miss'd, I be suspected of
Your carriage from the court. My noble mistress,
Here is a box; I had it from the queen:
What 's in 't is precious; if you are sick at sea,
Or stomach-qualm'd at land, a dram of this
Will drive away distemper.—To some shade,
And fit you to your manhood:—may the gods
Direct you to the best!
Imo. Amen: I thank thee.
[*Exeunt.*

SCENE V.—*A Room in* CYMBELINE'S *Palace.*

Enter CYMBELINE, Queen, CLOTEN, LUCIUS, *and* Lords.

Cym. Thus far; and so, farewell.
Luc. Thanks, royal sir.
My emperor hath wrote; I must from hence;
And am right sorry that I must report ye
My master's enemy.
Cym. Our subjects, sir,
Will not endure his yoke; and for ourself
To show less sovereignty than they, must needs
Appear unkinglike.
Luc. So, sir, I desire of you
A conduct over-land to Milford Haven.—
Madam, all joy befal your grace, and you![74]
Cym. My lords, you are appointed for that office;
The due of honour in no point omit.—
So, farewell, noble Lucius.
Luc. Your hand, my lord.
Clo. Receive it friendly; but from this time forth
I wear it as your enemy.
Luc. Sir, the event
Is yet to name the winner: fare you well.
Cym. Leave not the worthy Lucius, good my lords,
Till he have cross'd the Severn.—Happiness!
[*Exeunt* LUCIUS *and* Lords.
Queen. He goes hence frowning: but it honours us
That we have given him cause.
Clo. 'Tis all the better;
Your valiant Britons have their wishes in it.
Cym. Lucius hath wrote already to the emperor
How it goes here. It fits us therefore ripely
Our chariots and our horsemen be in readiness:
The powers that he already hath in Gallia
Will soon be drawn to head, from whence he moves
His war for Britain.
Queen. 'Tis not sleepy business;
But must be look'd to speedily and strongly.
Cym. Our expectation that it would be thus
Hath made us forward. But, my gentle queen,
Where is our daughter? She hath not appear'd
Before the Roman, nor to us hath tender'd
The duty of the day: she looks us like[75]
A thing more made of malice than of duty:
We have noted it.—Call her before us; for
We have been too slight in sufferance.
[*Exit an* Attendant.
Queen. Royal sir,
Since the exile of Posthumus, most retir'd
Hath her life been; the cure whereof, my lord,
'Tis time must do. Beseech your majesty,
Forbear sharp speeches to her: she 's a lady
So tender of rebukes, that words are strokes,[76]
And strokes death to her.

Re-enter Attendant.

Cym. Where is she, sir? How
Can her contempt be answer'd?
Atten. Please you, sir,
Her chambers are all lock'd; and there 's no answer
That will be given[77] to the loud'st of noise we make.[78]
Queen. My lord, when last I went to visit her,
She pray'd me to excuse her keeping close;
Whereto constrain'd by her infirmity,
She should that duty leave unpaid to you,

---

leave to try for,' 'we'll do all that time enables us to do,' 'we'll meet smoothly and with even temper all that time brings,' and 'we'll accept thankfully all that good time grants.' Be it moreover observed that there is here the same trust in "time" and its beneficent dispensations which we have before pointed out as put by Shakespeare into the mouth of his most exalted-souled characters. See Note 19, Act ii., "Winter's Tale."

73. *This attempt I am soldier to, and will, &c.* 'I am prepared to undertake this attempt with the active hardihood of a soldier, and will sustain it with the fortitude of a prince.'

74. *Madam, all joy befal your grace, and you!* This line has been variously altered; but we think that, as it stands, it conveys a parting salutation to the queen and to her son; the final "and you" being addressed to Cloten.

75. *She looks us like.* The Folio prints this, 'She looke vs like.' Johnson corrected 'looke' to "looks." We have frequently had occasion to notice the elliptical mode in which Shakespeare uses the verb "to look" (see Note 73, Act iii., "Antony and Cleopatra"); and here 'to' is elliptically understood after "looks."

76. *Words are strokes.* The first Folio gives 'stroke' for "strokes" here. Corrected in the second Folio.

77. *There 's no answer that will be given, &c.* Instance of "will be" used without reference to the future time. See Note 20, Act v., "Antony and Cleopatra."

78. *To the loud'st of noise we make.* The Folio prints 'lowd' for "loud'st." Capell's correction.

Which daily she was bound to proffer: this
She wish'd me to make known; but our great court
Made me to blame in memory.
Cym. Her doors lock'd?
Not seen of late? Grant, heavens, that which I fear
Prove false! [*Exit.*
Queen. Son, I say, follow the king.
Clo. That man of hers, Pisanio, her old servant,
I have not seen these two days.
Queen. Go, look after.—
[*Exit* CLOTEN.
Pisanio, thou that stand'st so for Posthumus!—
He hath a drug of mine; I pray his absence
Proceed by swallowing that; for he believes
It is a thing most precious. But for her,
Where is she gone? Haply, despair hath seiz'd her;
Or, wing'd with fervour of her love, she's flown
To her desir'd Posthumus: gone she is
To death or to dishonour; and my end
Can make good use of either: she being down,
I have the placing of the British crown.

Re-enter CLOTEN.

How now, my son!
Clo. 'Tis certain she is fled.
Go in and cheer the king: he rages; none
Dare come about him.
Queen. All the better: may
This night forestall him of the coming day![79]
[*Exit.*
Clo. I love and hate her: for she's fair and royal,[80]
And that she hath all courtly parts more exquisite
Than lady, ladies, woman;[81] from every one
The best she hath, and she, of all compounded,
Outsells them all,[82]—I love her therefore: but,
Disdaining me, and throwing favours on
The low Posthumus, slanders so her judgment,
That what 's else rare is chok'd; and in that point
I will conclude to hate her, nay, indeed,
To be reveng'd upon her. For, when fools
Shall—

Enter PISANIO.

Who is here? What! are you packing,[83] sirrah?
Come hither: ah, you precious pander! Villain,
Where is thy lady? In a word; or else
Thou art straightway with the fiends.
Pis. Oh, good my lord!
Clo. Where is thy lady? or, by Jupiter—
I will not ask again. Close villain,
I'll have this secret from thy heart, or rip
Thy heart to find it. Is she with Posthumus?
From whose so many weights of baseness cannot
A dram of worth be drawn.
Pis. Alas! my lord,
How can she be with him? When was she miss'd?
He is in Rome.
Clo. Where is she, sir? Come nearer;
No farther halting: satisfy me home
What is become of her.
Pis. Oh, my all-worthy lord!
Clo. All-worthy villain!
Discover where thy mistress is at once,
At the next word,—no more of worthy lord,—
Speak, or thy silence on the instant is
Thy condemnation and thy death.
Pis. Then, sir,
This paper[84] is the history of my knowledge
Touching her flight. [*Presenting a letter.*
Clo. Let 's see 't.—I will pursue her
Even to Augustus' throne.
Pis. [*Aside.*] Or this, or perish.[85]
She 's far enough; and what he learns by this
May prove his travel, not her danger.
Clo. H'm!
Pis. [*Aside.*] I'll write to my lord she 's dead.
O Imogen,
Safe mayst thou wander, safe return again!
Clo. Sirrah, is this letter true?
Pis. Sir, as I think.
Clo. It is Posthumus' hand; I know 't.—Sirrah, if thou wouldst not be a villain, but do me true service, undergo[86] those employments wherein I should have cause to use thee with a serious industry,—that is, what villany soe'er I bid thee do, to perform it directly and truly,—I would think thee an honest man: thou shouldst neither want my

79. *May this night forestall him of the coming day!* 'May his this night's rage and grief preclude his living to see another day, by prematurely destroying him!'

80. *For she's fair and royal.* "For" used in the sense of 'because.'

81. *Than lady, ladies, woman.* Elliptically expressed; signifying 'than any lady, than all ladies, than all womankind.' A similar phrase occurs in "All's Well," Act ii., sc. 3: "To any count,—to all counts,—to what is man."

82. *Outsells them all.* "Outsells" is here used for 'outvalues;' as in scene 4 of the previous Act, "outsell" is used for 'out-value,' where Iachimo says, "Her pretty action did *outsell* her gift."

83. *Packing.* 'Plotting,' 'contriving,' 'scheming,' 'conspiring.' See Note 7, Act iii., "King Lear."

84. *This paper.* The one subsequently alluded to by Pisanio, where he says (Act v., sc. 5), "I had *a feignèd letter* of my master's then in my pocket; which directed him," &c. We may suppose it to have been one fabricated by Pisanio to plausibly account for Imogen's having left the court of her own accord, in case he should be charged with having been the adviser and aider of her flight.

85. *Or this, or perish.* 'I must either practise this deceit upon Cloten or perish by his fury.'

86. *Undergo.* 'Undertake.' See Note 85, Act i., "Julius Cæsar."



Pisanio. Then, sir,
This paper is the history of my knowledge
Touching her flight. *Act III. Scene V.*

means for thy relief, nor my voice for thy preferment.

Pis. Well, my good lord.

Clo. Wilt thou serve me?– for since patiently and constantly thou hast stuck to the bare fortune of that beggar Posthumus, thou canst not, in the course of gratitude, but be a diligent follower of mine,—wilt thou serve me?

Pis. Sir, I will.

Clo. Give me thy hand; here 's my purse. Hast any of thy late master's garments in thy possession?

Pis. I have, my lord, at my lodging, the same suit he wore when he took leave of my lady and mistress.

Clo. The first service thou dost me, fetch that suit hither: let it be thy first service; go.

Pis. I shall, my lord. [*Exit.*

Clo. Meet thee at Milford Haven!—I forgot to ask him one thing; I'll remember 't anon:—even there, thou villain Posthumus, will I kill thee.—I would these garments were come. She said upon a time,—the bitterness of it I now cast from my heart,—that she held the very garment of Posthumus in more respect than my noble and natural person, together with the adornment of my qualities. With that suit upon my back, will I outrage her: first kill him, and in her eyes; there shall she see my valour, which will then be a torment to her contempt. He on the ground, my speech of insultment ended on his dead body,—and when my will hath dined (which, as I say, to vex her I will execute in the clothes that she so praised),—to the court I'll knock her back, foot her home again. She hath despised me rejoicingly, and I'll be merry in my revenge.



Imogen. Ho! Who 's here?
If anything that 's civil, speak; if savage,
Take or lend. Ho!—No answer? then I'll enter.
Act III. Scene VI.

Re-enter PISANIO, *with the clothes.*

Be those the garments?

Pis. Ay, my noble lord.

Clo. How long is 't since she went to Milford Haven?

Pis. She can scarce be there yet.

Clo. Bring this apparel to my chamber; that is the second thing that I have commanded thee: the third is, that thou wilt be a voluntary mute to my design. Be but duteous, and true preferment shall tender itself to thee.—My revenge is now at Milford: would I had wings to follow it!—Come, and be true. [*Exit.*

Pis. Thou bidd'st me to my loss: for, true to thee
Were to prove false, which I will never be,
To him that is most true.[87]—To Milford go,
And find not her whom thou pursu'st.—Flow, flow,
You heavenly blessings, on her!—This fool's speed
Be cross'd with slowness; labour be his meed!

[*Exit.*

SCENE VI.—WALES. *Before the Cave of* BELARIUS.

Enter IMOGEN, *in boy's clothes.*

Imo. I see a man's life is a tedious one:
I have tir'd myself; and for two nights together
Have made the ground my bed. I should be sick,
But that my resolution helps me.—Milford,
When from the mountain-top Pisanio show'd thee,
Thou wast within a ken: O Jove! I think
Foundations[88] fly the wretched; such, I mean,
Where they should be reliev'd. Two beggars told me
I could not miss my way: will poor folks lie,
That have afflictions on them, knowing 'tis
A punishment, or trial? Yes; no wonder,
When rich ones scarce tell true: to lapse in fulness
Is sorer[89] than to lie for need; and falsehood
Is worse in kings than beggars.—My dear lord!
Thou art one o' the false ones: now I think on thee,
My hunger 's gone; but even before, I was
At point to sink for food.—But what is this?
Here is a path to 't: 'tis some savage hold:
I were best not call; I dare not call: yet famine,
Ere clean it o'erthrow nature, makes it valiant.
Plenty and peace breeds cowards;[90] hardness ever
Of hardiness is mother.—Ho! Who's here?
If anything that 's civil,[91] speak; if savage,
Take or lend.[92] Ho!—No answer? then I'll enter.
Best draw my sword; and if mine enemy
But fear the sword like me, he'll scarcely look on 't,
Such a foe, good heavens![93]

[*Goes into the Cave.*

Enter BELARIUS, GUIDERIUS, *and* ARVIRAGUS.

Bel. You, Polydore, have prov'd best woodman,[94] and
Are master of the feast: Cadwal and I
Will play the cook and servant; 'tis our match:[95]
The sweat of industry would dry and die,
But for the end it works to. Come; our stomachs
Will make what's homely savoury: weariness
Can snore upon the flint, when resty[96] sloth

---

87. *To him that is most true.* It is characteristic of the faithful-hearted Pisanio that he never swerves from his conviction that Posthumus is good and "true," notwithstanding the cruel letter commanding Imogen's destruction. He believes what he has told her; that Posthumus has been deceived by "some villain," who has worked this "injury" to both.

88. *Foundations.* Used, in a general sense, for edifices or dwelling-places; in a particular sense, with reference to establishments (generally religious ones) where a revenue was settled for charitable purposes, and where alms and relief were given. See Note 49, Act v., "Much Ado."

89. *Sorer.* Here used for 'more criminal,' 'more injurious.'

90. *Plenty and peace breeds cowards.* One of the grammatical licenses used by Shakespeare; 'the state of' being understood before "plenty and peace." See Note 71, Act i., "Macbeth."

91. *Civil.* Here used for 'civilised.'

92. *Take or lend.* 'Take payment for what I need, or lend it me from kindliness.' "Lend" is often used for 'bestow,' 'confer;' as in the familiar phrase, 'Lend me aid,' 'Lend me succour.' See passage referred to in Note 89, Act iii., "Romeo and Juliet;" where, if "lent" be the right word, it must be used in the sense of 'bestowed upon,' or 'conferred upon.'

93. *Such a foe, good heavens!* Exquisitely feminine throughout is this speech. Its confession of limb-weary fatigue, of faintness from exhaustion, its moral strength amid physical weakness, its tender epithet for the husband whose cruel injustice is felt none the less deeply for the irremovable love she still cherishes for him, its timid hesitation in calling for help, its vague thought of defence, in "best draw my sword," its avowal of greater dread at the very sight of the sword than the sword-drawer can hope to inspire by use of the weapon, together with the final softly smiling, half self-pitying exclamation, half aspiration for divine aid, are all intensely true to the mingled mental courage and bodily delicacy of such a woman as Imogen, who is the very embodiment of supreme womanhood.

94. *Woodman.* 'Hunter.' See Note 7, Act v., "Merry Wives," and Note 64, Act iv., "Measure for Measure."

95. *Match.* Here used for 'compact,' 'agreement.' In the third scene of the present Act Belarius has promised, "He that strikes the venison first shall be the lord o' the feast; to him the other two shall minister."

96. *Resty.* 'Inert,' 'sluggish,' 'dull,' 'heavy,' 'idle;' too full of rest. Shakespeare thus uses it in his "Sonnet C;" and Milton in the same sense in his "Eiconoclastes," sec. 24: "The master is too *resty*, or too rich, to say his own prayers,

Finds the down pillow hard.—Now, peace be here,
Poor house, that keep'st thyself!
Gui. I am thoroughly weary.
Arv. I am weak with toil, yet strong in appetite.
Gui. There is cold meat i' the cave; we'll browse on that,
Whilst what we have kill'd be cook'd.
Bel. [*Looking into the Cave.*] Stay; come not in.
But that it eats our victuals, I should think
Here were a fairy.
Gui. What's the matter, sir?
Bel. By Jupiter, an angel! or, if not,
An earthly paragon!—Behold divineness
No elder than a boy![97]

Re-enter IMOGEN.

Imo. Good masters, harm me not:
Before I enter'd here, I call'd; and thought
To have begg'd or bought what I have took: good troth,
I have stol'n naught; nor would not, though I had found
Gold strew'd i' the floor.[98] Here 's money for my meat:
I would have left it on the board, so soon
As I had made my meal; and parted
With prayers for the provider.
Gui. Money, youth?
Arv. All gold and silver rather turn to dirt!
As 'tis no better reckon'd, but of those
Who worship dirty gods.
Imo. I see you're angry:
Know, if you kill me for my fault, I should
Have died had I not made it.
Bel. Whither bound?
Imo. To Milford Haven.
Bel. What 's your name?
Imo. Fidele, sir. I have a kinsman who
Is bound for Italy; he embark'd at Milford;
To whom being going, almost spent with hunger,
I am fall'n in this offence.
Bel. Pr'ythee, fair youth,
Think us no churls, nor measure our good minds
By this rude place we live in. Well encounter'd!
'Tis almost night: you shall have better cheer
Ere you depart; and thanks to stay and eat it.—
Boys, bid him welcome.
Gui. Were you a woman, youth,
I should woo hard but be your groom:—in honesty,
I bid for you as I do buy.[99]
Arv. I'll make 't my comfort
He is a man; I'll love him as my brother:—
And such a welcome as I'd give to him
After long absence, such is yours:—most welcome!
Be sprightly, for you fall 'mongst friends.
Imo. 'Mongst friends,
If brothers.—[*Aside.*] Would it had been so, that they
Had been my father's sons! then had my prize
Been less;[100] and so more equal ballasting
To thee, Posthumus.
Bel. He wrings[101] at some distress.
Gui. Would I could free 't!
Arv. Or I; whate'er it be,
What pain it cost, what danger! Gods!
Bel. Hark, boys. [*Whispering.*
Imo. Great men,
That had a court no bigger than this cave,
That did attend themselves, and had the virtue
Which their own conscience seal'd them,—laying by
That nothing gift of differing multitudes,[102]—
Could not out-peer these twain. Pardon me, gods!
I'd change my sex to be companion with them,
Since Leonatus' false.[103]
Bel. It shall be so.

---

or to bless his own table." "Resty" has been otherwise interpreted, and has been altered to 'restive,' the Folio having spelt the word 'restie;' but we think that the previous expression, "weariness," signifying 'fatigue from due exertion,' 'tired out after hearty toil,' as opposed to 'over-rested ease,' shows the antithesis intended, and shows our interpretation to be right.

97. *Behold divineness no elder than a boy!* In the present passage, as it seems to us, "elder" includes the same sense of 'superior,' 'more exalted,' that we have hitherto pointed out in Shakespeare's occasional use of this word (see Note 59, Act iii., "Antony and Cleopatra"); since we think that this phrase signifies, 'Behold divineness in a shape no older or more dignified and reverend than that of a boy!'

98. *Strew'd i' the floor.* Here "i" or "in" is used for 'on.' See Note 12, Act v., "Second Part Henry VI."

99. *I bid for you as I do buy.* This has been variously changed; but, as the phrase stands, it appears to us that the meaning of the speech is, 'If you were a woman, youth, I would woo hard to be your bridegroom: as it is, I honestly bid for your affection as I do buy it with mine own to you;' or, 'In honesty, I bid for your affection by purchasing it with mine own in return.' The phrase elliptically expresses, 'I bid honestly for your liking—offering you mine in exchange for yours—as I do buy, by exchanging money for what I purchase.' The phraseology throughout this play is so very elliptical, as to be perhaps the most so of all Shakespeare's; and the present sentence appears to us to be in accordance with this particular.

100. *Then had my prize been less.* 'Then had my value been less;' implying, 'Then would the prize which Leonatus gained in winning the heiress to the crown have been lessened by my being but sister to the royal heirs.'

101. *Wrings.* 'Feels acutely;' 'writhes in anguish.' See Note 5, Act v., "Much Ado."

102. *Laying by that nothing gift of differing multitudes.* 'Setting aside that worthless attribution of the varying-minded populace.'

103. *Since Leonatus' false.* The Folio prints 'Leonatus' here without the apostrophe; but we take it to be a similar elisionally contracted form to the one we pointed out in Note 97, Act iv., "King Lear,"—"this'" for 'this is.'

Boys, we'll go dress our hunt.[104]—Fair youth, come in:
Discourse is heavy, fasting; when we have supp'd,
We'll mannerly demand thee of thy story,
So far as thou wilt speak it.

Gui. Pray, draw near.

Arv. The night to the owl, and morn to the lark, less welcome.

Imo. Thanks, sir.

Arv. I pray, draw near. [*Exeunt.*

SCENE VII.—ROME. *A Public Place.*

Enter two Senators *and* Tribunes.

First Sen. This is the tenour of the emperor's writ,—
That since the common men are now in action
'Gainst the Pannonians and Dalmatians;
And that the legions now in Gallia are
Full weak to undertake our wars against
The fall'n-off Britons; that we do incite
The gentry to this business. He creates
Lucius pro-consul: and to you, the tribunes,
For this immediate levy, he commands
His absolute commission.[105] Long live Cæsar!

First Tri. Is Lucius general of the forces?

Sec. Sen. Ay.

First Tri. Remaining now in Gallia?

First Sen. With those legions
Which I have spoke of, whereunto your levy
Must be supplyant: the words of your commission
Will tie you to the numbers, and the time
Of their despatch.

First Tri. We will discharge our duty. [*Exeunt.*

ACT IV.

SCENE I.—BRITAIN. WALES: *the Forest near the Cave of* BELARIUS.

Enter CLOTEN.

Clo. I am near to the place where they should meet, if Pisanio have mapped it truly. How fit his garments serve me! Why should his mistress, who was made by him that made the tailor, not be fit too? the rather,—saving reverence of the word,—for 'tis said a woman's fitness comes by fits. Therein I must play the workman. I dare speak it to myself,—for it is not vain-glory for a man and his glass to confer in his own chamber,—I mean, the lines of my body are as well drawn as his; no less young, more strong, not beneath him in fortunes, beyond him in the advantage of the time, above him in birth, alike conversant in general services, and more remarkable in single oppositions:[1] yet this imperseverant[2] thing loves him in my despite. What mortality is! Pos-

---

104. *We'll go dress our hunt.* Here "hunt" is used for that which has been obtained by hunting, as "chase" is used for that which is being chased, in the passage explained in Note 47, Act iii., "Winter's Tale."

105. *To you . . . . he commands his absolute commission.* Here Warburton and others alter "commands" to 'commends;' but we think that the phrase is elliptical, signifying, 'He commands that his absolute commission shall be given to you.' Dr. Johnson illustrates this interpretation by remarking, "So we say, 'I *ordered* the materials to the workmen.'" Shakespeare himself, in "Richard II.," Act iv., sc. 1, has a somewhat similar elliptical sentence: "An if my word be sterling yet in England, let it command a mirror hither straight;" meaning, 'Let it command that a mirror shall be brought hither immediately.

---

1. *In single oppositions.* 'In single encounters,' 'in single combat,' 'in fighting man to man.' An "opposite" was a term formerly used for an 'adversary' or an 'antagonist.' See Note 38, Act iii., "Twelfth Night;" also, the context of passage referred to in Note 70, Act i., "First Part Henry IV."

2. *Imperseverant.* 'Undiscerning,' 'unperceiving.' The word was variously spelt: and if 'imperceyveraunt' or 'imperceiverant' be adopted, the sense here explained would be more obvious; but we believe that by preserving the Folio spelling (excepting that 'u' is put for "v" in the word), we allow it to retain the combined sense of 'obstinately persevering,' or 'very persevering,' which it may possibly have been intended to include. In the following passage, which Mr. Dyce quotes from the old play of "The Widow" (as confirming his opinion that here "imperseverant" signifies 'undiscerning,' and should be spelt 'imperceiverant'), it appears to us that the word "perseverance" is there employed in such a way as to include the duplicate sense which we here assign to the word "imperseverant:"—

"Methinks the words
Themselves should make him do't, had he but the *perseverance*
Of a cock-sparrow, that will come at Philip,
And can nor write nor read, poor fool!"

The writers of those days did use words in this manner; and knowing, as we do, Shakespeare's largely comprehensive employment of expressive epithets, while considering the whole gist of Cloten's sentence here, we are strongly of opinion that "imperseverant" is intended to convey the double effect of 'undiscerning' and 'inveterately persevering.'

thumus, thy head, which now is growing upon thy shoulders, shall within this hour be off; thy mistress enforced; thy garments cut to pieces before thy face:[3] and all this done, spurn her home to her father; who may haply be a little angry for my so rough usage; but my mother, having power of his testiness, shall turn all into my commendations. My horse is tied up safe: out, sword, and to a sore purpose! Fortune, put them into my hand! This is the very description of their meeting-place; and the fellow dares not deceive me. [*Exit.*

SCENE II.—*Before the Cave of* BELARIUS.

Enter, from the Cave, BELARIUS, GUIDERIUS, ARVIRAGUS, *and* IMOGEN.

Bel. [*To* IMO.] You are not well: remain here in the cave;
We'll come to you after hunting.
Arv. [*To* IMO.] Brother, stay here:
Are we not brothers?
Imo. So man and man should be;
But clay and clay differs in dignity,
Whose dust is both alike. I am very sick.
Gui. Go you to hunting; I'll abide with him.
Imo. So sick I am not,—yet I am not well;
But not so citizen a wanton as
To seem to die ere sick: so please you, leave me;
Stick to your journal[4] course: the breach of custom
Is breach of all. I am ill; but your being by me
Cannot amend me: society is no comfort
To one not sociable: I am not very sick,
Since I can reason of it. Pray you, trust me here:
I'll rob none but myself; and let me die,
Stealing so poorly.
Gui. I love thee; I have spoke it:
How much the quantity, the weight as much,
As I do love my father.
Bel. What? how? how?
Arv. If it be sin to say so, sir, I yoke me
In my good brother's fault: I know not why
I love this youth; and I have heard you say,
Love's reason's without reason: the bier at door,
And a demand who is't shall die, I 'd say,
"My father, not this youth."
Bel. [*Aside.*] Oh, noble strain!
Oh, worthiness of nature! breed of greatness!
Cowards father cowards, and base things sire base:
Nature hath meal and bran, contempt and grace.
I'm not their father; yet who this should be,
Doth miracle itself, lov'd before me.—
[*Aloud.*] 'Tis the ninth hour o' the morn.
Arv. Brother, farewell.
Imo. I wish ye sport.
Arv. You health.—So please you, sir.[5]
Imo. [*Aside.*] These are kind creatures. Gods, what lies I have heard!
Our courtiers say all's savage but at court:
Experience, oh, thou disprov'st report!
The imperious seas breed monsters; for the dish,
Poor tributary rivers as sweet fish.
I am sick still; heart-sick:—Pisanio,
I'll now taste of thy drug.[6] [*Swallows some.*
Gui. I could not stir him:[7]

3. *Cut to pieces before thy face.* Warburton and others change "thy" to 'her' here; but Cloten is pouring out a torrent of furious threats, expressed in his usual blundering, headlong manner; and the thought of cutting to pieces those "garments"—the meanest of which Imogen has declared is dearer to her than a thousand such men as Cloten—before the dead face of the man whose head he had just cut off, would present no incongruous image to a mind like this speaker's, who has previously revelled in the idea of "He on the ground, my speech of insultment ended on his dead body," &c. In this very idea, be it observed, there is no clear indication of whether the "speech of insultment" is to be made to Imogen or to the "dead body;" in that passage he blends the thought of both of them being included in the insult, as in this passage he includes both Posthumus and Imogen in the outrage he will commit in cutting to pieces these hated garments before the face of the murdered man and in sight of his hapless wife.

4. *Journal.* 'Daily.' See Note 53, Act iv., "Measure for Measure."

5. *So please you, sir.* It has been proposed to make these words the commencement of Imogen's next speech; but they appear to us to be spoken by Arviragus, in reply to Belarius's observation, "'Tis the ninth hour o' the morn;" and that they imply, 'So please you, lead on, sir, we are ready.' In Act iii., sc. 2, Imogen's lady answers, "Please you, madam," in reply to her mistress's summons, to signify being ready in attendance. It is evident that here Belarius and the two young men go to equip themselves and collect their implements of the chase, while Imogen speaks to herself; and that the brothers talk somewhat apart, respecting her; because Guiderius, when he resumes, shows this to be the case by his words, "I could not stir him," &c. The youths linger, fascinated by the interest they feel in their unknown sister, though they profess their readiness to attend their supposed father, who reiterates his call to the hunting-field.

6. *I'll now taste of thy drug.* These words are accompanied by no stage direction in the Folio; and at one time we believed they were merely meant to indicate that Imogen intends taking some of the drug when she returns into the cave and shall be once more alone. But upon re-consideration of the stage situation—the momentary withdrawal of Belarius and the young men, which gives her the opportunity of speaking in soliloquy and of remembering Pisanio's gift—we think it probable that the author intended this to be the juncture at which she swallows some. Rowe first inserted a stage direction, "Drinks out of the vial;" but Mr. Dyce, remarking that the drug was a solid, gave the stage direction which we adopt. We learn from various passages in the play that this drug was contained in "a box;" and the fact that such receptacles were frequently used for medicaments in Shakespeare's time may be gathered from several indications in his works.

7. *I could not stir him.* 'I could not move him to tell me of himself,' 'I could not induce him to relate his story.'

He said he was gentle,[8] but unfortunate;
Dishonestly afflicted, but yet honest.
Arv. Thus did he answer me: yet said, hereafter
I might know more.
Bel. To the field, to the field!—
[*To* IMO.] We'll leave you for this time: go in and rest.
Arv. We'll not be long away.
Bel. Pray, be not sick,
For you must be our housewife.
Imo. Well or ill,
I am bound to you.[9]
Bel. And shalt be ever.
[*Exit* IMOGEN *into the Cave.*
This youth, howe'er distress'd, appears he hath had
Good ancestors.[10]
Arv. How angel-like he sings!
Gui. But his neat cookery! he cut our roots in characters;[11]
And sauc'd our broths, as Juno had been sick,
And he her dieter.
Arv. Nobly he yokes
A smiling with a sigh,—as if the sigh
Was that it was, for not being such a smile;
The smile mocking the sigh, that it would fly
From so divine a temple, to commix
With winds that sailors rail at.
Gui. I do note
That grief and patience, rooted in him both,[12]
Mingle their spurs[13] together.
Arv. Grow, patience![14]
And let the stinking elder, grief, untwine
His perishing root with the increasing vine![15]
Bel. It is great morning.[16] Come, away!—
Who 's there?

Enter CLOTEN.

Clo. I cannot find those runagates; that villain
Hath mock'd me:—I am faint.
Bel. Those runagates!
Means he not us? I partly know him; 'tis
Cloten, the son o' the queen. I fear some ambush.
I saw him not[17] these many years, and yet
I know 'tis he.—We are held as outlaws: hence!
Gui. He is but one: you and my brother search
What companies[18] are near: pray you, away;
Let me alone with him.
[*Exeunt* BELARIUS *and* ARVIRAGUS.
Clo. Soft!—What are you
That fly me thus? some villain mountaineers?
I have heard of such.—What slave art thou?
Gui. A thing
More slevish did I ne'er, than answering
A "slave" without a knock.[19]
Clo. Thou art a robber,
A law-breaker, a villain: yield thee, thief.
Gui. To whom? to thee? What art thou? Have not I
An arm as big as thine? a heart as big?
Thy words, I grant, are bigger; for I wear not
My dagger in my mouth. Say what thou art,
Why I should yield to thee?
Clo. Thou villain base,
Know'st me not by my clothes?
Gui. No, nor thy tailor, rascal,
Who is thy grandfather: he made those clothes,
Which, as it seems, make thee.[20]
Clo. Thou precious varlet,
My tailor made them not.[21]

8. *Gentle.* 'Well born;' 'of superior race or rank.' See Note 65, Act i., "Tempest."

9. *I am bound to you.* Imogen says this in the sense of 'I am bound in obligation and gratitude to you;' while Belarius replies to it in the sense of 'And shalt be bound to us evermore by ties of mutual affection and attachment.' We explain this, because Mason proposed to alter "shalt" to 'shall,' and to give both asseveration and response to Imogen as the conclusion of her speech.

10. *This youth, howe'er distress'd, appears he hath had good ancestors.* Here "appears" is employed in the sense of 'shows,' 'makes manifest.' See Note 21, Act iv., "Coriolanus."

11. *But his neat cookery! he cut our roots, &c.* The Folio erroneously inserts the prefix "*Arui.*" between "cookery" and "he" here; but the sentences evidently follow each other and belong to the same speaker, because Arviragus (so also in the Folio) begins his next speech with "Nobly he yokes," &c. With exquisite propriety has Shakespeare given this accomplishment of culinary skill to Imogen: not only were the princesses of old made mistresses of all womanly and domestic occupations, but the special attribution of them to this particular heroine, and at this particular juncture, is what tends to exalt her in our loving admiration as the most peerless of feminine creatures. See Note 30, Act i. of the present play.

12. *Rooted in him both.* The Folio has 'them' for "him." Pope's correction.

13. *Spurs.* The largest and longest leading roots of trees. See Note 9, Act v., "Tempest."

14. *Grow, patience!* The Folio gives 'Grow patient.' Rowe's correction.

15. *Untwine his perishing root with the increasing vine.* Here "with" is used for 'from;' or, rather, 'from growing' is elliptically understood before "with."

16. *It is great morning.* See Note 14, Act iv., "Troilus and Cressida."

17. *I saw him not.* 'I have not seen him.' For an instance of similar diction, see Note 2, Act ii., "Second Part Henry VI."

18. *Companies.* 'Companions,' 'associates.' See Note 16, Act i., "Henry V."

19. *Than answering a "slave" without a knock.* By the construction of this sentence, Guiderius neatly contrives to call Cloten "slave" in retort for his calling him one, while seeming only to say, 'than answering that injurious term of "slave" without a knock.'

20. *Thy grandfather: he made those clothes, which, &c.* The present figurative phrase serves to illustrate the one explained and the one from "King Lear" alluded to in Note 47, Act iii.

21. *My tailor made them not.* It must be remembered that

Gui. Hence, then, and thank
The man that gave them thee. Thou art some fool;
I am loath to beat thee.
Clo. Thou injurious thief,
Hear but my name, and tremble.
Gui. What 's thy name?
Clo. Cloten, thou villain.
Gui. Cloten, thou double villain, be thy name,
I cannot tremble at it: were it toad, or adder, spider,
'Twould move me sooner.
Clo. To thy farther fear,
Nay, to thy mere[22] confusion, thou shalt know
I am son to the queen.
Gui. I am sorry for 't; not seeming
So worthy as thy birth.
Clo. Art not afeard?
Gui. Those that I reverence, those I fear,—the wise:
At fools I laugh, not fear them.
Clo. Die the death:
When I have slain thee with my proper hand,
I'll follow those that even now fled hence,
And on the gates of Lud's town set your heads:
Yield, rustic mountaineer. [*Exeunt, fighting.*

Re-enter BELARIUS *and* ARVIRAGUS.

Bel. No company 's abroad.
Arv. None in the world: you did mistake him, sure.
Bel. I cannot tell:—long is it since I saw him,
But time hath nothing blurr'd those lines of favour[23]
Which then he wore; the snatches in his voice,
And burst of speaking, were as his: I am absolute[24]
'Twas very Cloten.
Arv. In this place we left them:
I wish my brother make good time with him,
You say he is so fell.[25]
Bel. Being scarce made up,
I mean, to man, he had not apprehension[26]
Of roaring terrors; for defect of judgment
Is oft the cause of fear.[27]—But, see, thy brother.

Re-enter GUIDERIUS *with* CLOTEN'S *head.*

Gui. This Cloten was a fool, an empty purse,—
There was no money in 't: not Hercules
Could have knock'd out his brains, for he had none:
Yet I not doing this, the fool had borne
My head as I do his.
Bel. What hast thou done?
Gui. I am perfect what:[28] cut off one Cloten's head,
Son to the queen, after his own report;
Who call'd me traitor, mountaineer; and swore,
With his own single hand he'd take us in,[29]
Displace our heads where (thank the gods!) they grow,[30]
And set them on Lud's town.
Bel. We are all undone.
Gui. Why, worthy father, what have we to lose,
But that he swore to take, our lives? The law
Protects not us: then why should we be tender
To let an arrogant piece of flesh threat us,
Play judge and executioner, all himself,
For we do fear the law?[31] What company
Discover you abroad?
Bel. No single soul
Can we set eye on; but in all safe reason[32]
He must have some attendants. Though his humour

Cloten has on the garments of Posthumus, which he obtained from Pisanio.

22. *Mere.* 'Utter,' 'complete.' See Note 49, Act ii., "Othello."

23. *Favour.* 'Aspect,' 'appearance.' See Note 111, Act i., "Othello."

24. *Absolute.* Here used for 'certain,' 'positive,' 'decided.'

25. *Fell.* 'Cruel,' 'fierce,' 'inhuman.' See Note 66, Act iii., "King John."

26. *Apprehension.* Here used for 'intelligential perception,' 'sensible appreciation.' See Note 122, Act iii., "Henry V.;" where the passage referred to helps in elucidating the present one.

27. *For defect of judgment is oft the cause of fear.* This is the reading of the Folio; and so contradictory does this second clause of the sentence appear, in connection with the first, that we have hitherto in our previous editions considered it to be a misprint, and accordingly adopted Theobald's alteration of 'th' effect' for "defect," because we thought the antithetical phraseology of 'th' effect' and "the cause" was in Shakespeare's style. But upon maturer consideration of his elliptical diction generally, and of that which so remarkably characterises the present play, we have come to the conviction that here "for" is either intended to be equivalent to 'though it is true that,' or that it is possibly a misprint for 'though.' The point that most weighs with us in believing that the present passage is right as it stands is, that there occurs just such another instance of apparently contradictional construction farther on in this very play (see Note 22, Act v.); where, in like manner, 'though it is true that' seems to be elliptically understood. Moreover, it may be that in the present passage "for" has the force of 'for all;' which, idiomatically used, is employed to signify 'notwithstanding that' or 'even allowing that.' In the present play, Act v., sc. 4, we find, "There are verier knaves desire to live, *for all* he be a Roman."

28. *I am perfect what.* 'I am perfectly aware what I have done.' 'I know quite well what I have done.' See Note 12, Act iii.

29. *Take us in.* 'Conquer us,' 'vanquish us,' 'subdue us.' See Note 15, Act iii.

30. *Displace our heads where (thank the gods!) they grow.* "Where?" has here the force of 'from where.' The Folio gives 'thanks' for "thank;" corrected by Steevens.

31. *For we do fear the law.* "For" used as 'because.' See Note 80, Act iii.

32. *In all safe reason.* "Safe" is here used in the sense of 'sound,' 'sure,' 'steady,' 'stable.' See Note 75, Act iv., "King Lear."



Belarius. What hast thou done?
Guiderius. I am perfect what: cut off one Cloten's head,
Son to the queen, after his own report. *Act IV. Scene II.*

Was nothing but mutation,[33]—ay, and that
From one bad thing to worse,—not frenzy, not
Absolute madness could so far have rav'd,
To bring him here alone: although, perhaps,
It may be heard at court, that such as we
Cave here, hunt here, are outlaws, and in time
May make some stronger head; the which he hearing,
(As it is like him) might break out, and swear
He'd fetch us in; yet is 't not probable
To come alone, either he so undertaking,
Or they so suffering: then on good ground we fear,
If we do fear this body hath a tail
More perilous than the head.
Arv. Let ordinance
Come as the gods foresay it: howsoe'er,[34]
My brother hath done well.
Bel. I had no mind
To hunt this day: the boy Fidele's sickness
Did make my way long forth.[35]
Gui. With his own sword,
Which he did wave against my throat, I have ta'en
His head from him: I'll throw 't into the creek
Behind our rock; and let it to the sea,
And tell the fishes he 's the queen's son, Cloten:
That 's all I reck. [*Exit.*
Bel. I fear 'twill be reveng'd:
Would, Polydore, thou hadst not done 't! though valour
Becomes thee well enough.

33. *Though his humour was nothing but mutation.* The Folio gives 'honor' for "humour." Theobald's correction.

34. *Howsoe'er.* Elliptically used for 'howsoever this may be.'

35. *Did make my way long forth.* 'Did make my way in going forth from the cave seem tedious.'



Guiderius. Oh, sweetest, fairest lily!
My brother wears thee not the one half so well
As when thou grew'st thyself.

Act IV. Scene II.

Arv. Would I had done 't,
So the revenge alone pursu'd me!—Polydore,
I love thee brotherly; but envy much
Thou hast robb'd me of this deed: I would
revenges,
That possible strength might meet,[36] would seek us
through,
And put us to our answer.
Bel. Well, 'tis done:—
We'll hunt no more to-day, nor seek for danger
Where there's no profit. I pr'ythee, to our
rock;
You and Fidele play the cooks: I'll stay
Till hasty Polydore return, and bring him
To dinner presently.
Arv. Poor sick Fidele!
I'll willingly to him: to gain his colour[37]
I'd let a parish of such Clotens blood,[38]
And praise myself for charity. [*Exit.*
Bel. Oh, thou goddess,
Thou divine Nature, how thyself thou blazon'st[39]
In these two princely boys! They are as gentle
As zephyrs, blowing below the violet,
Not wagging his sweet head; and yet as rough,
Their royal blood enchaf'd, as the rud'st wind,
That by the top doth take the mountain pine,
And make him stoop to the vale. 'Tis wonder,
That[40] an invisible instinct should frame them
To royalty unlearn'd; honour untaught;
Civility not seen from other; valour,
That wildly grows in them, but yields a crop
As if it had been sow'd.—Yet still it 's strange
What Cloten's being here to us portends,
Or what his death will bring us.

Re-enter GUIDERIUS.

Gui. Where 's my brother?
I have sent Cloten's clotpoll[41] down the stream,
In embassy to his mother: his body 's hostage
For his return. [*Solemn music.*
Bel. My ingenious instrument![42]
Hark, Polydore, it sounds! But what occasion
Hath Cadwal now to give it motion? Hark!
Gui. Is he at home?
Bel. He went hence even now.
Gui. What does he mean? since death of my
dear'st mother
It did not speak before. All solemn things
Should answer solemn accidents. The matter?
Triumphs for nothing, and lamenting toys,[43]
Is jollity for apes, and grief for boys.
Is Cadwal mad?
Bel. Look, here he comes,
And brings the dire occasion in his arms
Of what we blame him for!

Re-enter ARVIRAGUS, *bearing* IMOGEN, *as dead, in his arms.*

Arv. The bird is dead
That we have made so much on. I had rather
Have skipp'd from sixteen years of age to
sixty,
To have turn'd my leaping-time into a crutch,
Than have seen this.
Gui. Oh, sweetest, fairest lily!
My brother wears thee not the one half so well
As when thou grew'st thyself.[44]
Bel. Oh, melancholy!
Who ever yet could sound thy bottom? find
The ooze, to show what coast thy sluggish
crare[45]
Might easiliest harbour in?—Thou blessèd thing!
Jove knows what man thou mightst have made;
but I,
Thou diedst,[46] a most rare boy, of melancholy!—
How found you him?

36. *I would revenges, that possible strength might meet, &c.* 'I would that deeds of just vengeance, such as might come within the possibility of strength to achieve, would fall to our share, and put us to the test.'

37. *To gain his colour.* Elliptically expressed; signifying 'to gain him his colour,' 'to restore colour to his cheeks.'

38. *I'd let a parish of such Clotens blood.* 'I would let blood (or bleed) a whole parish of such fellows as Cloten.' "A parish" was sometimes used, in Shakespeare's time, to express 'a great number.'

39. *How thyself thou blazon'st.* The Folio has 'thou' instead of "how" here. Pope's correction.

40. *'Tis wonder, that, &c.* Pope and others have changed "wonder" to 'wonderful' here; but "'tis wonder" is an elliptical phrase signifying "'tis a wonder,' or "'tis matter for wonder;' and Shakespeare has used it elsewhere. See context of passage referred to in Note 136, Act iv., "King Lear."

41. *Clotpoll.* 'Cloddish head,' 'lumpish head.' See Note 99, Act i., "King Lear."

42. *My ingenious instrument!* The Folio misprints 'ingenuous' for "ingenious" here (Rowe's correction); and though the one word was sometimes used for the other in Shakespeare's time (see Note 2, Act i.,"'Taming of the Shrew," and Note 46, Act ii., "Timon of Athens"), we do not think he wrote 'ingenuous' here, both because it would be incorrect and because the word "ingenuous" never occurs elsewhere in his writings. The "instrument" intended in the present passage we take to be similar to the one meant by Shakespeare in the passage referred to in Note 40, Act iii., "First Part Henry IV.:" and that the expression used by Belarius, "give it motion," is equivalent to 'set it playing.'

43. *Toys.* 'Trifles.' See Note 37. Act iv., "Hamlet."

44. *My brother wears thee not the one half so well as when thou grew'st thyself.* 'My brother holds thee thus drooping in his arms not half so gracefully as thou, when alive, sustainedst thyself.' We have heretofore remarked upon the excessive condensation of ellipsis to be observed in Shakespeare's similes. See Notes 7 and 51, Act iv., "Troilus and Cressida."

45. *Crare.* The Folio prints 'care' for "crare;" which correction, first suggested by Sympson, was adopted by Steevens and most editors since. A "crare," spelt variously 'craer,' 'crayer,' 'craye,' 'cray,' and 'crea,' is a slow-sailing vessel of small burthen. The word is found defined in Carpenter's "Latin Supplement," and occurs in North's "Plutarch," in Hackluyt's "Voyages," in England's "Helicon;" also in the Statute 2 Jac. I., c. 32, where it stands thus: "The owner of every ship, vessel, or *crayer.*"

46. *Jove knows what man thou might'st have made; but I,*

Arv. Stark,[47] as you see :
Thus smiling, as some fly had tickled slumber,
Not as death's dart, being laugh'd at; his right cheek
Reposing on a cushion.
Gui. Where?
Arv. O' the floor;
His arms thus leagu'd: I thought he slept; and put
My clouted brogues[48] from off my feet, whose rudeness
Answer'd my steps too loud.
Gui. Why, he but sleeps:
If he be gone, he'll make his grave a bed;
With female fairies will his tomb be haunted,
And worms will not come to thee.[49]
Arv. With fairest flowers,
Whilst summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave: thou shalt not lack
The flower that's like thy face, pale primrose; nor
The azur'd harebell, like thy veins; no, nor
The leaf of eglantine, whom not[50] to slander,
Out-sweeten'd not thy breath: the ruddock[51] would,
With charitable bill,—oh, hill, sore-shaming
Those rich-left heirs that let their fathers lie
Without a monument!—bring thee all this;
Yea, and furr'd moss besides, when flowers are none,
To winter-ground[52] thy corse.

Gui. Pr'ythee, have done;
And do not play in wench-like words with that
Which is so serious. Let us bury him,
And not protract with admiration what
Is now due debt.—To the grave![53]
Arv. Say, where shall 's lay him?
Gui. By good Euriphile, our mother.
Arv. Be 't so:
And let us, Polydore, though now our voices
Have got the mannish crack, sing him to the ground,
As once our mother;[54] use like note and words,
Save that Euriphile must be Fidele.
Gui. Cadwal,
I cannot sing: I'll weep, and word it with thee;
For notes of sorrow out of tune are worse
Than priests and fanes that lie.
Arv. We'll speak it, then.
Bel. Great griefs, I see, medicine the less; for Cloten
Is quite forgot. He was a queen's son, boys:
And, though he came our enemy, remember
He was paid[55] for that: though mean and mighty, rotting
Together, have one dust, yet reverence
(That angel of the world) doth make distinction
Of place 'tween high and low. Our foe was princely;

---

thou diedst, &c. It has been proposed to change "I" to 'ah!' here; but "knows" after "Jove" permits 'know' to be understood after "I." We have ere now pointed out precisely similar instances of elliptical construction in our author. See, among a multitude of others, Note 4, Act i., "Richard III.;" Note 126, Act iii., "Hamlet;" also, Notes 27, Act i., and 62, Act iv. of the present play.

47. *Stark.* 'Stiff.' That Shakespeare intended this effect to be the one ensuing from such drugs as that which Imogen has swallowed, is manifested by his making Friar Lawrence say to Juliet, when describing the results of her drinking the potion he gives her—

> "Each part, depriv'd of supple government,
> Shall, stiff and *stark* and cold, appear like death."

In each instance, trance is produced; and the usual tokens of death exhibit themselves.

48. *Clouted brogues.* Coarse shoes, with the soles strengthened by *clouts*, or hob-nails. See Note 43, Act iv., "Second Part Henry VI." "Brogues," as a name for shoes, is derived from the Gaelic, *brog*.

49. *Will his tomb be haunted, and worms will not come to thee.* "He" and "his" are used in this speech until the last line, when "thee" is introduced; which is consistent with a practice that we have several times pointed out in Shakespeare. See Note 41, Act iii. The sudden change of pronoun in the present instance has, to our thinking, the same passionate effect which we indicated in those referred to in Note 78, Act iv., "Timon of Athens," and Note 32, Act iv., "Julius Cæsar." Here Guiderius replies to his brother's remark upon Fidele's looking but as if asleep, and continues speaking of the gentle lad in the third person until, looking upon the beautiful form that lies apparently dead before him, a sense of its loveliness and his own impassioned regret at having to consign it to the grave, comes full upon him, and he ends with addressing it rather than speaking of it.

50. *Nor the leaf of eglantine, whom not, &c.* "Whom" is here used for 'which.' See Note 52, Act ii., "Midsummer Night's Dream;" and Note 58, Act iii, "Troilus and Cressida."

51. *The ruddock.* 'The redbreast,' 'the robin.' This beautiful antique creed, for it is almost more than a graceful popular superstition, has been alluded to by other poets than Shakespeare; Chapman, Webster, and Drayton have each some exquisite lines hymning it, while the old tender ballad of "The Children in the Wood" has immortalised it, rendering it at once revered and familiar to every one from their very babyhood. Even when told in simple prose the fancy takes kindly shape; as when in "Cornucopia, or Divers Secrets," by Thomas Jackson, 1596, it is thus stated—"The robin redbreast, if he find a man or woman dead, will cover all his face with mosse; and some thinke that if the body should remain unburied that he would cover the whole body also."

52. *To winter-ground.* This has been variously altered; but there is every probability that it was a technical term for protecting tender plants from frost and inclement weather by covering them with straw or other light material.

53. *Is now due debt.—To the grave!* The Folio prints this line thus: 'Is now due debt. To' th' graue.' We have an impression that the line ought to be given as follows: 'Is now due debt to the grave'—making but one sentence of 'and not protract with admiration what is now due debt to the grave.' But we content ourselves with stating this impression, and leave the text as it is usually printed in this passage; taking "To the grave!" as a separate exclamation, equivalent to 'Go we at once to the grave!'

54. *As once our mother.* The Folio erroneously inserts 'to' after "once." Pope made the correction.

55. *Paid.* Here used in the sense of punished. See Note 41, Act iv., "Merry Wives;" and Note 29, Act iv., "Henry V."

And though you took his life, as being our foe,
Yet bury him as a prince.
Gui. Pray you, fetch him hither.
Thersites' body is as good as Ajax,[56]
When neither are alive.
Arv. If you'll go fetch him,
We'll say our song the whilst.—Brother, begin.
[*Exit* BELARIUS.
Gui. Nay, Cadwal, we must lay his head to the east;
My father hath a reason for 't.
Arv. 'Tis true.
Gui. Come on, then, and remove him.
Arv. So.—Begin.

SONG.

Gui. Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Arv. Fear no more the frown o' the great,
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

Gui. Fear no more the lightning-flash,
Arv. Nor the all-dreaded thunder-stone;[57]
Gui. Fear not slander, censure rash;
Arv. Thou hast finish'd joy and moan:
Both. All lovers young, all lovers must,
Consign[58] to thee, and come to dust.

Gui. No exorciser[59] harm thee!
Arv. Nor no witchcraft charm thee!
Gui. Ghost unlaid forbear thee!
Arv. Nothing ill come near thee!
Both. Quiet consummation[60] have;
And renowned be thy grave!

Re-enter BELARIUS *with the body of* CLOTEN.

Gui. We have done our obsequies; come, lay him down.
Bel. Here 's a few flowers; but 'bout midnight, more:
The herbs that have on them cold dew o' the night
Are strewings fitt'st for graves.—Upon their faces.[61]—
You were as flowers, now wither'd: even so
These herb'lets shall, which we upon you strow.[62]—
Come on, away: apart upon our knees.
The ground that gave them first has them again:
Their pleasures here are past, so is their pain.[63]
[*Exeunt* BELARIUS, GUIDERIUS, *and* ARVIRAGUS.
Imo. [*Awaking.*] Yes, sir, to Milford Haven; which is the way?—
I thank you.—By yon bush?—Pray, how far thither?
'Ods pittikins![64] can it be six miles yet?—
I have gone all night;—faith, I'll lie down and sleep. [*Seeing the body of* CLOTEN.
But, soft! no bedfellow:—Oh, gods and goddesses!
These flowers are like the pleasures of the world;
This bloody man, the care on 't.—I hope I dream;
For so I thought I was a cave-keeper,[65]

56. *Thersites' body is as good as Ajax.* 'The body of Thersites is as good as that of Ajax.' See, for an instance of similar ellipsis, Note 55, Act iii., "Timon of Athens."

57. *Thunder-stone.* Here used for 'thunder-bolt.' See Note 73, Act i., "Julius Cæsar," for a description of the "thunder-stone."

58. *Consign.* 'Yield,' 'subscribe.' See Note 42, Act v., "Henry V."

59. *Exorciser.* Shakespeare here uses this word, as he uses "exorcist" elsewhere, to signify one who raises spirits, not one who lays them. See Note 68, Act ii., "Julius Cæsar."

60. *Consummation.* Shakespeare, in the present passage, and in Hamlet's celebrated soliloquy (see context of the sentence referred to in Note 13, Act iii., "Hamlet"), uses the word "consummation" to express 'termination of mortal existence,' 'final summing up of earthly existence.'

61. *Upon their faces.* Malone observed that "Shakespeare did not recollect when he wrote these words, that there was but *one* face on which the flowers could be strewed;" and another commentator remarks that "it is one of the poet's lapses of thought" Now inasmuch as we do not find these "lapses of thought" of which Shakespeare has been so often accused, we are inclined to believe that here he has been (as usual, when these accusations are brought against him) misunderstood in his meaning of the passage. It seems to us very likely that "upon their faces" does not refer so much to the faces of the two bodies now lying there apparently dead, as to the faces of corses generally, when prepared for burial, and having flowers strewn upon them, or when already in their "graves," and having "strewings" scattered upon that portion of the mound of earth beneath which the head and face lie. It is not likely that the circumstance of Cloten's face not being there should escape the memory of the author, when, a few lines farther on, he makes Imogen exclaim, "A *headless* man!" Shakespeare, to our thinking, so thoroughly betokens that he has the situation and persons of his scenes and people constantly present to his mind and imagination, that we can rather believe a sentence of his is misapprehended by its peruser, than that he himself wrote it with any "lapse of thought."

62. *You were as flowers, now wither'd: even so these herb-'lets shall, which we, &c.* Here "wither'd" after "now" allows 'wither' to be elliptically understood after "shall." See Note 46 of the present Act.

63. *So is their pain.* The Folio gives 'are' for "is" here. Pope made the correction.

64. *'Ods pittikins!* One of the petty oaths formerly in use: as "Od's bodykins," "Od's lifelings," &c. Suffixed to a word, "kin" is often used as a diminutive; and "'Od's pittikins" is a miniature form of 'God's pity.'

65. *For so I thought I was, &c.* "So" has been changed to 'sure,' and to 'lo,' here; but it appears to us that "so" here means 'with similar semblance of actuality,' 'with like appearance of reality.' The words "but 'tis not *so*" (meaning, 'but 'tis not real'), which immediately ensue, seem to us to prove this. Imogen is looking at the "flowers" and "bloody man" close beside her; and in the confusion of her first waking from the drug-produced sleep or trance, she can scarcely distinguish dreams from realities, or find that the strange things around her are more actual than her having been in the cave with Belarius and the two youths. We have heretofore had occasion to point out the elliptical use that Shakespeare makes of the word "so." See Note 37, Act i., "King Lear," and Note 58, Act i., "Antony and Cleopatra."

And cook to honest creatures: but 'tis not so;
'Twas but a bolt of nothing, shot at nothing,
Which the brain makes of fumes: our very eyes
Are sometimes like our judgments, blind. Good faith,
I tremble still with fear: but if there be
Yet left in heaven as small a drop of pity
As a wren's eye, fear'd gods, a part of it!
The dream 's here still: even when I wake, it is
Without me, as within me; not imagin'd, felt.
A headless man!—The garments of Posthumus!
I know the shape of's leg: this is his hand;
His foot Mercurial; his Martial thigh;
The brawns of Hercules: but his Jovial[66] face—
Murder in heaven!—How?—'Tis gone.—Pisanio,
All curses madded Hecuba gave the Greeks,
And mine to boot, be darted on thee! Thou,
Conspir'd with that irregulous[67] devil, Cloten,
Hast here cut off my lord.—To write and read
Be henceforth treacherous!—Curs'd Pisanio
Hath with his forged letters,—curs'd Pisanio—
From this most bravest vessel of the world
Struck the main-top!—O Posthumus! alas,
Where is thy head? where's that? Ah me! where's that?
Pisanio might have kill'd thee at the heart,
And left this head on.[68]—How should this be? Pisanio?
'Tis he and Cloten: malice and lucre in them
Have laid this woe here. Oh, 'tis pregnant, pregnant![69]
The drug he gave me, which he said was precious
And cordial to me, have I not found it
Murderous to the senses? That confirms it home:
This is Pisanio's deed, and Cloten's: oh!—
Give colour to my pale cheek with thy blood,
That we the horrider may seem to those
Which chance to find us: oh, my lord, my lord!

Enter LUCIUS, *a* Captain *and other* Officers, *and a* Soothsayer.

Cap. To them the legions garrison'd in Gallia,
After your will, have cross'd the sea; attending
You here at Milford Haven with your ships:
They are in readiness.[70]

Luc. But what from Rome?

Cap. The senate hath stirr'd up the confiners
And gentlemen of Italy; most willing spirits,
That promise noble service: and they come
Under the conduct of bold Iachimo,
Sienna's brother.[71]

Luc. When expect you them?

Cap. With the next benefit o' the wind.

Luc. This forwardness
Makes our hopes fair. Command our present numbers
Be muster'd; bid the captains look to't.—Now, sir,
What have you dream'd of late of this war's purpose?

Sooth. Last night the very gods[72] show'd me a vision,—
I fast[73] and pray'd for their intelligence,—thus:—
I saw Jove's bird, the Roman eagle, wing'd
From the spungy south to this part of the west,
There vanish'd in the sunbeams: which portends,—
Unless my sins abuse my divination,—
Success to the Roman host.

Luc. Dream often so,
And never false.—Soft, ho! what trunk is here,
Without his top? The ruin speaks that sometime
It was a worthy building.—How! a page!—
Or dead, or sleeping on him? But dead, rather;
For nature doth abhor to make his bed
With the defunct, or sleep upon the dead.—
Let's see the boy's face.

Cap. He 's alive, my lord.

Luc. He 'll, then, instruct us of this body.—Young one,
Inform us of thy fortunes; for it seems
They crave to be demanded. Who is this

66. *Jovial.* Here used for 'like Jove,' or 'like that which belongs to Jove;' as "martial" is for 'like that of Mars,' and "Mercurial" for 'like that belonging to Mercury.'

67. *Irregulous.* This word has not been met with in any other author; and we take it to have been invented by Shakespeare to combine the senses of 'irregular,' 'disorderly,' 'lawless' 'licentious,' as well as of 'anomalous,' 'mongrel,' 'monstrous;' out of ordinary rule in every way.

68. *And left this head on.* "This" has been altered by Hanmer and others to 'thy' here; but "this head' elliptically signifies 'the head that belonged to this body.' To our thinking, whatever inaccuracy—according to strict construction—there may be in the present diction, it most perfectly accords with the dramatist's intention of marking perturbation in the speaker. Shakespeare frequently has these purposed inexactnesses in agitated soliloquies (see Note 50, Act iii., "Twelfth Night;" Note 28, Act iv., "Troilus and Cressida," among others); and even in characteristic dialogue. See Note 22, Act iii., "King Lear," on "Where is this straw?"

69. *Pregnant.* 'Full of probability,' 'full of ground for belief.' See Note 36, Act ii., "Othello."

70. *They are in readiness.* The first Folio inserts 'here' between "are" and "in;" but probably by a mistake of the printer, whose eye may have caught the word "here" from the previous line. Corrected in the second Folio.

71. *Sienna's brother.* 'Brother to the ruler of Sienna.' Shakespeare often uses the name of the place as the title of its ruler (see Note 60, Act i., "Antony and Cleopatra"); and Sienna, being in the time of Augustus Cæsar a Roman colony or dependency, had a governor or ruler, who is here supposed to be brother to Iachimo.

72. *The very gods.* 'The gods themselves;' implying that the "vision" was no common dream, but one sent by divine ordination for a special purpose.

73. *Fast.* An old form of 'fasted:' as "waft" for 'wafted,' "graft" for 'grafted,' "quit" for 'quitted,' &c. &c. See Note 2, Act v., "Merchant of Venice;" Note 87, Act iii., "Richard III.;" and Note 7, Act i. of the present play.

Thou mak'st thy bloody pillow? Or who was he
That, otherwise than noble nature did,
Hath alter'd that good picture?[74] What 's thy interest
In this sad wreck? How came it? Who is it?
What art thou?

Imo. I am nothing: or if not,
Nothing to be were better. This was my master,
A very valiant Briton and a good,
That here by mountaineers lies slain:—alas!
There are no more such masters:[75] I may wander
From east to occident, cry out for service,
Try many, all good, serve truly, never[76]
Find such another master.

Luc. 'Lack, good youth!
Thou mov'st no less with thy complaining than
Thy master in bleeding: say his name, good friend.

Imo. Richard du Champ.—[*Aside.*] If I do lie, and do
No harm by it, though the gods hear, I hope
They 'll pardon it.[77]—Say you, sir?

Luc. Thy name?

Imo. Fidele, sir.

Luc. Thou dost approve[78] thyself the very same:
Thy name well fits thy faith, thy faith thy name.
Wilt take thy chance with me?[79] I will not say
Thou shalt be so well master'd; but, be sure,
No less belov'd. The Roman emperor's letters,
Sent by a consul to me, should not sooner
Than thine own worth prefer thee: go with me.

Imo. I'll follow, sir. But first, an 't please the gods,
I'll hide my master from the flies, as deep
As these poor pickaxes[80] can dig: and when
With wild wood-leaves and weeds I have strew'd his grave,
And on it said a century[81] of prayers,
Such as I can, twice o'er, I'll weep and sigh;
And, leaving so his service, follow you,
So please you entertain me.

Luc. Ay, good youth;
And rather father thee than master thee.—
My friends,
The boy hath taught us manly duties: let us
Find out the prettiest daisied plot we can,
And make him with our pikes and partisans[82]
A grave: come, arm him.[83]—Boy, he is preferr'd
By thee to us; and he shall be interr'd
As soldiers can. Be cheerful; wipe thine eyes:
Some falls are means the happier to arise.

[*Exeunt.*

SCENE III.—BRITAIN. *A Room in* CYMBELINE'S *Palace.*

Enter CYMBELINE, Lords, PISANIO, *and* Attendants.

Cym. Again; and bring me word how 'tis with her.

---

74. *Who was he that, otherwise than noble nature did, hath alter'd that good picture?* 'Who was he that altered this good picture, making it otherwise than nature did it?' 'To *do* a picture or work of art well,' and 'a picture is well *done*,' are not only familiarly used phrases, but Shakespeare himself has "Is 't not well *done?*" in "Twelfth Night," Act i., sc. 5, where Olivia is speaking of her face as a picture, and Viola answers, "Excellently *done*, if God *did* all." In the "Merchant of Venice," Act iii., sc. 2, Bassanio, contemplating Portia's likeness, exclaims, "But her eyes,—how could he see to *do* them?" And in the "Winter's Tale," Act v., sc. 2, the supposed statue of Hermione is spoken of as "a piece many years in *doing;*" while in the next scene Polixenes says it is "masterly *done*." We may also observe that the word "picture" is here used in the same large sense of the word—signifying quite as much a statue or image as a painted portrait—that it bears in the passage referred to in Note 47, Act v., "Winter's Tale."

75. *There are no more such masters.* The first Folio prints 'is' for "are" here; corrected in the second Folio. It is true that in a previous scene (see context to passage discussed in Note 6, Act iii.) we find, "*there is* no more such Cæsars;" but in that case the speaker is Cloten, and the grammatical inaccuracy has characteristic effect.

76. *Try many, all good, serve truly, never, &c.* This line has been variously altered, to make up its defective measure; but we confess that, to our ear, its very halting, its too few feet, its limping, disjointed utterance, its very imperfection, serve to make it express the panting, inarticulate phrases with which the wife page sobs out her pathetic story. When it is remembered how often Shakespeare has given imperfect lines, and—as we have pointed out (see Notes 49 and 50, Act iii., "Coriolanus")—with excellent dramatic purpose and effect, we cannot but believe that in the present instance the faltering line was intentional.

77. *If I do lie, and do no harm by it, though the gods hear, I hope they 'll pardon it.* Into the mouth of the pure-souled Imogen Shakespeare has characteristically put this shrinking from the necessity for untruth, and the appeal to Heaven for divine forgiveness of her reluctantly-committed error. See Note 23, Act iii. He has depicted the same instinctive aversion to falsehood in the innocent and royal-natured Perdita (see Note 17, Act v., "Winter's Tale"); while he has made even the princely Florizel condescend to misstatements for the sake of needful concealment. Thus clearly does the man and poet Shakespeare denote his genuine perception and appreciation of the sacredness of truth, at the very time that the dramatist Shakespeare allows of equivocation as a necessary part of dramatic disguise. We take this opportunity to point out also the unaffected piety and holiness of trust with which he has endowed his transcendent heroine, Imogen. So supreme in her heart is a devout reliance, and an ever-present sense of divine beneficence, that not only are her last words before sinking to sleep a prayer to Heaven, but she prefaces the opening of her husband's letter by a murmured aspiration: "Good news, gods!"

78. *Approve.* Here used for 'prove,' 'attest.' See Note 21, Act i., "Antony and Cleopatra."

79. *Wilt take thy chance with me?* 'Wilt thou take thy chance of good fortune with me?' 'Wilt thou seek thy fortune in my service?' The present passage serves to elucidate the one explained in Note 65, Act i.

80. *These poor pickaxes.* Meaning her fingers.

81. *A century.* Here aggregately used for 'a hundred;' as 'a score' is for 'twenty,' 'a dozen' for twelve, 'a gross' for twelve dozen, &c.

82. *Pikes and partisans.* See Note 8, Act i., "Romeo and Juliet."

83. *Arm him.* 'Take him up in your arms.

A fever with the absence of her son;
[*Exit an* Attendant.
A madness, of which her life 's in danger.—
Heavens,
How deeply you at once do touch me! Imogen,
The great part of my comfort, gone; my queen
Upon a desperate bed, and in a time
When fearful wars point at me; her son gone,
So needful for this present: it strikes me, past
The hope of comfort.—But for thee, fellow,
Who needs must know of her departure, and
Dost seem so ignorant, we'll enforce it from thee
By a sharp torture.
Pis. Sir, my life is yours,
I humbly set it at your will: but, for my mistress,
I nothing know where she remains, why gone,
Nor when she purposes return. Beseech your highness,
Hold me your loyal servant.
First Lord. Good my liege,
The day that she was missing he was here:
I dare be bound he 's true, and shall perform
All parts of his subjection loyally. For Cloten,—
There wants no diligence in seeking him,
And will, no doubt, be found.[84]
Cym. The time is troublesome.—
[*To* PIS.] We'll slip you for a season; but our jealousy
Does yet depend.[85]
First Lord. So please your majesty,
The Roman legions, all from Gallia drawn,
Are landed on your coast; with a supply
Of Roman gentlemen, by the senate sent.
Cym. Now for the counsel of my son and queen!—
I am amaz'd with matter.[86]
First Lord. Good my liege,
Your preparation can affront no less
Than what you hear of:[87] come more, for more you 're ready:
The want is, but to put those powers in motion
That long to move.
Cym. I thank you. Let 's withdraw;
And meet the time as it seeks us. We fear not
What can from Italy annoy us; but
We grieve at chances here.—Away!
[*Exeunt all except* PISANIO.
Pis. I heard no letter from my master[88] since
I wrote him Imogen was slain: 'tis strange:
Nor hear I from my mistress, who did promise
To yield me often tidings; neither know I
What is betid to Cloten; but remain
Perplex'd in all:—the heavens still must work.
Wherein I am false I am honest; not true, to be true:
These present wars shall find I love my country,
Even to the note o' the king,[89] or I'll fall in them.
All other doubts, by time let them be clear'd:
Fortune brings in some boats that are not steer'd.
[*Exit.*

SCENE IV.—WALES: *before the Cave of* BELARIUS.

Enter BELARIUS, GUIDERIUS, *and* ARVIRAGUS.

Gui. The noise is round about us.
Bel. Let us from it.
Arv. What pleasure, sir, find we in life,[90] to lock it
From action and adventure?
Gui. Nay, what hope
Have we in hiding us? This way, the Romans
Must or for Britons slay us, or receive us
For barbarous and unnatural revolts[91]
During their use, and slay us after.
Bel. Sons,
We'll higher to the mountains; there secure us.
To the king's party there 's no going: newness
Of Cloten's death,—we being not known, not muster'd
Among the bands,—may drive us to a render
Where we have liv'd;[92] and so extort from 's that
Which we have done, whose answer would be death[93]
Drawn on with torture.

---

84. *And will, no doubt, be found.* "He" is elliptically understood before "will." See Note 55, Act ii., and Note 130, Act iv., "King Lear."

85. *Our jealousy does yet depend.* 'Our suspicion of you still hangs in suspense.'

86. *I am amaz'd with matter.* 'I am bewildered with accumulation of affairs that demand attention'

87. *Your preparation can affront no less than what you hear of.* 'The military force you have in readiness is able to confront an army no less numerous than that which you hear is coming to attack you.'

88. *I heard no letter from my master.* It has been proposed to change "I heard" to 'I've had,' 'I have had,' and 'I had;' but "I heard no letter" accords with 'Nor hear I from my mistress,' and seems like a familiarism of soliloquy, or thinking aloud; as there is a familiar idiom, 'I heard no jot, syllable, or word from him,' when it is meant that no letter has been received.

89. *Even to the note o' the king.* 'Even until the proof I give of it shall attract the king's observation.'

90. *Find we in life.* The first Folio gives 'we finde in life.' Corrected in the second Folio.

91. *Revolts.* Here, and in "King John," Act v., sc. 4, used for 'revolters,' or those who have revolted

92. *May drive us to a render where we have liv'd.* 'May compel us to render an account of where we have lived.' See Note 18, Act v., "Timon of Athens."

93. *Whose answer would be, &c.* 'Our having to answer for which deed would be,' &c. This is another instance of Shakespeare's peculiar use of the possessive case, which we have so often pointed out. See Note 24, Act iv., "Antony and Cleopatra," and Note 100, Act iii. of the present play. Also, a little farther on, he employs "our note" to express 'taking note of us.'



Pisanio. Sir, my life is yours,
I humbly set it at your will: but, for my mistress,
I nothing know where she remains, why gone,
Nor when she purposes return. *Act IV. Scene III.*

Gui. This is, sir, a doubt
In such a time nothing becoming you,
Nor satisfying us.
Arv. It is not likely
That when they hear the Roman horses neigh,[94]
Behold their quarter'd fires,[95] have both their eyes
And ears so cloy'd importantly as now,
That they will waste their time upon our note,
To know from whence we are.
Bel. Oh, I am known
Of many in the army: many years,
Though Cloten then but young, you see, not wore him
From my remembrance. And, besides, the king
Hath not deserv'd my service nor your loves;
Who find in my exile the want of breeding,
The certainty of this hard life;[96] aye hopeless
To have the courtesy your cradle promis'd,
But to be still hot summer's tanlings,[97] and
The shrinking slaves of winter.

94. *When they hear the Roman horses neigh.* The Folio prints 'their' for "the." Rowe's correction.

95. *Their quarter'd fires.* 'The fires where they are quartered,' 'the fires in the several quarters of the Roman army.'

96. *The certainty of this hard life.* 'The certain consequence of this hard life' has been given as the interpretation of this sentence; but it may also mean, 'the actual experience of this hard life.' The first Folio prints 'heard' for "hard."

97. *But to be still hot summer's tan'lings.* Here some such verb as 'doom'd,' 'condemn'd,' or destin'd' is elliptically



Posthumus. Yea, bloody cloth, I'll keep thee; for I wish'd
Thou shouldst be colour'd thus.

Act V. Scene I.

Gui. Than be so,
Better to cease to be. Pray, sir, to the army:
I and my brother are not known; yourself
So out of thought, and thereto so o'ergrown,[98]
Cannot be question'd.

Arv. By this sun that shines,
I'll thither: what thing is it[99] that I never
Did see man die! scarce ever look'd on blood,
But that of coward hares, hot goats, and venison!
Never bestrid a horse, save one that had
A rider like myself, who ne'er wore rowel
Nor iron on his heel! I am asham'd
To look upon the holy sun, to have
The benefit of his bless'd beams, remaining
So long a poor unknown.

Gui. By heavens, I'll go:
If you will bless me, sir, and give me leave,
I'll take the better care; but if you will not,
The hazard therefore due fall on me by
The hands of Romans!

Arv. So say I,—Amen.

understood before "to be." We have ere now pointed out the very peculiar and elliptical mode in which Shakespeare sometimes uses the expression "to be." See Note 14, Act ii., "Timon of Athens," and Note 75, Act i., "Antony and Cleopatra."

98. *And thereto so o'ergrown.* "Thereto" has here the force of 'in addition thereto;' as in the passage adverted to in Note 3, Act i., "Troilus and Cressida," "to" is elliptically used for 'in addition to.' "So o'ergrown" means having a beard and hair so bushy and long; since, in Act v., sc. 3, Posthumus says of Belarius,

"An ancient soldier,—
An honest one, I warrant; who deserv'd
So *long* a breeding as *his white beard* came to."

99. *What thing is it.* A form of 'what a thing is it,' or 'what a thing it is.' See Note 72, Act i., "Julius Cæsar."

Bel. No reason I, since of your lives you set
So slight a valuation, should reserve
My crack'd one to more care. Have with you, boys!
If in your country wars you chance to die,
That is my bed too, lads, and there I'll lie:[100]
Lead, lead.—[*Aside.*] The time seems long; their blood thinks scorn,
Till it fly out, and show them princes born.
[*Exeunt.*

ACT V.

SCENE I.—BRITAIN. *A Field between the British and Roman Camps.*

Enter POSTHUMUS, *with a bloody handkerchief.*

Post. Yea, bloody cloth,[1] I'll keep thee; for I wish'd
Thou shouldst be colour'd thus.[2] You married ones,
If each of you should take this course, how many
Must murder wives much better than themselves
For wrying[3] but a little!—O Pisanio!
Every good servant does not all commands:
No bond but to do just ones.—Gods! if you
Should have ta'en vengeance on my faults, I never
Had liv'd to put on this:[4] so had you sav'd
The noble Imogen[5] to repent; and struck
Me, wretch, more worth your vengeance. But, alack,
You snatch some hence for little faults; that 's love,
To have them fall no more: you some permit[7]
To second ills with ills, each elder worse,[8]
And make them dread it, to the doers' thrift.[9]
But Imogen is your own: do your best wills,
And make me bless'd to obey!—I am brought hither

100. *That is my bed too, lads, and there I'll lie.* The manner in which "that" and "there" occur in this line affords an example of Shakespeare's mode of using pronouns in reference to an implied particular; the particular in the present instance being 'the battle-field,' as implied in the previous clause of the sentence.

1. *Bloody cloth.* The one alluded to by Pisanio, when he says, in Act iii., sc. 4, "I'll give but notice you are dead, and send him some *bloody sign* of it."

2. *For I wish'd thou shouldst, &c.* The Folio inserts 'am' between "I" and "wish'd." Pope made the correction.

3. *Wrying.* Here used to express 'deviating from the path of duty,' 'swerving from virtue.'

4. *To put on this.* 'To instigate this deed,' 'to prompt this act.' See Note 101, Act ii., "Othello."

5. *The noble Imogen.* Hardly could there have been a higher testimony to the native worth of Shakespeare's finest heroine than this epithet put into the mouth of her husband, who has had reason to believe himself injured by her. In spite of the incontrovertible evidence which he thinks he has obtained of her faithlessness, the original conviction of her worth and purity which made him first love her now re-asserts its power upon his heart and reason, and he feels that she is innately "noble," and true, and good, notwithstanding all he has heard. Her supposed lapse from virtue seems to him but a "little fault," when compared with what he himself knows of her exalted nature, her generosity, her gentleness, her tenderness, her prodigal love for him; and he owns her supremacy with all the warmth of an irresistible affection and the anguish of a too-late remorse.

6. *More worth your vengeance.* 'More meriting your vengeance,' 'more deserving your vengeance.'

7. *You snatch some hence . . . . you some permit.* "Some" is here used for 'some persons,' 'some human beings.'

8. *To second ills with ills, each elder worse.* This has been variously altered; but we think that in all the comments hitherte written upon this passage, sufficient regard has not been had to Shakespeare's very peculiar use of the word "elder." See Note 81, Act ii., "Julius Cæsar;" Note 59, Act iii., "Antony and Cleopatra;" and Note 97, Act iii. of the present play. In the present passage "elder" appears to us to convey the effect of an ill deed which has been committed by one grown older in a course of ill-doing, more experienced in evil, more hardened in guilt, more confirmed in sin; and that thus the epithet "elder," as meaning 'confirmed,' 'hardened,' is applied by a poetical license to the deed itself rather than to its committer. Shakespeare often uses epithets thus elliptically. See Note 24, Act ii., "Julius Cæsar." Briefly, "elder" here expresses an ill of larger growth, and not of earlier-dated growth; as an older child is larger than a younger one. "Elder" so used occurs again in "Pericles," Act i., sc. 2. Shakespeare also employs "elder" to include the sense of 'more advanced in time,' 'at a later period,' as well as 'increased in age,' or 'older' (see "elder days" as used in Act ii., sc. 3, and Act v., sc. 3, "Richard II."); so that "each elder" here comprises the sense of 'each ill committed at a later period,' 'each ill done at an advanced time.'

9. *And make them dread it, to the doers' thrift.* This has been variously altered; but the line, as here given according to the original text, affords an instance of Shakespeare's using "it" in reference to an implied particular. "It" here refers either to 'sudden punishment of crime,' as implied in "you *snatch some hence* for little faults;" or "it" relates to 'long course of crime,' as implied in "to second ills with ills, each elder worse:" in either case, a salutary dread for the "doers" to entertain—"to the doers' thrift" signifying 'to the advantage of the committers,' 'to the benefit of those who commit such deeds.' See Note 77, Act ii., "Antony and Cleopatra," and Note 33, Act i., "Merchant of Venice."

Among the Italian gentry, and to fight
Against my lady's kingdom : 'tis enough
That, Britain, I have kill'd thy mistress; peace!
I'll give no wound to thee. Therefore, good heavens,
Hear patiently my purpose :—I'll disrobe me
Of these Italian weeds, and suit myself
As does a Briton peasant : so I'll fight
Against the part I come with ; so I'll die
For thee, O Imogen, even for whom my life
Is, every breath, a death :[10] and thus, unknown,
Pitied nor hated, to the face of peril
Myself I'll dedicate. Let me make men know
More valour in me than my habits show.
Gods, put the strength o' the Leonati in me!
To shame the guise o' the world, I will begin
The fashion,—less without and more within.
[*Exit.*

SCENE II.—*The Same.*

Enter, from one side, LUCIUS, IMOGEN, IACHIMO, *and the* Roman Army; *from the other side, the* British Army; LEONATUS POSTHUMUS *following, like a poor soldier. They march over and go out. Alarums. Then enter again, in skirmish,* IACHIMO *and* POSTHUMUS: *he vanquisheth and disarmeth* IACHIMO, *and then leaves him.*

Iach. The heaviness and guilt within my bosom
Takes off my manhood; I have belied a lady,
The princess of this country, and the air on 't
Revengingly enfeebles me ; or could this carl,[11]
A very drudge of nature's,[12] have subdu'd me
In my profession? Knighthoods and honours, borne
As I wear mine, are titles but of scorn.
If that thy gentry, Britain, go before
This lout as he exceeds our lords, the odds
Is,[13] that we scarce are men, and you are gods.
[*Exit.*

The Battle continues; the Britons *fly;* CYMBELINE *is taken: then enter, to his rescue,* BELARIUS, GUIDERIUS, *and* ARVIRAGUS.

Bel. Stand, stand! We have the advantage of the ground;
The lane is guarded: nothing routs us but
The villany of our fears.
Gui., Arv. Stand, stand, and fight!

Re-enter POSTHUMUS, *and seconds the* Britons: *they rescue* CYMBELINE, *and exeunt. Then re-enter* LUCIUS, IMOGEN, *and* IACHIMO.

Luc. Away, boy, from the troops, and save thyself;
For friends kill friends, and the disorder 's such
As war were hoodwink'd.
Iach. 'Tis their fresh supplies.
Luc. It is a day turn'd strangely: or betimes
Let 's re-enforce, or fly. [*Exeunt.*

SCENE III. —*Another part of the Field.*

Enter POSTHUMUS *and a* British Lord.

Lord. Cam'st thou from where they made the stand?
Post. I did:
Though you, it seems, come from the fliers.
Lord. I did.
Post. No blame be to you, sir; for all was lost,
But that the heavens fought: the king himself
Of his wings destitute,[14] the army broken,
And but the backs of Britons seen, all flying
Through a strait lane; the enemy full-hearted,
Lolling the tongue with slaughtering, having work
More plentiful than tools to do 't, struck down
Some mortally, some slightly touch'd, some falling
Merely through fear; that the strait pass was dam'd
With dead men hurt behind, and cowards living
To die with lengthen'd shame.
Lord. Where was this lane?

10. *For whom my life is, every breath, a death.* One of Shakespeare's paradoxically and powerfully expressed sentences; the paradoxical phraseology aiding to make the powerful effect the more striking. Intense is the impression thus produced of the ever-living agony that pierces the husband's remorse-stricken heart, and stabs him with perpetual regret for his loss of her whose excellence he involuntarily recognises. This survival of Posthumus's sense of Imogen's true worth over his sense of her supposed fault, is precisely one of Shakespeare's subtleties in indirect tribute to virtue and innocence. See Note 36, Act iv., "Othello."

11. *Carl.* 'Carlot,' 'churl;' meaning here a 'boor,' a 'low fellow,' in contradistinction to a gentleman. See Note 122, Act iii, "As You Like It"

12. *A very drudge of nature's.* An instance of that pleonastic form of the possessive case, remarked upon in Note 31, Act i., "Timon of Athens."

13. *The odds is.* The word "odds" is here treated as a collective noun. See Note 15, Act ii., "Othello."

14. *The king himself of his wings destitute.* Shakespeare found this incident, of the Roman army being stopped by three persons, related in Holinshed's "History of Scotland;" and effectively introduced it into the present drama. The brave fellows were the Hays, father and two sons; a family whose name deserves record, while their deed has received immortality in Shakespeare's page. That the dramatist derived the circumstance from this source is evidenced by the following passage from the old chronicler: "Haie beholding *the king*, with the most part of the nobles fighting with great valiancie in the middle-ward, now *destitute of the wings*," &c. It seems that another great poet is associated with this spirited exploit; for it is said that Milton intended to have written a play on this subject.

Post. Close by the battle, ditch'd, and wall'd with turf;
Which gave advantage to an ancient soldier,—
An honest one, I warrant; who deserv'd
So long a breeding as his white beard came to,
In doing this for 's country:—athwart the lane,
He, with two striplings (lads more like to run
The country base[15] than to commit such slaughter;
With faces fit for masks, or rather fairer
Than those for preservation cas'd, or shame),
Made good the passage: cried to those that fled,
"Our Britain's harts die flying, not our men:
To darkness fleet, souls that fly backwards! Stand;
Or we are Romans, and will give you that
Like beasts, which you shun beastly, and may save,
But to look back in frown:[16] stand, stand!"—These three,
Three thousand confident, in act as many,—
For three performers are the file when all
The rest do nothing,—with this word, "Stand, stand,"
Accommodated by the place, more charming[17]
With their own nobleness (which could have turn'd
A distaff to a lance), gilded pale looks,
Part shame, part spirit renew'd; that some, turn'd coward
But by example,—oh, a sin in war,
Curs'd in the first beginners!—'gan to look
The way that they did, and to grin like lions
Upon the pikes o' the hunters. Then began
A stop i' the chaser, a retire; anon
A rout, confusion thick: forthwith they fly[18]
Chickens, the way which they stoop'd[19] eagles; slaves,
The strides they victors made:[20] and now our cowards
(Like fragments in hard voyages) became
The life o' the need; having found the back-door open
Of the unguarded hearts, heavens, how they wound!
Some slain before; some dying; some their friends
O'er-borne i' the former wave: ten, chas'd by one,
Are now each one the slaughter-man of twenty:
Those that would die or e'er resist are grown
The mortal bugs[21] o' the field.
Lord. This was strange chance,—
A narrow lane, an old man, and two boys!
Post. Nay, do not wonder at it: you are made[22]
Rather to wonder at the things you hear
Than to work any. Will you rhyme upon 't,
And vent it for a mockery? Here is one:
"Two boys, an old man twice a boy, a lane,
Preserv'd the Britons, was the Romans' bane."[23]
Lord. Nay, be not angry, sir.
Post. 'Lack, to what end?
Who dares not stand his foe, I'll be his friend;
For if he'll do as he is made to do,
I know he'll quickly fly my friendship too.
You have put me into rhyme.
Lord. Farewell; you're angry. [*Exit.*
Post. Still going?[24]—This is a lord![25] Oh, noble misery,—
To be i' the field, and ask, what news, of me!
To-day how many would have given their honours
To have sav'd their carcasses! took heel to do 't,
And yet died too! I, in mine own woe charm'd,[26]

15. *To run the country base.* 'To play at the game called 'prison-bars,' or 'prisoners'-base.'

16. *Will give you that like beasts, which you shun beastly, and may save, but to look back in frown.* 'Will give you that death like beasts, which you shun like beasts, and which you might save yourselves from, only by looking back with a bold frown of defiance.' "Beastly" is here used in the manner pointed out in Note 38, Act iii.; "save" has elliptical force; and "to look" is employed (as Shakespeare often employs the infinitive mood) where, ordinarily, the form 'by looking' would be used.

17. *Charming.* 'Influencing as by a spell,' 'actuating as by enchantment.' It also, in a measure, includes the double sense in which the word is previously used in the present play. See Note 34, Act i.

18. *A stop i' the chaser . . . . forthwith they fly.* Here "the chaser," being employed like 'the foe' or 'the enemy,' to express a number of soldiers, has "they" as its relative pronoun.

19. *Stoop'd.* Misprinted 'stopt' in the Folio. Rowe's correction.

20. *The strides they victors made.* In the Folio 'the' is given instead of "the *y*" here. Corrected by Theobald.

21. *The mortal bugs.* 'The deadly terrors,' or 'bugbears.' See Note 56, Act v., "Hamlet."

22. *Nay, do not wonder at it: you are made, &c.* The second clause of this sentence is in apparent contradiction with the first: but 'though,' or 'though it is true that,' is elliptically understood before "you." See Note 27, Act iv. It is as if Posthumus had said, 'Nay, do not prove yourself the fool you are by wondering at it; for you are one of those who are made,' &c. Posthumus's indignant petulance, excited by this lord's vapid expression of wonder at the feat performed so bravely, and related so enthusiastically, is of a piece with Hotspur's wrath at the "certain lord" (see passage referred to in Note 55, Act i., "First Part Henry IV.") who came to demand the prisoners taken at Holmedon. Shakespeare has more than once introduced this kind of impertinent flutterer, whose insipid affectations are so inexpressibly exasperating to persons engaged in gravely momentous or even deeply affecting considerations. See Note 34, Act i., "As You Like It;" Notes 75 and 85, Act v., "Hamlet;" and Notes 105 and 106, Act iv., "King Lear."

23. *Preserv'd the Britons, was the Romans' bane.* 'And' is elliptically understood before "was;" "was" being used in reference to 'the *circumstance*' of "two boys, an old man," &c.

24. *Still going?* Said in contemptuous allusion to his having "come from the *fliers*," and to his being one that will "quickly *fly*" a poor-looking man's "friendship."

25. *This is a lord!* A form of the scoffing exclamation, 'This a lord!' or, 'And this is a lord!' or, 'This is a lord, forsooth!'

26. *I, in mine own woe charm'd.* Posthumus speaks of his woe as one of those *charms* that were sometimes superstitiously worn for preservatives against mischance in battle. Macbeth (see context of Note 45, Act v., "Macbeth") says, "I bear a *charmed* life;" and Macduff replies, "Despair thy *charm*."



Posthumus. Most welcome, bondage! for thou art a way,
I think, to liberty.

Act V. Scene IV.

Could not find death where I did hear him groan,
Nor feel him where he struck: being an ugly monster,
'Tis strange he hides him in fresh cups, soft beds,
Sweet words; or hath more ministers than we
That draw his knives i' the war.—Well, I will find him
For being now a favourer to the Briton,
No more a Briton,[27] I have resum'd again
The part I came in: fight I will no more,
But yield me to the veriest hind that shall
Once touch my shoulder. Great the slaughter is
Here made by the Roman; great the answer[28] be
Britons must take: for me, my ransom's death;
On either side I come to spend my breath;
Which neither here I'll keep nor bear again,
But end it by some means for Imogen.

Enter two British Captains *and* Soldiers.

First Cap. Great Jupiter be prais'd! Lucius is taken:
'Tis thought the old man and his sons were angels.

Sec. Cap. There was a fourth man, in a silly[29] habit,
That gave the affront[30] with them.

First Cap. So 'tis reported:
But none of 'em can be found.—Stand! who's there?

Post. A Roman;
Who had not now been drooping here, if seconds
Had answer'd him.

Sec. Cap. Lay hands on him; a dog!—
A leg of Rome shall not return to tell
What crows have peck'd them here:—he brags his service
As if he were of note: bring him to the king.

Enter CYMBELINE, *attended;* BELARIUS, GUIDERIUS, ARVIRAGUS, PISANIO, *and* Roman Captives. *The* Captains *present* POSTHUMUS *to* CYMBELINE, *who delivers him over to a* Gaoler: *after which, all go out.*[31]

SCENE IV.—BRITAIN. *A Prison.*

Enter POSTHUMUS *and two* Gaolers.

First Gaol. You shall not now be stol'n, you have locks upon you;[32]
So, graze as you find pasture.

Sec. Gaol. Ay, or a s'omach.

[*Exeunt* Gaolers.

Post. Most welcome, bondage! for thou art a way,
I think, to liberty: yet am I better
Than one that's sick o' the gout; since he had rather
Groan so in perpetuity than be cur'd
By the sure physician, death; who is the key
To unbar these locks. My conscience, thou art fetter'd
More than my shanks and wrists: you good gods, give me
The penitent instrument to pick that bolt,
Then, free for ever! Is't enough I am sorry?
So children temporal fathers do appease;
Gods are more full of mercy. Must I repent?
I cannot do it better than in gyves,
Desir'd more than constrain'd:[33] to satisfy,

---

27. *For being now a favourer to the Briton, no more a Briton.* Hanmer changed the first "Briton" here to 'Roman;' while Capell and others, who retain the passage as it is, explain "a favourer" to refer to "death." We are strongly of opinion that Posthumus is speaking of himself, and that he uses the word "now" as it is used by Cassio when he says, "To be *now* a sensible man, by-and-by a fool, and presently a beast!" (see context of passage referred to in Note 92, Act ii., "Othello") and as Cominius uses it where he says, "*Now* all's his; when, by-and-by, the din of war," &c. See context of Note 69, Act ii., "Coriolanus." Shakespeare, in several instances, employs "now" with reference to a past time; as, in "Coriolanus," Act i., sc. 3, Volumnia says, "I sprang not more in joy at first hearing he was a man-child, than *now* in first seeing he had proved himself a man." See also the passage referred to in Note 3, Act i., "Hamlet;" where "now" means 'just now,' 'a short time since.' Consequently, we believe that the present passage signifies 'For being now [' just now'] a favourer of the Briton, and now [' subsequently,' 'by-and-by'] no more a Briton,' or 'For having been shortly since a favourer to the Briton, but at present no longer a Briton.' If the previous passage, where Posthumus says,

> "I'll disrobe me
> Of these Italian weeds, and suit myself
> As does a Briton peasant: so I'll fight
> Against the part I come with,"

be read carefully in conjunction with the present passage, we think it will be evident that here Posthumus is intended to imply, 'Having, as I said I would, fought on the side of the Britons, I'll be no longer a Briton, but resume again,' &c.

28. *Answer.* Here used for 'reprisal,' 'retaliation.' See Note 74, Act ii., "Henry V."

29. *Silly.* Here used for 'simple,' in the sense of 'rustic,' 'plain,' 'homely.' See Note 71, Act ii., "Twelfth Night."

30. *Affront.* Here used for 'encounter,' 'confronting,' 'meeting in attack.' See Note 87, Act iv.

31. *After which, all go out.* This is a stage-direction indicating one of those "dumb shows" that were introduced by many of Shakespeare's contemporaries, and of which he has given us instances in his drama of "Pericles." They generally occurred at the commencement of a scene; and rarely, as here, at the close of a scene. It is to be observed, also, that the stage directions in the present Act of this play are unusually detailed and numerous, when compared with Shakespeare's ordinary practice in this particular.

32. *You have locks upon you.* In jocose allusion to the custom of putting a lock on a horse's leg when he is turned out to pasture.

33. *I cannot do it better than in gyves, desir'd more than constrain'd.* 'I cannot repent better than in gyves, desiring to do so more than constrained to do so.'

If of my freedom 'tis the main part, take
No stricter render of me than my all.[34]
I know you are more clement than vile men,
Who of their broken debtors take a third,
A sixth, a tenth, letting them thrive again
On their abatement: that 's not my desire:
For Imogen's dear life take mine; and though
'Tis not so dear, yet 'tis a life; you coin'd it:
'Tween man and man they weigh not every stamp;
Though light, take pieces for the figure's sake:
You rather mine, being yours: and so, great powers,
If you will take this audit, take this life,
And cancel these cold bonds.[35]—O Imogen!
I'll speak to thee in silence.[36] [*Sleeps.*

Solemn music. Enter, as in an apparition, SICILIUS LEONATUS, *father to* POSTHUMUS, *an old man, attired like a warrior: leading in his hand an ancient matron, his wife, and mother to* POSTHUMUS, *with music before them: then, after other music, follow the two young* LEONATI, *brothers to* POSTHUMUS, *with wounds as they died in the wars. They circle* POSTHUMUS *round, as he lies sleeping.*

Sici. No more, thou thunder-master, show
Thy spite on mortal flies:
With Mars fall out, with Juno chide,
That thy adulteries
Rates and revenges.
Hath my poor boy done aught but well,
Whose face I never saw?
I died whilst in the womb he stay'd
Attending nature's law:
Whose father then (as men report,
Thou orphan's father art)
Thou shouldst have been, and shielded him
From this earth-vexing smart.

Moth. Lucina lent not me her aid,
But took me in my throes;
That from me was Posthumus ripp'd,
Came crying 'mong't his foes,
A thing of pity!

Sici. Great nature, like his ancestry,
Moulded the stuff so fair,
That he deserv'd the praise o' the world,
As great Sicilius' heir.

First Bro. When once he was mature for man,
In Britain where was he
That could stand up his parallel?
Or fruitful object be
In eye of Imogen, that best
Could deem his dignity?

Moth. With marriage wherefore was he mock'd,
To be exil'd, and thrown
From Leonati' seat, and cast
From her his dearest one,
Sweet Imogen?

Sici. Why did you suffer Iachimo,
Slight thing of Italy,
To taint his nobler heart and brain
With needless jealousy?
And to become the geck and scorn[37]
O' the other's villany?

Sec. Bro. For this, from stiller seats we came,
Our parents, and us twain,
That, striking in our country's cause,
Fell bravely, and were slain;
Our fealty and Tenantius' right
With honour to maintain.

First Bro. Like hardiment[38] Posthumus hath
To Cymbeline perform'd:
Then, Jupiter, thou king of gods,

34. *To satisfy, if of my freedom 'tis the main part, take no stricter render, &c.* Elliptically expressed; signifying, 'To satisfy your just wrath, if my life be the main part of my freedom, take no less surrender from me than my life, which is my all.' In explaining this condensed and difficult passage, its interpreters have generally assigned the sense of 'no more severe,' 'no more rigorous or rigid,' to the words "no stricter;" but we believe that here they include the contrary effect of 'no more restricted,' 'no more limited,' 'no straiter,' 'no narrower,' 'no less.' Hooker, a contemporary writer with Shakespeare, thus uses the word, where he says, "As they took the compass of their commission *stricter* or larger, so their dealings were more or less moderate." If the whole gist of Posthumus's appeal to the gods be taken into careful consideration, we think it will be perceived that our view of this passage is the true one; for he says, "That 's not my desire." He does not wish the gods to be even as lenient as those "vile men" who take "but a third, a sixth, a tenth," from their "broken debtors;" he is willing that they should take the whole, his "all," his "life." At the same time, when taken in connection with what the speaker says of "'tis not so dear" and "though light," the words "no stricter" will bear the sense of 'no more strictly equivalent;' and therefore they are used in that largely comprehensive and inclusive manner which is a peculiarity of Shakespeare's in his employment of words, and which makes his style require very attentive examination ere the full meaning of his condensed passages can be perceived.

35. *And cancel these cold bonds.* Here "bonds" is used with triple play on the word; in reference to the legal instrument so called, to the iron shackles on the speaker's limbs, and to the sense in which the poet uses "bond" as that whereon the term of "life" is held. See Note 48, Act iii., "Macbeth."

36. *I'll speak to thee in silence.* Another of those paradoxical sentences by which, to our taste, Shakespeare so intensifies the impassioned effect of certain of his emotional speeches. See Note 10 of this Act. Who has not felt the inadequacy of waking speech for intercommunion with the beloved lost and dead? and the thirst of the soul for the more spiritual utterance of converse in dreams, which is sometimes vouchsafed during sleep and "silence" to those who deeply mourn?

37. *And to become the geck and scorn.* 'Suffer Posthumus' is elliptically understood before "to become;" and "geck" means 'dupe,' one who is befooled. See Note 53, Act v., "Twelfth Night."

38. *Hardiment.* 'Valorous service,' 'hard fighting.' See Note 72, Act i., "First Part Henry IV."

Why hast thou thus adjourn'd
The graces for his merits due,
Being all to dolours turn'd?

Sici. Thy crystal window ope; look out;
No longer exercise
Upon a valiant race thy harsh
And potent injuries.

Mo.b. Since, Jupiter, our son is good,
Take off his miseries.

Sici. Peep through thy marble mansion; help;
Or we poor ghosts will cry
To the shining synod of the rest
Against thy deity.

Sec. Bro. Help, Jupiter; or we appeal,
And from thy justice fly.

JUPITER *descends in thunder and lightning, sitting upon an eagle: he throws a thunderbolt. The* Ghosts *fall on their knees.*

Jup. No more, you petty spirits of region low,
Offend our hearing; hush! How dare you ghosts
Accuse the thunderer, whose bolt, you know,
Sky-planted, batters all rebelling coasts?
Poor shadows of Elysium, hence; and rest
Upon your never-withering banks of flowers:
Be not with mortal accidents oppress't;
No care of yours it is; you know 'tis ours.
Whom best I love I cross; to make my gift,
The more delay'd, delighted.[39] Be content;
Your low-laid son our godhead will uplift:
His comforts thrive, his trials well are spent.
Our Jovial[40] star reign'd at his birth, and in
Our temple was he married.—Rise, and fade!—
He shall be lord of lady Imogen,
And happier much by his affliction made.
This tablet lay upon his breast; wherein
Our pleasure his full fortune doth confine:
And so, away: no farther with your din
Express impatience, lest you stir up mine.—
Mount, eagle, to my palace crystalline.
[*Ascends.*

Sici. He came in thunder; his celestial breath
Was sulphurous to smell: the holy eagle
Stoop'd, as to foot us:[41] his ascension is
More sweet than our bless'd fields: his royal bird
Prunes[42] the immortal wing, and cloys[43] his beak,
As when his god is pleas'd.

All. Thanks, Jupiter!

Sici. The marble pavement closes, he is enter'd
His radiant roof.—Away! and, to be blest,
Let us with care perform his great behest.
[Ghosts *vanish.*

Post. [*Waking.*] Sleep, thou hast been a grandsire, and begot
A father to me; and thou hast created
A mother and two brothers: but (oh, scorn!)
Gone! they went hence so soon as they were born:
And so I am awake.—Poor wretches that depend
On greatness' favour dream as I have done;
Wake, and find nothing.—But, alas! I swerve:
Many dream not to find, neither deserve,
And yet are steep'd in favours; so am I,
That have this golden chance, and know not why.
What fairies haunt this ground? A book? Oh, rare one!
Be not, as is our fangled[44] world, a garment
Nobler than that it covers: let thy effects
So follow, to be most unlike our courtiers,
As good as promise. [*Reads.*

Whenas[45] a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock, and freshly grow; then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty.

'Tis still a dream; or else such stuff as madmen
Tongue, and brain not: either both, or nothing:
Or senseless speaking, or a speaking such
As sense cannot untie. Be what it is,[46]
The action of my life is like it, which
I'll keep, if but for sympathy.

Re-enter First Gaoler.

First Gaol. Come, sir, are you ready for death?

Post. Over-roasted rather; ready long ago.

First Gaol. Hanging is the word, sir: if you be ready for that, you are well cooked.

Post. So, if I prove a good repast to the spectators, the dish pays the shot.

First Gaol. A heavy reckoning for you, sir. But the comfort is, you shall be called to no more payments, fear no more tavern-bills; which are often the sadness of parting, as the procuring of mirth:[47] you come in faint for want of meat, depart reeling with too much drink; sorry that you have paid too much, and sorry that you are paid too

39. *The more delay'd, delighted.* 'The more delay'd, the more delighted in.' The word "delighted" is here used, as in the passage adverted to in Note 105, Act i., "Othello," for 'delighting,' 'delightful,' or 'delighted in.'

40. *Jovial.* See Note 65, Act iv.

41. *As to foot us.* 'As if to clutch us in his talons.'

42. *Prunes.* The action of a bird when setting its feathers in order. See Note 19, Act i., "First Part Henry IV."

43. *Cloys.* 'Claws;' the 'cleys' or 'clees' of a bird being an old term for its claws. To claw their beaks is an accustomed action with eagles and hawks.

44. *Fangled.* 'Decked out;' 'frivolously decorated,' 'fantastically fashioned.' See Note 12, Act i., "Love's Labour's Lost."

45. *Whenas.* An antique form of 'when.' See Note 57, Act iv., "Comedy of Errors."

46. *Be what it is.* An ellipsis for 'be it what it may.'

47. *Which are often the sadness of parting, as the, &c.* 'As' is elliptically understood before "often."

much ;[48] purse and brain both empty,—the brain the heavier for being too light, the purse too light, being drawn of heaviness :[49] oh, of this contradiction you shall now be quit.—Oh, the charity of a penny cord! it sums up thousands in a trice: you have no true debitor-and-creditor[50] but it; of what's past, is, and to come, the discharge :—your neck, sir, is pen, book, and counters; so the acquittance follows.

Post. I am merrier to die than thou art to live.

First Gaol. Indeed, sir, he that sleeps feels not the toothache: but a man that were to sleep your sleep, and a hangman to help him to bed, I think he would change places with his officer; for, look you, sir, you know not which way you shall go.

Post. Yes, indeed do I, fellow.

First Gaol. Your death has eyes in's head, then; I have not seen him so pictured: you must either be directed by some that take upon them to know; or take upon yourself[51] that which I am sure you do not know; or jump[52] the after-inquiry on your own peril: and how you shall speed in your journey's end, I think you'll never return to tell one.

Post. I tell thee, fellow, there are none want eyes to direct them the way I am going,[53] but such as wink[54] and will not use them.

First Gaol. What an infinite mock is this, that a man should have the best use of eyes to see the way of blindness! I am sure hanging's the way of winking.

Enter a Messenger.

Mess. Knock off his manacles; bring your prisoner to the king.

Post. Thou bringest good news,—I am called to be made free.

First Gaol. I'll be hanged, then.

Post. Thou shalt be then freer than a gaoler; no bolts for the dead.

[*Exeunt* POSTHUMUS *and* Messenger.

First Gaol. Unless a man would marry a gallows, and beget young gibbets, I never saw one so prone.[55] Yet, on my conscience, there are verier knaves desire to live, for all he be a Roman: and there be some of them too, that die against their wills; so should I, if I were one. I would we were all of one mind, and one mind good; oh, there were desolation of gaolers and gallowses![56] I speak against my present profit; but my wish hath a preferment in't. [*Exeunt.*

SCENE V.—BRITAIN. CYMBELINE'S *Tent.*

Enter CYMBELINE, BELARIUS, GUIDERIUS, ARVIRAGUS, PISANIO, Lords, Officers, *and* Attendants.

Cym. Stand by my side, you whom the gods have made
Preservers of my throne. Woe is my heart,
That the poor soldier, that so richly fought,
Whose rags sham'd gilded arms, whose naked breast
Stepp'd before targes[57] of proof, cannot be found:
He shall be happy that can find him, if
Our grace can make him so.
Bel. I never saw
Such noble fury in so poor a thing;
Such precious deeds in one that promis'd naught
But beggary and poor looks.
Cym. No tidings of him?
Pis. He hath been search'd among the dead and living,
But no trace of him.
Cym. To my grief, I am
The heir of his reward; which I will add
[*To* BEL., GUI., *and* ARV.] To you, the liver, heart, and brain of Britain,

---

48. *Sorry that you are paid too much.* "Paid" is here used in the sense of 'punished,' 'paid out,' 'settled with' (see Note 55, Act iv.); having received or imbibed "too much drink."

49. *Being drawn of heaviness.* 'Having had its weight of cash extracted;' as a fowl is said to be "drawn," when its entrails are taken out.

50. *Debitor-and-creditor.* 'Treatise upon account keeping,' 'dissertation upon book-keeping.' See Note 10, Act i., "Othello." The expression here includes the meaning of a kind of 'Ready Reckoner,' and of a ledger or account-book.

51. *Or take upon yourself.* The Folio inserts 'to' between "or" and "take" here. Capell made the correction; which was suggested by Heath. The gaoler, as it appears to us, is propounding a series of optional courses, indicated by the repetition of the word "or;" though some editors have changed the second "or" into 'for,' taking a slight mark (which in the Folio precedes the second "or") to be an imperfectly printed "f."

52. *Jump.* 'Risk,' 'hazard.' See Note 112, Act i, "Macbeth."

53. *There are none want eyes to direct them the way I am going, but such as, &c.* This is completely one of our poet's sublimely simple declarations of faith; earnest, trustful, true-souled. See Note 22, Act v., "Timon of Athens."

54. *Wink.* Shakespeare very frequently uses this word to express firm closing of the eyes. See Note 27, Act i., "Two Gentlemen of Verona."

55. *Prone.* 'Prompt,' 'ready, 'forward,' 'willing,' 'alertly disposed.'

56. *I would we were all of one mind, and one mind good; oh, there were desolation of gaolers and gallowses!* In the form of a jesting sentence, Shakespeare has here, according to an ingenious mode of his, put forth a noble and profound truth. See Note 93, Act iv., "Timon of Athens." But the first gaoler in "Cymbeline," during the short time he is on the scene, utters some really glorious things in humorous guise.

57. *Targes.* An old form of 'targets.' It is pronounced monosyllabically, with a hard "g," as if spelt 'targues.' See Note 87, Act ii., "Antony and Cleopatra."

By whom I grant she lives. 'Tis now the time
To ask of whence you are :—report it.
Bel. Sir,
In Cambria are we born, and gentlemen :
Farther to boast were neither true nor modest,
Unless I add we are honest.
Cym. Bow your knees.
Arise my knights o' the battle : I create you
Companions to our person, and will fit you
With dignities becoming your estates.

Enter CORNELIUS *and* Ladies.

There 's business in these faces.—Why so sadly
Greet you our victory ? you look like Romans,
And not o' the court of Britain.
Cor. Hail, great king !
To sour your happiness, I must report
The queen is dead.
Cym. Whom worse than a physician
Would this report become ? But I consider,
By medicine life may be prolong'd, yet death
Will seize the doctor too.—How ended she ?
Cor. With horror, madly dying, like her life ;
Which, being cruel to the world, concluded
Most cruel to herself. What she confess'd
I will report, so please you : these her women
Can trip me, if I err ; who with wet cheeks
Were present when she finish'd.
Cym. Pr'ythee, say.
Cor. First, she confess'd she never lov'd you ; only
Affected greatness got by you, not you :
Married your royalty, was wife to your place ;
Abhorr'd your person.
Cym. She alone knew this ;
And, but she spoke it dying, I would not
Believe her lips in opening it. Proceed.
Cor. Your daughter, whom she bore in hand to love[58]
With such integrity, she did confess
Was as a scorpion to her sight ; whose life,
But that her flight prevented it, she had
Ta'en off by poison.
Cym. Oh, most delicate fiend !
Who is 't can read a woman ?—Is there more ?
Cor. More, sir, and worse. She did confess she had
For you a mortal mineral ; which, being took,
Should by the minute feed on life, and, lingering,
By inches waste you : in which time she purpos'd,
By watching, weeping, tendance, kissing, to
O'ercome you with her show ; yes, and in time,[59]
When she had fitted you with her craft, to work
Her son into the adoption of the crown :
But, failing of her end by his strange absence,
Grew shameless-desperate ; open'd, in despite
Of Heaven and men, her purposes ; repented
The evils she hatch'd were not effected ; so,
Despairing, died.
Cym. Heard you all this, her women ?
First Lady. We did, so please your highness.
Cym. Mine eyes
Were not in fault, for she was beautiful ;
Mine ears, that heard her flattery ;[60] nor my heart,
That thought her like her seeming ; it had been vicious
To have mistrusted her : yet, oh, my daughter !
That it was folly in me, thou mayst say,
And prove it in thy feeling. Heaven mend all !

Enter LUCIUS, IMOGEN, IACHIMO, *the* Soothsayer, *and other* Roman Prisoners, *guarded* ; POSTHUMUS *behind*.

Thou com'st not, Caius, now for tribute ; that
The Britons have raz'd out, though with the loss
Of many a bold one ; whose kinsmen have made suit
That their good souls may be appeas'd with slaughter
Of you their captives, which ourself have granted :
So, think of your estate.
Luc. Consider, sir, the chance of war : the day
Was yours by accident ; had it gone with us,
We should not, when the blood was cool, have threaten'd
Our prisoners with the sword. But since the gods
Will have it thus, that nothing but our lives
May be call'd ransom, let it come : sufficeth,
A Roman with a Roman's heart can suffer :
Augustus lives to think on 't : and so much
For my peculiar care. This one thing only
I will entreat ; my boy, a Briton born,
Let him be ransom'd : never master had
A page so kind, so duteous, diligent,
So tender over his occasions, true,
So feat, so nurse-like :[61] let his virtue join

58. *Whom she bore in hand to love.* 'Whom she affected or pretended to love ;' 'whom she deluded or beguiled with an appearance of love.' See Note 35, Act ii., "Hamlet."

59. *Yes, and in time.* This "yes" is wanting in the first Folio, and supplied in the second Folio.

60. *That heard her flattery.* The first Folio gives 'heare' for "heard ;" corrected in the third Folio. Printing a final "e" instead of "d" is not an unfrequent typographical error in the first Folio. See Note 28, Act ii., "Timon of Athens ;" and Notes 99, Act i., and 61, Act ii., "Antony and Cleopatra."

61. *So feat, so nurse-like.* "Feat" means 'dextrous,' 'deft,' 'adroit,' 'prompt.' This gentle adaptation of herself and her

With my request, which I'll make bold your highness
Cannot deny; he hath done no Briton harm,
Though he have serv'd a Roman: save him, sir,
And spare no blood beside.
Cym. I have surely seen him:
His favour[62] is familiar to me.—Boy,
Thou hast look'd thyself into my grace,
And art mine own.—I know not why, nor wherefore,[63]
To say, live, boy:[64] ne'er thank thy master; live:
And ask of Cymbeline what boon thou wilt,
Fitting my bounty and thy state, I'll give it;
Yea, though thou do demand a prisoner,
The noblest ta'en.
Imo. I humbly thank your highness.
Luc. I do not bid thee beg my life, good lad;
And yet I know thou wilt.
Imo. No, no; alack,
There's other work in hand: I see a thing
Bitter to me as death: your life, good master,
Must shuffle for itself.
Luc. The boy disdains me,
He leaves me, scorns me: briefly die their joys
That place them on the truth of girls and boys.—
Why stands he so perplex'd?
Cym. What wouldst thou, boy?
I love thee more and more: think more and more
What's best to ask. Know'st him thou look'st on? speak,
Wilt have him live? Is he thy kin? thy friend?
Imo. He is a Roman; no more kin to me
Than I to your highness; who, being born your vassal,
Am something nearer.
Cym. Wherefore ey'st him so?
Imo. I'll tell you, sir, in private, if you please
To give me hearing.
Cym. Ay, with all my heart,
And lend my best attention. What 's thy name?
Imo. Fidele, sir.
Cym. Thou'rt my good youth, my page;
I'll be thy master: walk with me; speak freely.
[CYMBELINE *and* IMOGEN *converse apart.*
Bel. Is not this boy reviv'd from death?
Arv. One sand another
Not more resembles that sweet rosy lad
Who died,[65] and was Fidele. What think you?
Gui. The same dead thing alive.
Bel. Peace, peace! see farther; he eyes us not; forbear;
Creatures may be alike: were 't he, I am sure
He would have spoke to us.
Gui. But we saw him dead.[66]
Bel. Be silent; let 's see farther.
Pis. [*Aside.*] It is my mistress:
Since she is living, let the time run on
To good or bad.
[CYMBELINE *and* IMOGEN *come forward.*
Cym. Come, stand thou by our side;
Make thy demand aloud.—[*To* IACH.] Sir, step you forth;
Give answer to this boy, and do it freely;
Or, by our greatness, and the grace of it,
Which is our honour, bitter torture shall
Winnow the truth from falsehood.—[*To* IMO.] On, speak to him.[67]

womanly accomplishments to her assumed office of page, crowns the perfection of Imogen's character. Her power, too, of attracting and attaching all who come near her—her father, who loves her in spite of the harshness he has shown her under the influence of his fiendish queen; her husband, who has been her "play-fellow" when a boy, and her lover in manhood, even after her supposed death; her faithful servant, Pisanio; her brothers, who know her but as a poor, homeless boy; Belarius, whose sympathy for the sick youth makes the way forth seem tedious; and Lucius, who pleads for the gentle lad's life with so earnest a warmth, while bearing so affectionate a testimony to his qualities as a page—this power of hers speaks indirectly, but indisputably, in testimony of her bewitching nature.

62. *Favour.* 'Aspect,' 'countenance.'

63. *I know not why, nor wherefore.* The Folio omits "nor;" inserted by Rowe.

64. *To say, live, boy.* 'I should be induced,' or 'I feel impelled,' is elliptically understood before "to say."

65. *One sand another not more resembles that sweet rosy lad who died.* This has been variously altered; but we take it to be one of the many extremely elliptically expressed sentences in the present play, and that 'than he does' must be understood after "resembles." We have heretofore had occasion to point out the elliptical style which specially marks Shakespeare's passages of simile or comparison. See, among a multitude of others, the notes referred to in Note 44, Act iv.

66. *But we saw him dead.* The Folio misprints 'see' for "saw." Rowe's correction.

67. *On, speak to him.* The Folio gives 'one' for "on" here; but 'one' and "on" were frequently spoken, written, and printed, the one word for the other formerly. See Note 1, Act ii., "Two Gentlemen of Verona." It is evident that Cymbeline addresses these words to Imogen, as a following up of his saying to her, "Make thy demand aloud." He encourages her to stand by his side, and bids her speak directly to Iachimo; but though royally encouraged, and bidden by a king, observe how the pure-minded woman and most noble-spirited princess chooses to avoid even speaking to the man whom she knows to have once insulted her, and now suspects to be a scoundrel traitor. Thoroughly characteristic of Imogen is her conduct throughout this scene; very subtly indicated are her awakened suspicion and steadfast watching of Iachimo by Lucius's words, "Why stands he so perplex'd?" and by Cymbeline's "Know'st him thou look'st on?" and "Wherefore ey'st him so?" very clearly are her disgust and repugnance at the thought of again coming into communion with the villain denoted by her offering to tell Cymbeline "in private" of her desire that Iachimo should be questioned; and equally obvious is her determination that she will not question him herself, but actually addresses her "demand" *through the king*, and thus induces *him* to conduct the examination for her. The feminine dignity blended with feminine modesty, the feminine spirit and good sense combined with the utmost gentleness and tenderness of character that distinguish all Shakespeare's most charming women, shine in none more conspicuously than in matchless Imogen.

Imo. My boon is, that this gentleman may render
Of whom he had this ring.[68]
Post. [*Aside.*] What's that to him?
Cym. That diamond upon your finger, say,
How came it yours?
Iach. Thou'lt torture me[69] to leave unspoken that
Which, to be spoke, would torture thee.
Cym. How! me?
Iach. I am glad to be constrain'd to utter that
Which torments me to conceal. By villany
I got this ring: 'twas Leonatus' jewel;[70]
Whom thou didst banish; and,—which more may grieve thee,
As it doth me,—a nobler sir ne'er liv'd[71]
'Twixt sky and ground. Wilt thou hear more, my lord?
Cym. All that belongs to this.
Iach. That paragon, thy daughter,—
For whom my heart drops blood, and my false spirits
Quail to remember,—Give me leave; I faint.
Cym. My daughter! what of her? Renew thy strength:
I had rather thou shouldst live while nature will,
Than die ere I hear more: strive, man, and speak.
Iach. Upon a time,—unhappy was the clock
That struck the hour!—it was in Rome,—accurs'd
The mansion where!—'twas at a feast,—oh, would
Our viands had been poison'd, or at least
Those which I heav'd to head!—the good Posthumus,—
What should I say? he was too good to be
Where ill men were; and was the best of all
Amongst the rar'st of good ones,—sitting sadly,
Hearing us praise our loves of Italy[72]
For beauty that made barren the swell'd boast
Of him that best could speak; for feature,[73] laming
The shrine of Venus,[74] or straight-pight[75] Minerva,
Postures beyond brief nature;[76] for condition,
A shop of all the qualities that man
Loves woman for; besides, that hook of wiving,
Fairness, which strikes the eye,—
Cym. I stand on fire:
Come to the matter.
Iach. All too soon I shall,
Unless thou wouldst grieve quickly.—This Posthumus,—
Most like a noble lord in love, and one
That had a royal lover,[77]—took his hint;
And, not dispraising whom we prais'd,—therein
He was as calm as virtue,—he began
His mistress' picture; which by his tongue being made,
And then a mind put in 't, either our brags
Were crack'd of kitchen trulls, or his description
Prov'd us unspeaking sots.
Cym. Nay, nay, to the purpose.
Iach. Your daughter's chastity—there it begins.
He spake of her, as Dian had hot dreams,[78]
And she alone were cold: whereat I, wretch,
Made scruple of his praise; and wager'd with him
Pieces of gold 'gainst this which then he wore
Upon his honour'd finger, to attain
In suit the place of his bed, and win this ring

68. *This ring.* Imogen points to the ring worn by Iachimo; which she recognises for the one (her "mother's") that she gave to her husband at parting, and which he then promised to keep upon his finger "while sense can keep it on." See Note 67, Act iii., "Coriolanus," for an example of "this" so used.

69. *Thou'lt torture me, &c.* Implying, 'If thou knew'st all, thou wouldst torture me,' &c. We have before now observed that Shakespeare sometimes uses "I'll" for 'I'd' (see Note 77, Act iv., "Timon of Athens"); as here "thou'lt" is used for 'thou'dst.'

70. *'Twas Leonatus' jewel.* See Note 72, Act iii., "Twelfth Night."

71. *A nobler sir ne'er liv'd.* This is the third time that "sir" is used as a noun in the present play; Iachimo has previously said (Act i., sc. 7), "the worthiest sir," and "a sir so rare;" where he is also speaking of Posthumus.

72. *Sitting sadly, hearing us praise, &c.* The description here does not precisely consist with the circumstances of the incident as it actually occurred (see the fifth scene of the first Act); but Shakespeare sometimes has these variations in particular details. See Note 62, Act iii. In the present case, he may either have made it to give the effect of that inaccuracy of memory which often marks the narration of a past occurrence even in persons habitually truthful, or in order to denote Iachimo's innate untruthfulness and unscrupulousness, which lead him to falsify in minor matters as in those of greater moment.

73. *Feature.* Formerly used for 'general personal appearance' (see Note 73, Act ii., "Antony and Cleopatra"); here more especially referring to proportion and moulding of the limbs, general shapeliness.

74. *Laming the shrine of Venus.* "Laming" is here used to express 'making seem lame or deformed in comparison;' as sometimes 'dwarfing' is used to express 'making seem comparatively short.' "The shrine of Venus" is employed by a poetic licence of ellipsis for 'the statue of the goddess contained in the shrine of Venus.'

75. *Straight-pight.* 'Erectly-standing,' 'firmly-poised;' "pight" being an old word for 'pitched' or 'fixed.' See Note 80, Act v., "Troilus and Cressida."

76. *Postures beyond brief nature.* 'Whose attitudes surpass the transient attitudes of nature.' This phrase has been differently interpreted; it being stated that "brief nature" means 'hasty and unelaborate nature.' But we think the author's intention was not so much to undervalue Nature's work in comparison with the sculptor's, as to state that the attitudes of these celebrated statues exceeded in *permanent* grace and dignity the *transient* grace and dignity of attitudes seen in nature.

77. *Lover.* Sometimes used in Shakespeare's time as a term for a woman as well as for a man. See Note 47, Act i., "Measure for Measure."

78. *As Dian had hot dreams.* 'If' is elliptically understood after "as." See Note 4, Act i., "Henry VIII." "As" for 'as if' occurs several times in the present play; and Shakespeare frequently thus uses "as" elsewhere.



Imogen. My boon is, that this gentleman may render
Of whom he had this ring. *Act V. Scene V.*

By hers and mine adultery: he, true knight,
No lesser of her honour confident
Than I did truly find her, stakes this ring;
And would so, had it been a carbuncle
Of Phœbus' wheel; and might so safely, had it
Been all the worth of his car. Away to Britain
Post I in this design:—well may you, sir,
Remember me at court; where I was taught
Of your chaste daughter the wide difference
'Twixt amorous and villanous.'[79] Being thus
quench'd
Of hope, not longing, mine Italian brain
'Gan in your duller Britain operate
Most vilely; for my vantage, excellent;
And, to be brief, my practice so prevail'd,
That I return'd with simular proof enough
To make the noble Leonatus mad,
By wounding his belief in her renown
With tokens thus, and thus; averring notes[80]
Of chamber-hanging, pictures, this her bracelet,—
Oh, cunning, how I got it![81]—nay, some marks
Of secret on her person, that he could not
But think her bond of chastity quite crack'd,
I having ta'en the forfeit. Whereupon,—

79. *The wide difference 'twixt amorous and villanous.* It well becomes the greatest poet-moralist that ever wrote thus to vindicate a truth too little understood and believed. Love—true love, pure love, love itself—is as widely different from vileness as heaven from earth. Love, in its unselfishness, ungrossness, unmeanness, is as opposite to base and evil propensities as light and dark. Love, in its divine essence, is as contrary to coarseness as spirituality to materialism. It is only because interested hypocrites and sensualists have sought to confound love with vice, and "amorous" with "villanous," that the truth which the great dramatic teacher here promulgates has ever been misconceived.

80. *Averring notes.* "Averring" is here used adjectively to signify 'confirmatory,' 'evidential.'

81. *Oh, cunning, how I got it!* The first Folio omits "it;" supplied in the second Folio.

Methinks, I see him now,—

Post. [*Coming forward.*] Ay, so thou dost, Italian fiend!—Ah me, most credulous fool, Egregious murderer, thief, anything That's due to all the villains past, in being, To come!—Oh, give me cord, or knife, or poison, Some upright justicer![82] Thou, king, send out For torturers ingenious: it is I That all the abhorrèd things o' the earth amend, By being worse than they. I am Posthumus, That kill'd thy daughter:—villain-like, I lie; That caus'd a lesser villain than myself, A sacrilegious thief, to do't:—the temple Of virtue was she; yea, and she herself.[83] Spit, and throw stones, cast mire upon me, set The dogs o' the street to bay me:[84] every villain Be call'd Posthumus Leonatus; and Be villany less than 'twas!—O Imogen! My queen, my life, my wife! O Imogen, Imogen, Imogen!

Imo. Peace, my lord; hear, hear—

Post. Shall's have a play of this? Thou scornful page,
There lie thy part. [*Striking her: she falls.*

Pis. Oh, gentlemen, help!
Mine and your mistress!—Oh, my lord Posthumus! You ne'er kill'd Imogen till now.—Help, help!—Mine honour'd lady!

Cym. Does the world go round?

Post. How come these staggers[85] on me?

Pis. Wake, my mistress!

Cym. If this be so, the gods do mean to strike me To death with mortal joy.

Pis. How fares my mistress?

Imo. Oh, get thee from my sight;
Thou gav'st me poison: dangerous fellow, hence! Breathe not where princes are.

Cym. The tune of Imogen!

Pis. Lady,
The gods throw stones of sulphur on me, if That box I gave you was not thought by me A precious thing: I had it from the queen.

Cym. New matter still?

Imo. It poison'd me.

Cor. Oh, gods!—
I left out one thing which the queen confess'd, Which must approve[86] thee honest: "If Pisanio Have," said she, "given his mistress that confection Which I gave him for cordial, she is serv'd As I would serve a rat."

Cym. What's this, Cornelius?

Cor. The queen, sir, very oft impórtun'd me To temper[87] poisons for her; still pretending The satisfaction of her knowledge only In killing creatures vile, as cats and dogs, Of no esteem: I, dreading that her purpose Was of more danger, did compound for her A certain stuff, which, being ta'en, would cease The present power of life; but in short time All offices of nature should again Do their due functions.—Have you ta'en of it?

Imo. Most like I did, for I was dead.

Bel. My boys,
There was our error.

Gui. This is, sure, Fidele.

Imo. Why did you throw your wedded lady from you?[88]
Think that you are upon a rock; and now Throw me again. [*Embracing him.*

Post. Hang there like fruit, my soul, Till the tree die!

Cym. How now, my flesh, my child!
What, mak'st thou me a dullard in this act?[89] Wilt thou not speak to me?

---

82. *Justicer.* An old form of 'justice.' Shakespeare uses the word more than once in "King Lear;" and ancient law books have frequently 'justicers of the peace' for 'justices of the peace.'

83. *Yea, and she herself.* 'Ay, and even virtue herself.'

84. *To bay me.* 'To denouncingly bark at me.' See Note 22, Act iv., "Julius Cæsar."

85. *These staggers.* Here used to express 'these reelings of the brain,' and 'totterings of the frame.' Shakespeare elsewhere uses the word for 'unsteadinesses,' 'swervings.' See Note 102, Act ii., "All's Well." It also includes the effect of 'confusing or bewildering shock;' since in "Richard II.," Act v., sc. 5, the king, beneath the shock of Exton's assault, says, "That hand shall burn in never-quenching fire that *staggers* thus my person."

86. *Approve.* 'Prove,' 'attest.' See Note 78, Act iv.

87. *To temper.* 'To mix,' 'to compound,' 'to prepare.' See Note 78, Act iii., "Romeo and Juliet."

88. *Why did you throw, &c.* Various proposals have been made for the alteration of this speech: Johnson pronouncing that "there is little meaning" in it, "or in the answer:" while a more modern critic asserts that it is "a passage of impenetrable obscurity." To our thinking it is, on the contrary, full of meaning; meaning that is only so far obscure, as to be veiled by that imperfect expression through which Shakespeare so often conveys perfect impression in passionate speeches. See Note 76, Act iv. The repetition of the word "throw" in Imogen's speech here, seems to us to afford the clue to all that she implies by her loving and confiding sally—half acted, half uttered: 'Why did you *throw* your wedded lady from you, when she stood beside you unknown? Now that she *throws* herself upon your breast, known to you for your own, imagine yourself upon some high rock; and *throw* me from you again—if you've the heart!' We think that her husband's words, "Hang there like fruit, my soul, till the tree die!" give evidence that 'throws herself upon your breast' is implied in the wife's speech; because we bear well in mind the significant and largely comprehensive mode in which our poet uses the word "there" (see speech referred to in Note 40, Act iv., "Othello");' and because we think that by "there" Posthumus means his breast, which he metaphorises as the trunk of a tree whereon his wife shall hang like fruit till it die. Observe, moreover, how completely in Shakespeare's style is the construction of Imogen's speech, commencing by speaking of herself in the second person, and concluded by the more home-appealing first person "me." See Note 49, Act iv. of the present play.

89. *Mak'st thou me a dullard in this act?* 'Dost thou treat me as one insensible and unconcerned in this act of making thyself known?'

Imo. [*Kneeling.*] Your blessing, sir.
Bel. [*To* GUI. *and* ARV.] Though you did love this youth, I blame ye not;
You had a motive for 't.
Cym. My tears that fall
Prove holy water on thee! Imogen,
Thy mother 's dead.
Imo. I am sorry for 't, my lord.
Cym. Oh, she was naught; and 'long of her it was
That we meet here so strangely: but her son
Is gone, we know not how nor where.
Pis. My lord,
Now fear is from me, I'll speak troth. Lord Cloten,
Upon my lady's missing, came to me
With his sword drawn; foam'd at the mouth, and swore,
If I discover'd not which way she was gone,
It was my instant death. By accident,
I had a feignèd letter of my master's
Then in my pocket; which directed him
To seek her on the mountains near to Milford;
Where, in a frenzy, in my master's garments,
Which he enforc'd from me, away he posts[90]
With unchaste purpose, and with oath to violate
My lady's honour: what became of him
I farther know not.
Gui. Let me end the story:
I slew him there.
Cym. Marry, the gods forfend!
I would not thy good deeds should from my lips
Pluck a hard sentence: pr'ythee, valiant youth,
Deny 't again.
Gui. I have spoke it, and I did it.
Cym. He was a prince.
Gui. A most incivil one: the wrongs he did me
Were nothing prince-like; for he did provoke me
With language that would make me spurn the sea,
If it could so roar to me: I cut off 's head;
And am right glad he is not standing here
To tell this tale of mine.
Cym. I am sorry for thee:
By thine own tongue thou art condemn'd, and must
Endure our law: thou 'rt dead.
Imo. That headless man
I thought had been my lord.
Cym. Bind the offender,
And take him from our presence.
Bel. Stay, sir king:
This man is better than the man he slew,
As well descended as thyself; and hath
More of thee merited than a band of Clotens
Had ever scar for.[91]—[*To the* Guard.] Let his arms alone;
They were not born for bondage.
Cym. Why, old soldier,
Wilt thou undo the worth thou art unpaid for,
By tasting of our wrath?[92] How of descent
As good as we?
Arv. In that he spake too far.
Cym. And thou shalt die for 't.
Bel. We will die all three,
But I will prove that two on 's are as good
As I have given out him.[93]—My sons, I must,
For mine own part, unfold a dangerous speech,
Though, haply, well for you.
Arv. Your danger 's ours.
Gui. And our good his.[94]

90. *Where . . . . away he posts.* "Where" is here used for 'whereto,' or 'whither.' It has been pointed out that in the dialogue with Pisanio (Act iii., sc. 5) Cloten said nothing of his intention as here stated; and it is asked whether Pisanio learned this intention from a subsequent conversation with the queen's son in his apartments. The dramatist leaves to be inferred the mode by which Pisanio obtained his information; deeming it sufficient that the readers or spectators have been made aware, through Cloten's soliloquy towards the close of that scene, that Pisanio is here relating the fact with regard to the brutal prince's intention. Moreover, Cloten's saying to Pisanio, when he returns with Posthumus's clothes, "The third is, that thou wilt be a voluntary mute to my design," conveys the effect of Pisanio's knowing what the "design" is. We have often had occasion to show that Shakespeare sometimes allows certain particulars to be inferred, instead of stating them circumstantially (see Note 167, Act iii., "Hamlet"); and more especially when, as in the present case, the scene where the passage of incomplete detail occurs forms the concluding scene in the play. See Note 55, Act v., "All's Well."

91. *Hath more of thee merited than a band of Clotens had ever scar for.* The word "scar" has been suspected of error, and various substitutions have been proposed; but the expression appears to us to be a very characteristic one for a veteran soldier to use, who can conceive no better claim of merit than having plenteous *scars* to show. The phraseology here is in accordance with the excessively condensed and elliptical style that is to be traced throughout the present drama; the sentence signifying, 'has merited more of thee than a whole band of such fellows as Cloten ever received a single scar to entitle them to claim.' Be it observed, that "a band of Clotens" is here used much in the same way that "a parish of Clotens" is previously used. See Note 38, Act iv.

92. *By tasting of our wrath?* Johnson explains this to mean, 'by forcing us to make thee taste of our wrath,' saying that the consequence is taken for the whole action. Inasmuch as Shakespeare does occasionally thus use verbs, it may be that this interpretation is right; but we agree with Mr. Staunton in thinking that here "tasting" may be used in the sense of 'testing,' 'trying,' as "taste" is used in the passages adverted to in Note 29, Act iv., "First Part Henry IV." "Tasting" is used in "Much Ado," Act v., sc. 1, to express 'experiencing;' which blends the sense of the word involved in Dr. Johnson's explanation with that involved in Mr. Staunton's suggestion.

93. *We will die all three, but I will prove that, &c.* In most modern editions, a colon is put after "three." We follow the Folio in putting merely a comma there; as we take the passage to be similar in construction to the one explained in Note 5, Act v., "Antony and Cleopatra." Belarius is not asserting the simple fact that he and his supposed sons are willing to die; he is saying that he and they will be ready to die if he be not able to prove that two out of the three are as well-born as he has declared Guiderius to be.

94. *Your danger's ours. And our good his.* Well might



Cymbeline. My tears that fall
Prove holy water on thee!

Act V. Scene V.



Posthumus. Kneel not to me:
The power that I have on you is to spare you.

Act V. Scene V.

Bel. Have at it, then!—
By leave,—thou hadst, great king, a subject who
Was call'd Belarius.
Cym. What of him? he is
A banish'd traitor.
Bel. He it is that hath
Assum'd this age;[95] indeed, a banish'd man
I know not how a traitor.
Cym. Take him hence.
The whole world shall not save him.
Bel. Not too hot:
First pay me for the nursing of thy sons;
And let it be confiscate all, so soon
As I have receiv'd it.
Cym. Nursing of my sons!
Bel. I am too blunt and saucy: here's my knee:
Ere I arise, I will prefer[96] my sons;
Then spare not the old father. Mighty sir,
These two young gentlemen, that call me father,
And think they are my sons, are none of mine;

Belarius exclaim (Act iv., sc. 2), "Thou divine Nature, how thyself thou blazon'st in these two princely boys!" The exaltedness of moral courage, no less than that nobility of personal courage which so wins the enthusiastic admiration of the veteran warrior, shines out of these two youths with all the effulgence of their illustrious origin.

95. *Assum'd this age.* "Assumed" does not here include its sense of 'put on,' 'taken the appearance of;' but it is used to express 'acquired,' 'attained,' 'summed up unto.' "This age" is said in reference to the speaker's overgrowth of hair and beard (see Note 98, Act iv.); which makes him look so much older than when Cymbeline last saw him, and which bears token of the time that has since then elapsed.

96. *Prefer.* 'Advance,' 'promote.'

They are the issue of your loins, my liege,
And blood of your begetting.
Cym. How! my issue!
Bel. So sure as you your father's. I, old Morgan,
Am that Belarius whom you sometime banish'd:
Your pleasure was my mere offence,[97] my punishment
Itself, and all my treason; that I suffer'd
Was all the harm I did. These gentle princes,—
For such and so they are,—these twenty years
Have I train'd up: those arts they have as I
Could put into them:[98] my breeding was, sir, as
Your highness knows. Their nurse, Euriphile,
Whom for the theft I wedded, stole these children
Upon my banishment: I mov'd her to't;
Having receiv'd the punishment before,
For that which I did then: heaten for loyalty,
Excited me to treason: their dear loss,[99]
The more of you 'twas felt, the more it shap'd
Unto my end of stealing them. But, gracious sir,
Here are your sons again; and I must lose
Two of the sweet'st companions in the world:—
The benediction of these covering heavens
Fall on their heads like dew! for they are worthy
To inlay heaven with stars.
Cym. Thou weep'st, and speak'st.
The service that you three have done is more
Unlike[100] than this thou tell'st. I lost my children:
If these he they, I know not how to wish
A pair of worthier sons.
Bel. Be pleas'd awhile.—
This gentleman, whom I call Polydore,
Most worthy prince, as yours, is true Guiderius:
This gentleman, my Cadwal, Arviragus,
Your younger princely son; he, sir, was lapp'd
In a most curious mantle, wrought by the hand
Of his queen mother, which, for more probation,
I can with ease produce.
Cym. Guiderius had
Upon his neck a mole, a sanguine star;[101]
It was a mark of wonder.
Bel. This is he;
Who hath upon him still that natural stamp:
It was wise nature's end in the donation,
To be his evidence now.
Cym. Oh! what, am I
A mother to the birth of three? Ne'er mother
Rejoic'd deliverance more.—Bless'd pray you he,[102]
That, after this strange starting from your orbs,
You may reign in them now!—O Imogen,
Thou hast lost by this a kingdom.
Imo. No, my lord;
I have got two worlds by't.[103]—O my gentle brothers,
Have we thus met? Oh, never say hereafter
But I am truest speaker:[104] you call'd me brother,
When I was but your sister; I you brothers,
When you were so indeed.
Cym. Did you e'er meet?
Arv. Ay, my good lord.
Gui. And at first meeting lov'd;
Continu'd so, until we thought he died.[105]
Cor. By the queen's dram she swallow'd.[106]

97. *Your pleasure was my mere offence, my, &c.* 'My offence, my punishment, and all my treason, originated solely in its being your pleasure to consider me guilty and to punish me.' The Folio gives 'neere' for "mere." Rann's correction, suggested by Tyrrwhitt.

98. *Those arts they have as I could put into them.* "Those" is here used, where, in ordinary construction, 'such' would be employed.

99. *Their dear loss.* 'Their intensely-felt loss.' Here the word "dear" is used precisely as in the passage pointed out in Note 98, Act i., "Othello."

100. *Unlike.* Here used for 'unlikely;' the king arguing that the exploits performed by the "three" are even more improbable than the story now related; therefore there may well be in the latter that truth to which the relater's tears and agitated speech bear witness.

101. *A mole, a sanguine star.* Most poetically, as well as with most subtle philosophical knowledge of Nature's workings in the matter of kindred and inherited distinctive marks, has Shakespeare in this play given to the prince brother an almost precisely similar personal badge-spot with the one which lies upon the snow of the princess sister's breast Imogen's "mole cinque-spotted, like the crimson drops i' the bottom of a cowslip," and Guiderius's "mole, a sanguine star," are twinned in beauty with a poet's imagination and a naturalist's truth.

102. *Bless'd pray you be.* Rowe and others alter "pray" to 'may' here; but the sentence is elliptically constructed, signifying, 'I pray that you may be bless'd.' There are other instances in Shakespeare of "pray" being thus used with the usually preceding 'I' being elliptically understood: as, in "Winter's Tale," Act iv., sc. 3, "Pray heartily he be at 'palace;" in "Richard II.," Act i., sc. 4, "Pray God, we may make haste, and come too late!" and in "Othello," Act ii., sc. 1, "Pray Heaven he be."

103. *I have got two worlds by't.* True and generous-hearted Imogen!

104. *Oh, never say hereafter but I am truest speaker.* Imogen's playfulness, when she is happy, is as enchantingly full of true womanhood as her deep and earnest pathos when she is afflicted. See, too, how her large heart has room for fond and warm affection towards her brothers, whom she from the first instinctively loves, as well as for the abounding passion that it cherishes towards her husband; and note, moreover, how *sincere*, how simply pure and *true* are her demonstrations of attachment: she lets the whole force of her passionate love show itself to her chosen wedded lord, she allows the whole warmth of her impulsive affection to manifest itself towards her noble young brothers; but she confines herself to dutiful expressions and respectful observance in her words to her father, and limits her reception of the news that her step-mother is dead to "I am sorry for't, my lord" Such a woman as Imogen is to be trusted and beloved through life, and held in ever affectionate memory even after death. Happy those who have and have had such a woman to trust and love when alive, and to treasure in memory when dead.

105. *At first meeting lov'd; continu'd so, until, &c.* Here is an instance of Shakespeare's elliptical use of the word "so." The previous word "lov'd" allows "so" to imply 'so loving him.'

106. *Until we thought he died. By the queen's dram she swallow'd.* In the respective use of the two pronouns, "he" and "she," by these two speakers, we trace Shakespeare's miraculous skill in appropriate and subtly significant diction. The youth Guiderius is reverting to the time when, irresistibly

Cym. Oh, rare instinct!
When shall I hear all through? This fierce abridgment [107]
Hath to it circumstantial branches, which
Distinction should be rich in.[108]—Where? how liv'd you?
And when came you to serve our Roman captive?
How parted with your brothers? how first met them?
Why fled you from the court? and whither? These,
And your three motives[109] to the battle, with
I know not how much more, should be demanded;
And all the other by-dependencies,
From chance to chance: but nor the time nor place
Will serve our long inter'gatories.[110] See,
Posthumus anchors upon Imogen;
And she, like harmless lightning, throws her eye
On him, her brothers, me, her master; hitting
Each object with a joy: the counterchange
Is severally in all.—Let 's quit this ground,
And smoke the temple with our sacrifices.—
[*To* BEL.] Thou art my brother; so we 'll hold thee ever.

Imo. You are my father too; and did relieve me,
To see this gracious season.

Cym. All o'erjoy'd,
Save these in bonds: let them be joyful too,
For they shall taste our comfort.

Imo. My good master,
I will yet do you service.

Luc. Happy be you!

Cym. The forlorn soldier, that so nobly fought,
He would have well become this place, and grac'd
The thankings of a king.

Post. I am, sir,
The soldier that did company these three
In poor beseeming; 'twas a fitment for
The purpose I then follow'd.—That I was he,
Speak, Iachimo: I had you down, and might
Have made you finish.

Iach. [*Kneeling.*] I am down again:
But now my heavy conscience sinks my knee,
As then your force did. Take that life, beseech you,
Which I so often owe: but your ring first;
And here the bracelet of the truest princess
That ever swore her faith.

Post. Kneel not to me:
The power that I have on you is to spare you;
The malice towards you to forgive you: live,
And deal with others better.

Cym. Nobly doom'd!
We 'll learn our freeness of a son-in-law:
Pardon 's the word to all.

Arv. You holp us, sir,
As you did mean indeed to be our brother;
Joy'd are we that you are.

Post. Your servant, princes.—Good my lord of Rome,
Call forth your soothsayer: as I slept, methought
Great Jupiter, upon his eagle back'd,
Appear'd to me, with other spritely shows[111]
Of mine own kindred: when I wak'd, I found
This label on my bosom; whose containing
Is so from sense in hardness,[112] that I can
Make no collection of it:[113] let him show
His skill in the construction.

Luc. Philarmonus,—

Sooth. Here, my good lord.

Luc. Read, and declare the meaning.

Sooth. [*Reads.*] Whenas a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock, and freshly grow; then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty.

Thou, Leonatus, art the lion's whelp;
The fit and apt construction of thy name,

---

attracted to the gentle lad Fidele, he offers his own affectionate friendship in return for that of the sweet boy (see Note 99, Act iii.,) and the impression of his image as he was then, seconded by the still-worn boy-attire, is so strong that Guiderius uses the masculine pronoun "he" in speaking of his newly-discovered sister. On the contrary, the physician Cornelius, whose thoughts have been wholly occupied with the incident of the discovery of the king's daughter, and who has known Princess Imogen in her own person and garments, and in her own station at court, naturally speaks of her as a woman, employing the feminine pronoun "she."

107. *This fierce abridgment.* Shakespeare here, as elsewhere, uses "fierce" to express 'hasty,' 'rapid,' 'brief.' See Note 62, Act iii., "King John."

108. *Which distinction should be rich in.* 'Which a more distinct and amplified relation ought abundantly to possess and yield.'

109. *Your three motives.* Here used to express 'the motives of you three.' For instances of a similar constructional form, see Note 10, Act iv., "Timon of Athens;" also context of passage explained in Note 29, Act ii, "Romeo and Juliet," where "both our remedies" means 'the remedies of us both,' or 'the remedy for us both.'

110. *Inter'gatories.* Though the Folio here prints 'interrogatories,' it is probable that the old elisional form of "inter'gatories" was intended hy the author; because he has used it twice elsewhere (see Note 52, Act iv., "All's Well"), and because it here suits the measure. Malone made the correction; which was suggested by Tyrrwhitt, and has since been adopted by all editors.

111. *Spritely shows.* 'Ghostly apparitions,' 'troops of sprites.'

112. *Whose containing is so from sense in hardness.* 'That which is contained therein is so far removed from sense in its difficulty of solution.'

113. *That I can make no collection of it.* "Collection" is here used for 'collective deduction,' 'conclusion drawn from aggregate premises;' the word being also thus employed in the speech referred to in Notes 34 and 35, Act iv., "Hamlet," where Horatio says,

> "Her speech is nothing,
> Yet the unshaped use of it doth move
> The hearers to *collection*."

Being Leo-natus, doth import so much:
[*To* Cym.] The piece of tender air, thy virtuous daughter,
Which we call *mollis aer*; and *mollis aer*
We term it *mulier*: which *mulier*, I divine,
Is this most constant wife; [*to* Post.] who, even now,[114]
Answering the letter of the oracle,
Unknown to you, unsought, were clipp'd about
With this most tender air.

Cym. This hath some seeming.

Sooth. The lofty cedar, royal Cymbeline,
Personates thee: and thy lopp'd branches point
Thy two sons forth; who, by Belarius stol'n,
For many years thought dead, are now reviv'd,
To the majestic cedar join'd; whose issue
Promises Britain peace and plenty.

Cym. Well,
My peace we will begin:[115]—and, Caius Lucius,
Although the victor, we submit to Cæsar,
And to the Roman empire; promising
To pay our wonted tribute, from the which
We were dissuaded by our wicked queen;
Whom heavens, in justice, both on her and hers,
Have laid most heavy hand.[116]

Sooth. The fingers of the powers above do tune
The harmony of this peace. The vision
Which I made known to Lucius, ere the stroke
Of this yet scarce-cold battle,[117] at this instant
Is full accomplish'd; for the Roman eagle,
From south to west on wing soaring aloft,
Lessen'd herself, and in the beams o' the sun
So vanish'd: which foreshow'd our princely eagle,
The imperial Cæsar, should again unite
His favour with the radiant Cymbeline,
Which shines here in the west.

Cym. Laud we the gods;
And let our crookèd smokes climb to their nostrils
From our blessd altars. Publish we this peace
To all our subjects. Set we forward: let
A Roman and a British ensign wave
Friendly together: so through Lud's town march:
And in the temple of great Jupiter
Our peace we'll ratify; seal it with feasts.—
Set on there!—Never was a war did cease,
Ere bloody hands were wash'd, with such a peace.

[*Exeunt.*

114. *Who, even now, &c.* The present passage is very involved in construction, from the circumstance that "who" is made to do double duty in the sentence, that word being used in reference to Imogen, and used in addressing Posthumus. Throughout the very condensed and elliptical diction of this play, there is scarcely a more remarkable instance of it than the one now commented upon. Capell, perceiving the difficulty in the passage, changed "this" to 'thy;' but that change does not meet the really perplexing point of the peculiar construction here, which we think lies in the duplex use of the word "who." It may be proper to state that we asserted this in the preface to our edition which was published in New York, 1860. Shakespeare not unfrequently makes a verb do double duty in a sentence (see Note 23, Act iv., "Timon of Athens"); but, to the best of our remembrance, this is the only instance where he makes a pronoun perform similar two-fold office.

115. *My peace we will begin.* Hanmer changed "my" to 'by' here; but we think that Cymbeline uses "my" to denote the "peace" that he himself will at once inaugurate, in contradistinction to the future "peace" predicted to Britain as resulting from the reign of his sons after him.

116. *Whom heavens, in justice, both on her and hers, have laid most heavy hand.* Here "on" after "both" allows 'on' to be understood either before "whom" or after "hand." See, for an instance of similar construction, Note 71, Act iv., "King John."

117. *Of this yet scarce-cold battle.* The first Folio gives 'yet this' transposedly for "this yet." Corrected in the third Folio.


PERICLES.

DRAMATIS PERSONÆ.

ANTIOCHUS, King of Antioch.
PERICLES, Prince of Tyre.
HELICANUS, } Two Lords of Tyre.
ESCANES, }
SIMONIDES, King of Pentapolis.
CLEON, Governor of Tharsus.
LYSIMACHUS, Governor of Mytilene.
CERIMON, a Lord of Ephesus.
THALIARD, a Lord of Antioch.
PHILEMON, Servant to Cerimon.
LEONINE, Servant to Dionyza.
Marshal.
A Keeper of a House of Ill Fame.
BOULT, his Servant.

The Daughter of Antiochus.
DIONYZA, Wife to Cleon.
THAISA, Daughter to Simonides.
MARINA, Daughter to Pericles and Thaisa.
LYCHORIDA, Nurse to Marina.
The Wife to the Keeper of the House of Ill Fame.

Lords, Knights, Gentlemen, Sailors, Pirates, Fishermen, and Messengers.

DIANA.

GOWER, as Chorus.

SCENE—*Dispersedly in various Countries.**

* To show in how many regions the scene is dispersed, it may be remarked that *Antioch* was the metropolis of Syria; *Tyre*, a city of Phœnicia, in Asia; *Tharsus*, the metropolis of Cilicia, a country of Asia Minor; *Mytilene*, the capital of Lesbos, an island in the Ægean Sea; *Ephesus*, the capital of Ionia, a country of the Lesser Asia.

PERICLES.[1]

ACT I.

Enter GOWER.[2]

Before the Palace of ANTIOCH.

To sing a song that old[3] was sung,
From ashes ancient Gower is come;[4]
Assuming man's infirmities,
To glad your ear, and please your eyes.
It hath been sung at festivals,
On ember-eves and holy-ales;[5]
And lords and ladies in their lives
Have read it for restoratives:
The purchase[6] is to make men glorious;
Et bonum quo antiquius, eo melius.[7]
If you, born in these latter times,
When wit 's more ripe, accept my rhymes,
And that to hear an old man sing
May to your wishes pleasure bring,
I life would wish, and that I might

1. Although this play is not given in the first Folio, we think there is no doubt that it was Shakespeare's production. Internal evidence as well as external evidence show it to have been his; the poetry of imagination and poetic diction, in certain scenes especially, appear to us to be essentially his. For instance, the whole of the first scene of the third Act and first scene of the fifth Act seem to us to be written as but one dramatic hand ever wrote. Fervour of expression in the most natural language, and passion welling up from the very depths of the human heart, are here to be found as only one writer with whom we are acquainted ever presented them to mortal sight by pen and ink. The tokens we perceive of our poet's authorship in particular passages will be pointed out in our notes appended thereto as we proceed through the play. The first known Quarto edition was published in 1609, and bore William Shakespeare's name on the title as its author. Other Quarto editions followed, published successively in 1611, 1619, 1630, 1635, 1639; and it was inserted in the Folios of 1664 and 1685 It had been entered in the registers of the stationers' books on the 20th of May, 1608, by Edward Blount (one of the publishers of the first Folio); but the 1609 Quarto edition was published by Henry Gosson, not by Edward Blount. The period when this play was first performed upon the stage seems to have been somewhere about 1607 or 1608; for in the title-page to the earliest known Quarto (1609) it is called "The *late* and much admired Play, called Pericles;" while the title of a prose tract, written by George Wilkins, published in 1608, and founded upon this popular drama, runs thus: "The Painfull Adventures of Pericles Prince of Tyre. Being the true History of the Play of Pericles as it was *lately* presented by the worthy and ancient Poet John Gower." With regard to the date of its composition, it may have been originally written by Shakespeare when first trying his hand upon a tragic subject; and that he re-touched and revised it for bringing out upon the stage in 1607 or 1608. Dryden, in his Prologue to Charles Davenant's "Circe," written in 1675, has a line which testifies to this effect:

"Shakespeare's own Muse his Pericles first bore."

The story on which the plot of this drama is based is found in the ancient romance of "King Apollonius of Tyre," and also in Gower's "Confessio Amantis," where King Appolin of Tyre is treated of; while the more immediate source whence the incidents were derived is probably a prose translation of the "Gesta Romanorum," by Lawrence Twine, first printed in 1576, which gives a novel, entitled, "The Patterne of painefull Aduentures; containing the most excellent, pleasant, and variable Historie of the strange accidents that befell vnto Prince Apollonius," &c.

2. *Gower.* An ancient English poet, a contemporary with Chaucer. It was because he relates in his "Confessio Amantis" the story on which this play is founded, that the chorus here introduced is represented in his character.

3. *Old.* Here used for 'of old' or 'anciently.'

4. *Is come.* The imperfect rhyme of "sung" and "come" in this couplet is not more licentious than several that occur in these chorus-speeches of Gower; and we have heretofore pointed out instances of occasional imperfect rhyme and even of non-rhyme in Shakespeare's rhymed passages. See Note 38, Act v., "Richard II.;" and Note 25, Act ii., "Cymbeline."

5. *Holy-ales.* The old copies give 'holy dayes' here; but Malone's correction, suggested by Dr. Farmer, is probably right, "holy-ales" being synonymous with 'church-ales,' which were certain ecclesiastic holidays. See Note 34, Act ii., "Two Gentlemen of Verona." It is evident that these chorus-speeches were intended to be in rhyming form, however imperfect the rhymes occasionally are. The old printed text of the present play is so corrupt, that it is difficult to decide where, and where not, emendation is needed; all a conscientious editor can do is to examine carefully and exercise the power of decision to the best of his judgment.

6. *Purchase.* Here used for 'advantage,' 'gain,' 'profit.' Bacon, in his "Advancement of Learning," thus uses the word: "Some fall in love with accesse to princes, others with popular fame and applause, supposinge they are things of greate *purchase*, when in many cases they are but matters of envy, perill, and impediment."

7. *Et bonum quo antiquius, eo melius.* Latin; 'And a good thing the more ancient it is, the better it is.'

Waste it for you, like taper-light.—
This Antioch, then, Antiochus the Great
Built up, this city, for his chiefest seat;
The fairest in all Syria,—
I tell you what mine authors say:
This king unto him took a pheere,[8]
Who died and left a female heir,
So buxom, blithe, and full of face,[9]
As heaven had lent her all his grace;
With whom the father liking took,
And her to incest did provoke:—
Bad child; worse father! to entice his own
To evil should be done by none:
By custom[10] what they did begin
Was with long use account[11] no sin.
The beauty of this sinful dame
Made many princes thither frame,[12]
To seek her as a bed-fellow,
In marriage-pleasures play-fellow:
Which to prevent he made a law,—
To keep her still, and men in awe,—
That whoso ask'd her for his wife,
His riddle told not, lost his life:
So for her many a wight[13] did die,
As yon grim looks do testify.[14]
What now ensues, to the judgment of your eye
I give, my cause who[15] best can justify. [*Exit.*

SCENE I.—ANTIOCH. *A Room in the Palace.*

Enter ANTIOCHUS, PERICLES, *and* Attendants.

Ant. Young prince of Tyre,[16] you have at large receiv'd
The danger of the task you undertake.

Per. I have, Antiochus, and, with a soul
Embolden'd with the glory of her praise,
Think death no hazard in this enterprise.

Ant. Bring in our daughter, clothèd like a bride,
For the embracements[17] even of Jove himself;
At whose conception (till Lucina reign'd)
Nature this dowry gave, to glad her presence,[18]
The senate-house of planets all did sit,[19]
To knit in her their best perfections.

Music. *Enter the* Daughter of Antiochus.

Per. See where she comes, apparell'd like the spring,
Graces her subjects, and her thoughts the king[20]
Of every virtue gives renown to men!
Her face the book of praises,[21] where is read
Nothing but curious pleasures, as from thence
Sorrow were ever raz'd, and testy wrath
Could never be her mild companion.[22]
You gods that made me man, and sway in love,
That have inflam'd desire in my breast
To taste the fruit of yon celestial tree,
Or die in the adventure, be my helps,
As I am son and servant to your will,
To compass such a boundless happiness!

Ant. Prince Pericles,—

Per. That would be son to great Antiochus.

Ant. Before thee stands this fair Hesperides,[23]
With golden fruit, but dangerous to be touch'd;
For death-like dragons here affright thee hard:
Her face, like heaven, enticeth thee to view
Her countless glory, which desert must gain;
And which, without desert, because thine eye
Presumes to reach, all thy whole heap must die.[24]

---

8. *Pheere.* The old copies misprint 'peere' for "pheere." Malone's correction. This antique term for a 'mate' or 'companion' was variously spelt, but most frequently 'fere.'

9. *So buxom, blithe, and full of face.* "Buxom" means 'fresh,' 'lively' (see Note 85, Act iii, "Henry V."); and "full" is used to express 'fully beautiful,' 'plenarily attractive.' See Note 17, Act i., "Othello."

10. *By custom.* The old copies have 'but' for "by." Malone's correction.

11. *Account.* An abbreviated form of 'accounted;' probably intended here, though the old copies give 'account'd,' 'accounted,' and 'counted.' Malone made the correction.

12. *Thither frame.* 'Thither shape their course,' 'bend their course thither.'

13. *Wight.* An old word for 'person,' 'individual.' See Note 21, Act ii., "Othello."

14. *As yon grim looks do testify.* In reference to the heads of those who had failed to guess the riddle, which were placed over the palace gate, and supposed to be in sight of the audience.

15. *Who.* Here used for 'which,' in relation to "the judgment of your eye."

16. *Young prince of Tyre.* "Prince," as applied to Pericles in this play, means *prince regnant;* since we find him monarch of Tyre, and his father being spoken of by him in Act ii., sc. 1, as "dead." In the "Gesta Romanorum" Apollonius is *King* of Tyre: but in Twine's translation he is repeatedly called *prince of Tyrus*, as he is in Gower's "Confessio Amantis."

17. *For the embracements.* "For" has here the force of 'fit for.' See Note 40, Act ii., "Cymbeline." The old copies omit "the," which was added by Malone.

18. *At whose conception . . . . to glad her presence.* "Whose" and "her" relate to the daughter of Antiochus.

19. *The senate-house of planets all, &c.* In Sidney's "Arcadia" there occurs almost this identical phrase and idea: "The senate-house of the planets was at no time to set for the decreeing of perfection in a man;" and in Milton a very similar passage:

> "All heaven,
> And happy constellations, on that hour
> Shed their selectest influence."

20. *Graces her subjects, and her thoughts, &c.* Elliptically constructed: the sentence signifying, 'The Graces are her subjects, and her thoughts are the sovereign of every virtue that gives renown to men!'

21. *Her face the book of praises.* 'Her face is as a book containing all that is praiseworthy,' or 'that may elicit praises."

22. *Her mild companion.* 'The companion of her mildness.' Shakespeare often has these elliptically employed epithets. See Note 59, Act ii., "Julius Cæsar."

23. *This fair Hesperides.* Antiochus calls his daughter by the name poetically used for the garden where the renowned golden apples were kept. See Note 113, Act iv., "Love's Labour's Lost."

24. *All thy whole heap must die.* 'Thy entire mass must be



Pericles. Great king,
Few love to hear the sins they love to act;
'Twould 'braid yourself too near for me to tell it. *Act I. Scene I.*

Yon sometime famous princes, like thyself,
Drawn by report, adventurous by desire,
Tell thee, with speechless tongues and semblance pale,
That, without covering, save yon field of stars,
Here they stand martyrs, slain in Cupid's wars;
And with dead cheeks advise thee to desist
For going on death's net,[25] whom none resist.

Per. Antiochus, I thank thee, who hath taught
My frail mortality to know itself,
And by those fearful objects to prepare
This body, like to them, to what I must;[26]
For death remember'd should be like a mirror,
Who tells us life 's but breath, to trust it error.
I'll make my will, then; and, as sick men do,
Who know the world, see heaven,[27] but, feeling woe,
Gripe not at earthly joys, as erst[28] they did;
So I bequeath a happy peace to you
And all good men, as every prince should do;
My riches to the earth from whence they came;—
[*To the Daughter of* ANTIOCHUS.] But my unspotted fire of love to you.
Thus ready for the way of life or death,
I wait the sharpest blow.

Ant. Scorning advice,—read the conclusion, then:
Which read and not expounded, 'tis decreed,
As these before thee, thou thyself shalt bleed.

Daugh. Of all 'say'd yet,[29] mayst thou prove prosperous!
Of all 'say'd yet, I wish thee happiness!

Per. Like a bold champion, I assume the lists,
Nor ask advice of any other thought
But faithfulness and courage.[30]

[*Reads the riddle.*

I am no viper, yet I feed
On mother's flesh which did me breed.
I sought a husband, in which labour
I found that kindness in a father:
He 's father, son, and husband mild;
I mother, wife, and yet his child.
How they may be, and yet in two,
As you will live, resolve it you.

Sharp physic is the last:[31] but, oh, you powers!
That give heaven countless eyes to view men's acts,
Why cloud they not their sights perpetually,
If this be true, which makes me pale to read it?
[*Takes hold of the hand of the* PRINCESS.] Fair glass of light, I lov'd you, and could still,
Were not this glorious casket stor'd with ill:
But I must tell you,—now my thoughts revolt;
For he 's no man on whom perfections wait[32]
That, knowing sin within, will touch the gate.
You are a fair viol, and your sense the strings;
Who, finger'd to make man his lawful music,
Would draw heaven down, and all the gods, to hearken;
But being play'd upon before your time,
Hell only danceth at so harsh a chime.
Good sooth, I care not for you.

Ant. Prince Pericles, touch not, upon thy life,
For that 's an article within our law,
As dangerous as the rest. Your time 's expir'd:
Either expound now, or receive your sentence.

Per. Great king,
Few love to hear the sins they love to act;
'Twould 'braid yourself too near for me to tell it.
Who has a book of all that monarchs do,
He 's more secure to keep it shut than shown:
For vice repeated is like the wandering wind,
Blows dust in others' eyes,[33] to spread itself;

---

destroyed;' implying, thy whole body must pay the penalty for the offence of a portion of it—"thine eye."

25. *To desist for going on death's net.* "For" is here used either with the effect of 'for fear of' (see Note 25, Act i., "Two Gentlemen of Verona") or with the effect of 'from' (see Note 68, Act iv., "Second Part Henry VI.")); and "on" is used where 'in' is ordinarily employed (see Note 52, Act ii., "Richard II."), because driving headlong *on* to the net as well as entering headlong *into* the net is thus implied.

26. *To what I must.* 'Come to' or 'become' is elliptically understood after "must."

27. *See heaven.* This passage has been variously altered; but we think that "see heaven" is intended to convey the double effect of 'see a heaven of delight in their mundane pleasures,' and 'see heaven itself only as a distant goal to be attained.' The entire sentence is condensedly expressed; but we take it to signify, 'As sick men do, who know the world, seeing a heaven of delight in its pleasures while they lasted, and seeing heaven itself only as a distant object of attainment; but, feeling illness and sorrow, care no longer for earthly joys as once they did.'

28. *Erst.* 'Formerly,' 'previously,' 'once,' 'at first.' See Note 32, Act v., "Henry V."

29. *Of all 'say'd yet.* 'Of all who have yet essayed.'

30. *Nor ask advice of any other thought but faithfulness and courage.* Again there is similarity between this passage and one in Sir Philip Sidney's "Arcadia:"—"Whereupon *asking advice of no other thought but faithfulness and courage*, he presently lighted from his own horse," &c. See Note 19 of the present Act. It is pleasant to meet with these vestiges of Shakespeare's acquaintance with his contemporary writers; to fancy him as having lately hung over Sir Philip's pages replete with graceful fancies, and so haunted by some of them that their trace lingers in his own pen, and transfers itself to his own page. See Note 20, Act iii., "Merry Wives;" and Note 3, Act i., "Twelfth Night."

31. *Sharp physic is the last.* Referring to the intimation in the concluding line of the riddle, that his life depends upon its solution.

32. *He's no man on whom perfections wait.* 'He's no man possessed of righteous qualities,' 'he's no perfect, true, or honest man.'

33. *Blows dust, &c.* 'That' or 'which' is elliptically understood before "blows;" the entire sentence signifying, 'Whoever is acquainted with the ill deeds of monarchs is more safe in concealing than in revealing his knowledge; for the repeater of vicious practices is like the wind, which blows dust in others' eyes, while pursuing its way: yet lays its freedom thus dearly—the blast once gone, the eyes made sore by the passing dust see clearly enough to stop the air that effectually hurts them.'

And yet the end of all is bought thus dear,
The breath is gone, and the sore eyes see clear
To stop the air would hurt them. The blind mole casts
Copp'd[34] hills towards heaven, to tell the earth is throng'd[35]
By man's oppression; and the poor worm[36] doth die for 't.
Kings are earth's gods; in vice their law's their will;
And if Jove stray, who dares say Jove doth ill?
It is enough you know; and it is fit,
What being more known grows worse, to smother it.
All love the womb that their first being bred,
Then give my tongue like leave to love my head.

Ant. [*Aside.*] Heaven, that I had thy head! he has found the meaning:
But I will gloze[37] with him.—Young Prince of Tyre,
Though by the tenour of our strict edict,
Your exposition misinterpreting,
We might proceed to cancel[38] of your days;
Yet hope, succeeding from so fair a tree
As your fair self, doth tune us otherwise:
Forty days longer we do respite you;
If by which time our secret be undone,
This mercy shows we'll joy in such a son:
And until then your entertain shall be
As doth befit our honour and your worth.

[*Exeunt all except* PERICLES.

Per. How courtesy would seem to cover sin,
When what is done is like a hypocrite,
The which is good in nothing but in sight!
Antioch, farewell! for wisdom sees, those men
Blush not[39] in actions blacker than the night,
Will shun no course[40] to keep them from the light.
One sin, I know, another doth provoke;
Murder 's as near to lust as flame to smoke:
Poison and treason are the hands of sin,
Ay, and the targets, to put off the shame:
Then, lest my life be cropp'd to keep you clear,[41]
By flight I'll shun the danger which I fear.

[*Exit.*

Re-enter ANTIOCHUS.

Ant. He hath found the meaning, for the which we mean
To have his head.
He must not live to trumpet forth my infamy,
Nor tell the world Antiochus doth sin
In such a loathèd manner;
And therefore instantly this prince must die
For by his fall my honour must keep high.—
Who attends us there?

Enter THALIARD.

Thal. Doth your highness call?

Ant. Thaliard,
You are of our chamber, and our mind partakes[42]
Her private actions to your secrecy:
And for your faithfulness we will advance you.
Thaliard, behold, here 's poison, and here 's gold;
We hate the Prince of Tyre, and thou must kill him:
It fits thee not to ask the reason why,
Because we bid it. Say, is it done?

Thal. My lord,
'Tis done.

Ant. Enough.—

Enter a Messenger.

Let your breath cool yourself, telling your haste.

Mess. My lord, Prince Pericles is fled. [*Exit.*

Ant. As thou
Wilt live, fly after: and, as an arrow shot
From a well-experienc'd archer, hits the mark
His eye doth level at, so thou ne'er return
Unless thou say, "Prince Pericles is dead."

Thal. My lord,
If I can get him within my pistol's length,
I'll make him sure: so, farewell to your highness.

Ant. Thaliard, adieu! [*Exit* THAL.] Till Pericles be dead,
My heart can lend no succour to my head. [*Exit.*

34. *Copp'd.* Conically shaped; in form like a sugar-loaf. In Horman's "Vulgaria" (1519), we find, "Sometime men wear *copped* caps like a sugar-loaf;" and in Baret, "To make *copped*, or sharpe at top; cacumino." See Note 4, Act v., "Taming of the Shrew;" where "*copatain* hat" and its derivation are explained.

35. *Throng'd.* Steevens changed "throng'd" to 'wrong'd;' but "throng'd" means 'crowded,' 'surcharged.'

36. *The poor worm.* A term of commiseration applied to the mole. Prospero thus uses it, where, in "Tempest," Act iii., sc. 1, he exclaims, observing his daughter Miranda's affection engaged, "*Poor worm!* thou art infected." Pericles is pursuing his illustrations of the danger there is in divulging the offences committed by princes; and as he implies by the simile of the wind, dust, and eyes, so does he by that of the mole and mole-hills, that destruction follows those who discover or complain of these wrongs; the mole remaining secure till it casts up those small mounds which betray its course to the mole-catcher.

37. *Gloze.* 'Talk speciously,' 'beguilingly, insinuatingly,' 'conciliatingly.' See Note 24, Act i., "Henry V."

38. *Cancel.* Here used as an abbreviated form of 'cancelment;' as, six lines farther on, "entertain" is used for 'entertainment.'

39. *Those men blush not.* "Who" is elliptically understood before "blush."

40. *Will shun no course.* The old copies give 'shew' for "shun." Malone's correction.

41. *Clear.* 'Clear from suspicion,' 'free from chance of detection.' See Note 36, Act iii., "Macbeth."

42. *Partakes.* Here used for 'imparts.' We have "partake" employed thus, as an active verb, elsewhere. See Note 62, Act v., "Winter's Tale."



Antiochus. Thaliard, behold, here's poison, and here's gold;
We hate the Prince of Tyre, and thou must kill him.

Act I. Scene I.

SCENE II.—TYRE. *A Room in the Palace.*

Enter PERICLES, HELICANUS, *and other* Lords.[43]

Per. Let none disturb us.—[HELICANUS *and* Lords *stand aloof.*] Why should this change of thought,[44]
The sad companion, dull-ey'd melancholy,
Be my so us'd a guest[45] as not an hour,
In the day's glorious walk, or peaceful night
(The tomb where grief should sleep), can breed me quiet?
Here pleasures court mine eyes, and mine eyes shun them,
And danger, which I fear'd, is at Antioch,
Whose arm seems far too short to hit me here:
Yet neither pleasure's art can joy my spirits,
Nor yet the other's distance comfort me.
Then it is thus: the passions of the mind,
That have their first conception by mis-dread,
Have after-nourishment and life by care;
And what was first but fear what might be done,

43. *Enter Pericles, Helicanus, &c.* The old copies have this stage direction at the commencement of the scene; but as it is evident that Pericles utters his speech in soliloquy, after the words, "Let none disturb us," we add the second stage direction: "[*Helicanus and Lords stand aloof.*]"

44. *Why should this change of thoughts.* Steevens and others alter "change" to 'charge' here; but it seems to us that "change of thoughts" may be taken to mean 'conflicting interchange of thoughts,' 'revolving and intervolving current of thoughts,' 'disturbing mutation of thoughts;' or it may be taken to signify, 'this alteration of my thoughts from their previous cheerfuller course.'

45. *Be my so us'd a guest.* The old copies give 'by me' instead of "be my;" the original transcriber or printer evidently having transposed the final letters of the two words. Mr. Dyce's correction.

Grows elder now,[46] and cares it be not done.
And so with me :—the great Antiochus,—
'Gainst whom I am too little to contend,
Since he 's so great can make his will his act,—
Will think me speaking, though I swear to silence ;
Nor boots it me to say I honour him,[47]
If he suspect I may dishonour him :
And what may make him blush in being known,
He'll stop the course by which it might be known ;
With hostile forces he'll o'erspread the land,
And with the ostent of war[48] will look so huge,
Amazement shall drive courage from the state ;
Our men be vanquish'd ere they do resist,
And subjects punish'd that ne'er thought offence :
Which care of them, not pity of myself,—
Who am no more[49] but as the tops of trees,
Which fence the roots they grow by, and defend them,—
Makes both my body pine and soul to languish,
And punish that before that he would punish.

HELICANUS *and* Lords *draw near.*

First Lord. Joy and all comfort in your sacred breast !

Sec. Lord. And keep your mind, till you return to us,
Peaceful and comfortable !

Hel. Peace, peace, and give experience tongue.
They do abuse the king that flatter him :
For flattery is the bellows blows up sin ;
The thing the which is flatter'd, but a spark,
To which that blast gives heat[50] and stronger glowing ;
Whereas reproof, obedient, and in order,
Fits kings, as they are men, for they may err.
When Signior Sooth here[51] does proclaim a peace,
He flatters you, makes war upon your life.
Prince, pardon me, or strike me, if you please.
[*Kneeling.*] I cannot be much lower than my knees.

Per. All leave us else ; but let your cares o'erlook
What shipping and what lading 's in our haven,
And then return to us. [*Exeunt* Lords.] Helicanus, thou
Hast moved us : what seest thou in our looks ?

Hel. An angry brow, dread lord.

Per. If there be such a dart in princes' frowns,
How durst thy tongue move anger to our face ?

Hel. How dare the plants look up to heaven, from whence
They have their nourishment ?

Per. Thou know'st I have power
To take thy life from thee.

Hel. I have ground the axe myself ;
Do you but strike the blow.

Per. Rise, pr'ythee, rise.
Sit down : thou art no flatterer :
I thank thee for it ; and heaven forbid
That kings should let their ears hear their faults hid ![52]
Fit counsellor and servant for a prince,
Who by thy wisdom mak'st a prince thy servant,
What wouldst thou have me do ?

Hel. To bear with patience
Such griefs as you yourself do lay upon yourself.

Per. Thou speak'st like a physician, Helicanus,
That minister'st a potion unto me
That thou wouldst tremble to receive thyself.
Attend me, then : I went to Antioch,
Where, as thou know'st, against the face of death,
I sought the purchase of a glorious beauty,
From whence an issue I might propagate,
Are arms to princes,[53] and bring joys to subjects.
Her face was to mine eye beyond all wonder ;
The rest (hark in thine ear) as black as incest :
Which by my knowledge found, the sinful father
Seem'd not to strike, but smooth :[54] but thou know'st this,
'Tis time to fear when tyrants seem to kiss.
Which fear so grew in me, I hither fled,
Under the covering of a careful night,
Who seem'd my good protector ; and, being here,
Bethought me what[55] was past, what might succeed.
I knew him tyrannous ; and tyrants' fears
Decrease not, but grow faster than the years :

46. *Grows elder now.* "Elder" is here used in the peculiar manner in which Shakespeare sometimes employs this word. See Note 8, Act v., "Cymbeline." In the present passage it includes the senses of 'larger,' 'stronger,' 'more confirmed,' 'more established,' and 'more advanced in time,' 'having attained to a later period.'

47. *To say I honour him.* The old copies omit "him." Added by Rowe.

48. *The ostent of war.* The old copies give 'the stint' instead of "the ostent." Tyrrwhitt suggested the correction.

49. *Who am no more.* The old copies have 'once' for "am." Dr. Farmer's suggested correction.

50. *To which that blast gives heat.* Here, instead of "blast" (Mason's proposed emendation) the old copies give 'spark ;' the first printer or transcriber having by mistake repeated that word from the previous line.

51. *Signior Sooth here.* 'Sir Flatterer here.' See Note 40, Act iii., "Richard II." Helicanus is here instancing an imaginary personage ; just as Leontes does in the "Winter's Tale," Act i., sc. 2, when he speaks of "Sir Smile, his neighbour."

52. *That kings should let their ears hear their faults hid !* This has been variously altered ; but we take its meaning to be that which Holt White gave—'That kings should suffer their ears to hear their failings palliated !'

53. *An issue I might propagate, are arms, &c.* 'That' is elliptically understood before "are :" and "issue" is treated as a noun of number, being followed by the plural form, "are" and "bring."

54. *Smooth.* 'Flatter,' 'cajole.' See the line referred to in Note 52, Act i., "Richard III."

55. *Bethought me what.* The old copies omit "me." Added by Rowe.

And should he doubt it,[56]—as no doubt he doth,—
That I should open to the listening air
How many worthy princes' bloods were shed,
To keep his bed of blackness unlaid ope,—
To lop that doubt, he'll fill this land with arms,
And make pretence of wrong that I have done him;
When all, for mine, if I may call 't, offence,[57]
Must feel war's blow, who spares not innocence:
Which love to all,—of which thyself art one,
Who now reprov'st me for it,—

Hel. Alas, sir!

Per. Drew sleep out of mine eyes, blood from my cheeks,
Musings into my mind, with thousand doubts
How I might stop this tempest, ere it came;
And finding little comfort to relieve them,
I thought it princely charity to grieve them.

Hel. Well, my lord, since you have given me leave to speak,
Freely will I speak. Antiochus you fear,
And justly too, I think, you fear the tyrant,
Who either by public war or private treason
Will take away your life.
Therefore, my lord, go travel for a while,
Till that his rage and anger be forgot,
Or till the Destinies do cut his thread of life.
Your rule direct to any; if to me,
Day serves not light more faithful than I'll be.

Per. I do not doubt thy faith;
But should he wrong my liberties in my absence?

Hel. We'll mingle our bloods together in the earth,
From whence we had our being and our birth.

Per. Tyre, I now look from thee, then, and to Tharsus
Intend my travel, where I'll hear from thee;
And by whose letters I'll dispose myself.
The care I had, and have, of subjects' good,
On thee I lay, whose wisdom's strength can bear it.
I'll take thy word for faith, not ask thine oath:
Who shuns not to break one will sure crack both:
But in our orbs we'll live[58] so round and safe,
That time of both this truth shall ne'er convince,[59]
Thou show'dst a subject's shine, I a true prince.

[*Exeunt.*

SCENE III.—TYRE. *An Ante-chamber in the Palace.*

Enter THALIARD.

Thal. So, this is Tyre, and this the court. Here must I kill King Pericles; and if I do it not, I am sure to be hanged at home: 'tis dangerous.—Well, I perceive he was a wise fellow,[60] and had good discretion, that, being bid to ask what he would of the king, desired he might know none of his secrets: now do I see he had some reason for 't; for if a king bid a man be a villain, he 's bound by the indenture of his oath to be one.—Hush! here come the lords of Tyre.

Enter HELICANUS, ESCANES, *and other* Lords.

Hel. You shall not need, my fellow peers of Tyre,
Farther to question me of your king's departure:
His seal'd commission, left in trust with me,
Doth speak sufficiently he 's gone to travel.

Thal. [*Aside.*] How! the king gone!

Hel. If farther yet you will be satisfied,
Why, as it were unlicens'd of your loves,
He would depart, I'll give some light unto you.
Being at Antioch—

Thal. [*Aside.*] What from Antioch?

Hel. Royal Antiochus,—on what cause I know not,—
Took some displeasure at him; at least he judg'd so:
And doubting lest that he had err'd or sinn'd,
To show his sorrow, he'd correct himself;
So puts himself unto the shipman's toil,
With whom each minute threatens life or death.

Thal. [*Aside.*] Well, I perceive
I shall not be hang'd now, although I would;
But since he 's gone, the king's seas must please:[61]

---

56. *And should he doubt it.* Some of the Quartos give 'doot,' others 'thinke,' instead of "doubt it." Steevens proposed the correction; which seems warranted by the subsequent words, "to lop that doubt."

57. *If I may call 't offence.* The old copies have 'call' instead of "call 't." Malone's correction.

58. *In our orbs we'll live.* "Orbs" is here used for 'orbits' or 'spheres.' In one of the old copies 'will,' in the rest 'we,' is given instead of "we'll" here. Malone made the correction.

59. *Convince.* 'Overcome;' 'confute,' 'refute.' See Note 51, Act i., "Cymbeline."

60. *He was a wise fellow.* We quote Steevens's note upon this sentence:—"Who this wise fellow was may be known from the following passage in Barnabie Riche's 'Souldier's Wishe to Briton's Welfare, or Captaine Skill and Captaine Pill,' 1604, p. 27: 'I will therefore commende the poet Phillipides, who being demanded by King Lisimachus what favour hee might doe unto him for that he loved him, made this answere to the king; that your maiestie would never impart unto me *any of your secrets.*"

61. *The king's seas must please.* This is the reading of the old copies; which Malone explains by, "*i.e.*, must do their pleasure; must treat him as they will." It may, by a forced interpretation, be taken to mean, 'the king's seas must do as they please,' or 'must please themselves;' but the passage has decidedly the air of being corrupt. Various emendations have been proposed; but none appear to us satisfactory. Possibly, the phrase may have originally been written thus: "The king the seas must please;' signifying, 'the seas must now please the king.' Shakespeare has occasionally such involutions of phraseology. See Note 99, Act i., "Coriolanus;" Note 45, Act v., "Timon of Athens;" Note 51, Act ii., and Note 46, Act iii. of the present play.

He scap'd the land, to perish at the sea.—
I'll present myself.—Peace to the lords of Tyre!

Hel. Lord Thaliard from Antiochus is welcome.

Thal. From him I come
With message unto princely Pericles;
But since my landing[62] I have understood
Your lord has betook himself to unknown travels,
My message must return from whence it came.

Hel. We have no reason to desire it,
Commended to our master,[63] not to us:
Yet, ere you shall depart, this we desire,—
As friends to Antioch, we may feast in Tyre.

[*Exeunt.*

SCENE IV.—THARSUS. *A Room in the* Governor's *House.*

Enter CLEON, DIONYZA, *and* Attendants

Cle. My Dionyza, shall we rest us here,
And by relating tales of others' griefs,
See if 'twill teach us to forget our own?

Dio. That were to blow at fire in hope to quench it;
For who digs hills because they do aspire,
Throws down one mountain to cast up a higher.
Oh, my distressèd lord, even such our griefs are;
Here they're but felt, and seen with mischief's eyes,[64]
But like to groves, being topp'd, they higher rise.

Cle. O Dionyza,
Who wanteth food, and will not say he wants it,
Or can conceal his hunger till he famish?
Our tongues and sorrows do sound deep
Our woes into the air; our eyes do weep,
Till tongues fetch breath[65] that may proclaim them louder;
That, if Heaven slumber while their creatures want,[66]
They may awake their helps[67] to comfort them.
I'll, then, discourse our woes, felt several years,[68]
And, wanting breath to speak, help me with tears.

Dio. I'll do my best, sir.

Cle. This Tharsus, o'er which I have the government,
A city on whom plenty held full hand,
For riches strew'd herself[69] even in the streets;
Whose towers bore heads so high they kiss'd the clouds,
And strangers ne'er beheld but wonder'd at;
Whose men and dames so jetted[70] and adorn'd,
Like one another's glass to trim them by:[71]
Their tables were stor'd full, to glad the sight,
And not so much to feed on as delight;
All poverty was scorn'd, and pride so great,
The name of help grew odious to repeat.

Dio. Oh, 'tis too true.

Cle. But see what Heaven can do! By this our change,
These mouths, whom but of late, earth, sea, and air,
Were all too little to content and please,
Although they gave their creatures in abundance,
As houses are defil'd for want of use,
They are now starv'd for want of exercise:
Those palates, who, not yet two summers younger,[72]

---

62. *But since my landing.* 'As' is elliptically understood before "since."

63. *Commended to our master.* 'Being' is elliptically understood before "commended."

64. *Seen with mischief's eyes.* The word "mischief's" has been variously altered; but it seems to us to be here used to express 'calamity's,' 'disaster's.' Shakespeare frequently uses "mischief" in the sense of 'harm,' 'disastrous occurrence,' 'ill event,' 'mischance,' 'evil.'

65. *Our tongues and sorrows do sound . . . . our eyes do weep, till tongues fetch breath.* Some of the old copies misprint 'to' for "do" here, in both instances. The second "tongues" has been suspected of error; Malone and others changing it to 'lungs.' But Shakespeare frequently has these closely repeated words (see instances cited in Note 44, Act ii., "Othello"); and in "Richard II.," Act i., sc. 3, we find the expressions, "Which robs my *tongue* from *breathing* native breath," and, 'The *tongue's* office should be prodigal to *breathe* th' abundant dolour of the heart."

66. *If Heaven slumber while their, &c.* Instances of "their" used in reference to "Heaven" have been pointed out by us elsewhere. See Note 159, Act iii., "Hamlet."

67. *Helps.* Printed 'helpers' in the old copies. Malone's correction.

68. *I'll, then, discourse our woes, felt several years.* The word "several" is here used to express 'more than one.' Shakespeare thus uses the word in "Richard III.," Act iii., sc. 2, where Stanley says, "I do not like these *several* councils," there having been "*two* councils" spoken of in the same scene. He not only means 'separate' (as the word "severall" is used in the passage from Holinshed as quoted in Note 23, Act iii., "Richard III.") but 'more than one.' See also Note 20, Act ii., "Love's Labour's Lost." That "several" here bears this limited sense (instead of the usual one of 'many'), is shown by the words farther on: "These mouths, whom *but of late*, earth, sea, and air," &c., and "Those palates, who, *not yet two summers younger.*"

69. *For riches strew'd herself.* "Riches" here, as elsewhere, is used as a collective noun (see Note 15, Act ii., "Othello"); and is referred to as if of feminine gender (like the French word *richesse*), by the pronoun "herself."

70. *Jetted.* 'Strutted.' See Note 30, Act iii., "Cymbeline."

71. *Like one another's glass to trim them by.* Compare the present passage with the one referred to in Note 9, Act i., "Cymbeline," as being illustrative the one of the other.

72. *Not yet two summers younger.* The old copies have 'too sauers' and 'to savers' instead of "two summers." Mason originally proposed this correction; which was subsequently shown to be right, by the discovery of the prose narrative published in 1608 (mentioned in our opening note to the present play), where, describing the famine at Tharsus this very phrase occurs: "The ground of which forced lamentation was to see the power of change, that this their city, *who not two summers younger*, did so excell in pompe," &c.

Must have inventions to delight the taste,
Would now be glad of bread, and beg for it:
Those mothers who, to nousle[73] up their babes,
Thought naught too curious, are ready now
To eat those little darlings whom they lov'd.
So sharp are hunger's teeth, that man and wife
Draw lots who first shall die to lengthen life.
Here stands a lord, and there a lady weeping;
Here many sink, yet those which see them fall
Have scarce strength left to give them burial.
Is not this true?

Dio. Our cheeks and hollow eyes do witness it.

Cle. Oh, let those cities that of Plenty's cup
And her prosperities so largely taste,
With their superfluous riots, hear these tears!
The misery of Tharsus may be theirs.

Enter a Lord.

Lord. Where 's the lord governor?

Cle. Here.
Speak out thy sorrows, which thou bring'st, in haste;
For comfort is too far for us to expect.

Lord. We have descried, upon our neighbouring shore,
A portly sail of ships make hitherward.

Cle. I thought as much.
One sorrow never comes but brings an heir,
That may succeed as his inheritor;
And so in ours: some neighbouring nation,
Taking advantage of our misery,
Hath stuff'd[74] these hollow vessels with their power,
To beat us down, the which are down already;
And make a conquest of unhappy me,
Whereas[75] no glory 's got to overcome.

Lord. That 's the least fear; for, by the semblance
Of their white flags display'd, they bring us peace,
And come to us as favourers, not as foes.

Cle. Thou speak'st like him 's untutor'd to repeat:
Who makes the fairest show means most deceit.
But bring they what they will and what they can,
What need we fear?
The ground 's the lowest, and we are half way there.
Go tell their general we attend him here,
To know for what he comes, and whence he comes,
And what he craves.

Lord. I go, my lord. [*Exit.*

Cle. Welcome is peace, if he on peace consist;[76]
If wars, we are unable to resist.

Enter PERICLES *with* Attendants.

Per. Lord governor, for so we hear you are,
Let not our ships and number of our men
Be, like a beacon fir'd, to amaze your eyes.
We have heard your miseries as far as Tyre,
And seen the desolation of your streets:
Nor come we to add sorrow to your tears,
But to relieve them of their heavy load;
And these our ships, you happily may think[77]
Are, like the Trojan horse, war-stuff'd within[78]
With bloody veins, expecting overthrow,
Are stor'd with corn to make your needy bread,[79]
And give them life whom hunger starv'd half dead.

All. [*Kneeling.*] The gods of Greece protect you!
And we'll pray for you.

Per. Rise, I pray you, rise:
We do not look for reverence, but for love,
And harbourage for ourself, our ships, and men.

Cle. The which when any shall not gratify,
Or pay you with unthankfulness in thought,
Be it our wives, our children, or ourselves,
The curse of Heaven and men succeed their evils!
Till when,—the which I hope shall ne'er be seen,—
Your grace is welcome to our town and us.

Per. Which welcome we'll accept; feast here awhile,
Until our stars that frown lend us a smile.

[*Exeunt.*

73. *To nousle.* This expressive verb, synonymous with 'to foster,' 'to cherish,' 'to train up,' 'to nurse,' was used by many of our ancient writers.

74. *Hath stuff'd.* The old copies give 'that' for "hath." Rowe's correction.

75. *Whereas.* Here used for 'where.' See Note 29, Act i., "Second Part Henry VI."

76. *Consist.* 'Stand,' 'rest;' used in the sense of the word as derived from the Latin. See Note 35, Act iv., "Second Part Henry IV."

77. *You happily may think.* 'Which' is elliptically understood before "you:" and "happily" is used for 'haply.' See Note 33, Act i, "Hamlet."

78. *Like the Trojan horse, war-stuff'd within.* The old copies have 'was stuff'd' instead of "war-stuff'd;" which is Steevens's suggested correction. It is worthy of remark that Chapman, in his translation of Homer's "Odyssey," uses the same word "stuff'd," when speaking of the contents of the famous wooden horse brought into Troy:—

"Which, by force of sleight,
Ulysses brought into the city's height,
When he had *stuff'd* it with as many men
As levell'd lofty Ilion with the plain."

79. *To make your needy bread.* 'To make bread for your needy people.' "Your needy" is here used in the same way that 'the poor' is sometimes used for 'poor people.'

ACT II.

Enter GOWER.

Gow. Here have you seen a mighty king
His child, I wis,[1] to incest bring;
A better prince, and benign lord,
That will prove awful[2] both in deed and word.
Be quiet, then, as men should be,
Till he hath pass'd necessity.
I'll show you those in troubles reign,
Losing a mite, a mountain gain.
The good in conversation,[3]—
To whom I give my benison,[4]—
Is still at Tharsus, where each man
Thinks all is writ he spoken can;[5]
And, to remember what he does,
Build his statue to make him glorious:[6]
But tidings to the contrary
Are brought your eyes; what need speak I?

DUMB SHOW.

Enter, from one side, PERICLES, *talking with* CLEON; *their trains with them. Enter, from the other side, a* Gentleman, *with a letter to* PERICLES; *who shows the letter to* CLEON; *then gives the* Messenger *a reward, and knights him. Exeunt severally* PERICLES *and* CLEON, *with their trains.*

Good Helicane, that stay'd at home,
Not to eat honey like a drone
From others' labours; for though he strive[7]
To killen bad, keep good alive;
And to fulfil his prince' desire,[8]
Sends word of all that haps in Tyre:[9]
How Thaliard came full bent with sin
And hid intent to murder him;
And that in Tharsus was not best
Longer for him to make his rest.
He, knowing so,[10] put forth to seas,
Where when men been, there 's seldom ease;
For now the wind begins to blow;
Thunder above, and deeps below,
Make such unquiet, that the ship
Should house him safe is wreck'd and split;[11]
And he, good prince, having all lost,
By waves from coast to coast is tost:
All perishen of man, of pelf,
Ne[12] aught escapen[13] but himself;
Till fortune, tir'd with doing bad,
Threw him ashore, to give him glad:
And here he comes. What shall be next,
Pardon old Gower,—this 'longs the text.[14] [*Exit.*

1. *I wis.* 'I know,' 'I am aware.' See Note 63, Act i., "Richard III."

2. *Awful.* 'Worthy of respect,' and 'lawful in conduct.' See Note 5, Act iv., "Two Gentlemen of Verona." The construction here allows "here have you seen" to be understood as repeated before "a better prince."

3. *The good in conversation.* Alluding to Pericles. "Conversation" is here used for 'moral conduct' or 'behaviour.' See Note 93, Act ii., "Antony and Cleopatra."

4. *Benison.* 'Blessing.' See Note 108, Act iv., "King Lear."

5. *Thinks all is writ he spoken can.* This is generally interpreted to mean, 'pays as much respect to whatever Pericles says, as if it were *holy writ*.' But we believe it may mean, 'thinks all that he can speak is equal to written wisdom.' See Note 42, Act iv., "Measure for Measure."

6. *Build his statue to make him glorious.* This circumstance is recorded in the "Confessio Amantis" as well as in the ancient romance of "King Apollonius of Tyre." See the first note upon the present play.

7. *For though he strive, &c.* "For though" has been variously changed; and certainly, if "though be taken in its ordinary acceptation, the passage, as it stands, is inaccurate and inconclusive. But we think that the word "though" may here be used in some peculiar sense now no longer pertaining to it; according to Shakespeare's occasional treatment of this word, as several times pointed out by us (see Note 48, Act i., "Cymbeline"); and if this be so, "for though he strive" might be equivalent to 'for this did he strive,' 'since he did strive,' or 'accordingly did he strive.' "Though" has been asserted by some etymologists to be the imperative of the Saxon verb *thaian*, to 'allow,' 'permit,' 'grant,' 'yield,' 'assent;' or of the Saxon verb *thiegean*, to 'accept;' and it is therefore very probable that some more confirmative sense than that in which the word "though" is now accepted may anciently have been attached to it. The diction of Gower throughout these chorus-speeches is so purposely made antiquated by the author, that there is large scope for surmising antique meanings in the words put into his mouth; while at the same time, the text of the present play has been in many passages so ruthlessly and obviously corrupted by the transcriber or printer, that its deciphering becomes inevitably guess-work.

8. *His prince' desire.* "Prince'" is an abbreviated form of 'prince's,' as "horse'" of 'horse's.' See Note 46, Act iv., "Second Part Henry VI."

9. *Sends word of all that haps, &c.* The old copies give 'sav'd one' instead of "sends word" here. Malone and Steevens (at Theobald's suggestion) made the correction; which is shown to be right by the parallel passage in Wilkins's narrative:—"Good Helicanus, as proudient at home, as his prince was prosperous abroade, let no occasion slip wherein hee might *send word* to Tharsus of what occurrents soeuer had happened in his absence," &c.

10. *He, knowing so.* The old copies have 'doing' for "knowing." Steevens's correction.

11. *That the ship should house him safe is wreck'd and split.* 'Which' is here elliptically understood before "should." The license in the rhyme between "ship" and "split" is not more than that between "home" and "drone," or "sin" and "him," in this same chorus-speech. See Note 4, Act i. of the present play.

12. *Ne.* An old negative form; sometimes, as here, used for 'not,' and sometimes for 'nor.'

13. *Escapen.* Printed 'escapend' and 'escapen'd' in the old copies; but "escapen" is probably what Shakespeare here wrote, as we have "killen" and "perishen" previously in this same chorus-speech.

14. *What shall be next, pardon old Gower,—this 'longs the*

SCENE I.—PENTAPOLIS.[15] *An open Place by the Sea-side.*

Enter PERICLES, *wet.*

Per. Yet cease your ire, you angry stars of heaven!
Wind, rain, and thunder, remember, earthly man
Is but a substance that must yield to you;
And I, as fits my nature, do obey you:
Alas! the sea hath cast me on the rocks,
Wash'd me from shore to shore, and left me breath[16]
Nothing to think on but ensuing death:
Let it suffice the greatness of your powers
To have bereft a prince of all his fortunes;
And having thrown him from your watery grave,
Here to have death in peace is all he'll crave.

Enter three Fishermen.

First Fish. What, ho, Pilch![17]

Sec. Fish. Ho, come and bring away the nets!

First Fish. What, Patch-breech, I say!

Third Fish. What say you, master?

First Fish. Look how thou stirrest now! come away, or I'll fetch thee with a wannion.[18]

Third Fish. Faith, master, I am thinking of the poor men that were cast away before us even now.

First Fish. Alas! poor souls, it grieved my heart to hear what pitiful cries they made to us to help them, when, well-a-day, we could scarce help ourselves.

Third Fish. Nay, master, said not I as much when I saw the porpus, how he bounced and tumbled? they say they're half fish, half flesh: a plague on them, they ne'er come but I look to be washed.[19] Master, I marvel how the fishes live in the sea.

First Fish. Why, as men do a-land,—the great ones eat up the little ones: I can compare our rich misers to nothing so fitly as to a whale; 'a plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful: such whales have I heard on o' the land, who never leave gaping till they've swallowed the whole parish, church, steeple, bells, and all.

Per. [*Aside.*] A pretty moral.

Third Fish. But, master, if I had been the sexton, I would have been that day in the belfry.

Sec. Fish. Why, man?

Third Fish. Because he should have swallowed me too: and when I had been in his belly, I would have kept such a jangling of the bells, that he should never have left, till he cast bells, steeple, church, and parish, up again. But if the good King Simonides were of my mind,—

Per. [*Aside.*] Simonides!

Third Fish. We would purge the land of these drones, that rob the bee of her honey.

Per. [*Aside.*] How from the finny subject of the sea[20]
These fishers tell the infirmities of men;
And from their watery empire recollect
All that may men approve or men detect!—
[*Aloud.*] Peace be at your labour, honest fishermen.

Sec. Fish. Honest! good fellow, what's that? If it be a day fits you, search out of the calendar, and nobody look after it.[21]

---

text. Very elliptically expressed; signifying, 'What shall occur next, excuse old Gower from telling you,—it belongs to the text, and not to his province as chorus.' "Pardon" is here used in its sense of 'excuse.' See Note 65, Act iv., "Antony and Cleopatra."

15. *Pentapolis.* This name is found in all the old sources whence Shakespeare directly and indirectly derived the story of the present play; and its site is marked in an ancient MS. map of the world, preserved in the Cotton Library, British Museum. *Pentapolitana regio* is mentioned in history as a country in Africa, consisting of *five cities*, as indicated by its name; *Penta* being the Greek word for 'five,' and *polis* for 'city.'

16. *And left me breath.* The old copies have 'my' instead of "me." Malone's correction.

17. *What, ho, Pilch!* In the old copies this is given thus: 'What, to pelch?' Tyrwhitt made the emendation, remarking that "pilch" means a leather coat. See Note 12, Act iii., "Romeo and Juliet." The word is here used in calling to the Second Fisherman; either as being his name, or as a nickname given him by his master.

18. *With a wannion.* This expression, which is equivalent to 'with a vengeance' or 'with a witness,' is frequently used by the old dramatic writers; but the exact meaning of "wannion" has never been ascertained. We think it may have been derived from the Saxon *wanian*, to 'wane,' 'fall away,' 'want,' 'be deficient in;' and that "a wannion" may have been used in imprecation, to signify 'a falling away,' 'a decline,' 'a decrease,' or 'a famine,' a 'dearth,' just as 'a plague,' 'a pestilence,' 'a murrain,' &c., were used.

19. *They ne'er come but I look to be washed.* It is a common observation with mariners, and those dwelling near the seashore, that the appearance of porpoises playing on the surface of the water is indicative of foul weather approaching.

20. *How from the finny subject of the sea, &c.* The old copies give 'fenny' for "finny." Malone made the correction; which is shown to be right by the corresponding passage from Wilkins's narrative, or novel, founded on this play:—"Prince Pericles wondering that from the *finny* subjects of the sea these poor country people learned the infirmities of men."

21. *If it be a day fits you, search out of the calendar, and nobody look after it.* This has been variously altered; but, as the passage stands, it may be taken to mean, 'If it be a day that suits you, search it out in the calendar, and nobody will look after it.' The fisherman facetiously implies by "search out" seeking with intention to take; and 'will' or 'll' is elliptically understood before "look." There is great probability in Dr. Farmer's suggestion, that by the word "honest" there may be an allusion to the *dies honestissimus* of Cicero; and we think it is possible that some trace of this term may have lurked in the old almanacks, which put down lucky and unlucky days, auspicious and ill-omened days, festival days and fast-days, &c. &c. See Note 56, Act v., "Love's Labour's Lost;" also Macbeth's exclamation, "Let this pernicious *hour* stand *aye accursed in the calendar!*"

Per. You may see, the sea hath cast upon your coast[22]—

Sec. Fish. What a drunken knave was the sea to cast thee in our way!

Per. A man whom both the waters and the wind,
In that vast tennis-court, have made the ball
For them to play upon, entreats you pity him;
He asks of you, that never us'd to beg.

First Fish. No, friend, cannot you beg? Here's them in our country of Greece gets more with begging than we can do with working.

Sec. Fish. Canst thou catch any fishes, then?

Per. I never practis'd it.

Sec. Fish. Nay, then thou wilt starve, sure; for here's nothing to be got now-a-days, unless thou canst fish for't.

Per. What I have been I have forgot to know;
But what I am, want teaches me to think on:
A man throng'd up with cold:[23] my veins are chill,
And have no more of life than may suffice
To give my tongue that neat to ask your help;
Which if you shall refuse, when I am dead,
For that I am a man, pray see me buried.

First Fish. Die quoth-a? Now gods forbid it! I have a gown here; come, put it on; keep thee warm. Now, afore me, a handsome fellow! Come, thou shalt go home, and we'll have flesh for holidays,[24] fish for fasting-days, and moreo'er puddings and flap-jacks;[25] and thou shalt be welcome.

Per. I thank you, sir.

Sec. Fish. Hark you, my friend,—you said you could not beg.

Per. I did but crave.

Sec. Fish. But crave! Then I'll turn craver too, and so I shall 'scape whipping.[26]

Per. Why, are all your beggars whipped, then?

Sec. Fish. Oh, not all, my friend, not all; for if all your beggars were whipped, I would wish no better office than to be beadle.—But, master, I'll go draw up the net.

[*Exit with* Third Fisherman.

Per. [*Aside.*] How well this honest mirth becomes their labour!

First Fish. Hark you, sir,—do you know where you are?

Per. Not well.

First Fish. Why, I'll tell you: this is called Pentapolis; and our king, the good Simonides.

Per. The good King Simonides, do you call him?

First Fish. Ay, sir; and he deserves so to be called for his peaceable reign, and good government.

Per. He is a happy king, since he gains from his subjects the name of good by his government. How far is his court distant from this shore?

First Fish. Marry, sir, half a day's journey: and I'll tell you, he hath a fair daughter, and to-morrow is her birth-day; and there are princes and knights come from all parts of the world to just and tourney for her love.

Per. Were my fortunes equal to my desires, I could wish to make one there.

First Fish. Oh, sir, things must be as they may; and what a man cannot get, he may lawfully deal for—his wife's soul.[27]

Re-enter Second *and* Third Fishermen, *drawing up a net.*

Sec. Fish. Help, master, help! here's a fish hangs in the net, like a poor man's right in the law; 'twill hardly come out. Ha! bots on't,[28] 'tis come at last, and 'tis turned to a rusty armour.

Per. An armour, friends! I pray you, let me see it.—
Thanks, fortune, yet, that, after all my crosses,[29]

---

22. *You may see the sea, &c.* The Quarto editions omit "you," while the two Folios (1664 and 1685) give 'Y' may see the sea,' &c.

23. *A man throng'd up with cold.* "Throng'd up" here includes the meanings of 'hard press'd,' 'beset,' and 'pierc'd.' That the ancient writers used the word in this latter sense is evident from the following passage quoted by Tooke from Gower:—

"A naked swerde the whiche she bare
Within hir mantell priuely,
Betwene hir hondès sodeinly
She toke, and through hir herte it *thronge*."

24. *Flesh for holidays.* The old copies give 'all day' instead of "holidays." Malone's correction.

25. *Flap-jacks.* An old name for 'pancakes.' Thus in Taylor's "Jack a Lent:" "Until at last, by the skill of the cooke, it is transformed into the form of a *flap-jack*, which, in our translation, is cald a *pancake*." Mr. Hudson, the Boston editor, adds that "the word is still used continually in New England."

26. *But crave! Then I'll turn craver too, and so, &c.* A pleasant bit of satire upon the world-wide and ever-prevailing fashion of dressing-up shabby practices in genteel phrases.

27. *And what a man cannot get, he may lawfully deal for—his wife's soul.* This sentence has been pronounced to be "mutilated," to be "not very intelligible," and to have "hitherto successfully resisted exposition." We trust we have discovered the solution of the enigma; for we take the passage to imply that "a man, who has not much chance of getting his wife's soul out of purgatory, may nevertheless pay for masses with that view." The fisherman is jocosely advising Pericles to remain contented with his poor "fortunes," which prevent his appearing at the tournament; yet that he may, if he please, indulge the extravagant "wish to make one there."

28. *Bots on't.* A vulgar execration, formerly in use: "bots" being the name of a disease to which horses are subject; so called from the worms generated by the malady. See Note 9, Act ii., "Second Part Henry IV."

29. *After all my crosses.* The old copies omit "my;" added by Malone. In the parallel passage in Wilkins's novel 'thy' is the word employed; which may possibly be what was originally written here.



Pericles. Alas! the sea hath cast me on the rocks,
Wash'd me from shore to shore.

Act II. Scene I.

Thou giv'st me somewhat to repair myself;
And though it was mine own,[30] part of my heritage,
Which my dead father did bequeath to me,
With this strict charge, even as he left his life,
"Keep it, my Pericles; it hath been a shield
'Twixt me and death;"—and pointed to this brace;[31]—
"For that it sav'd me, keep it; in like necessity
(The which the gods protect thee from!) it may defend thee."[32]
It kept where I kept, I so dearly lov'd it;
Till the rough seas, that spare not any man,
Took it in rage, though calm'd, have given 't again:
I thank thee for't: my shipwreck now's no ill,
Since I have here my father's gift in 's will.

First Fish. What mean you, sir?

Per. To beg of you, kind friends, this coat of worth,
For it was sometime target to a king;
I know it by this mark. He lov'd me dearly,
And for his sake I wish the having of it;
And that you'd guide me to your sovereign's court,
Where with it I may appear a gentleman;
And if that ever my low fortunes better,
I'll pay your bounties; till then rest your debtor.

First Fish. Why, wilt thou tourney for the lady?

Per. I'll show the virtue I have borne in arms.

First Fish. Why, do ye take it, and the gods give thee good on 't!

30. *And though it was mine own.* "Thanks, fortune," in the penultimate line, allows 'I thank you' to be elliptically understood before "though" in the present line.

31. *Brace.* Armour for the arm; so named from the French word, *bras*, arm. See Note 90, Act i., "Troilus and Cressida."

32. *It may defend thee.* The old copies give 'Fame' instead of "it." Steevens's correction.



Simonides. And what 's
The sixth and last, the which the knight himself
With such a graceful courtesy deliver'd?

Act II. Scene II

Sec. Fish. Ay, but hark you, my friend; 'twas we that made up this garment through the rough seams of the waters: there are certain condolements, certain vails. I hope, sir, if you thrive, you'll remember from whence you had it.[33]

Per. Believe 't, I will.
By your furtherance I am cloth'd in steel;
And, spite of all the rapture of the sea,[34]
This jewel holds his building on my arm:[35]
Unto thy value[36] will I mount myself
Upon a courser, whose delightful steps
Shall make the gazer joy to see him tread.—
Only, my friend, I yet am unprovided
Of a pair of bases.[37]

Sec. Fish. We'll sure provide: thou shalt have my best gown to make thee a pair; and I'll bring thee to the court myself.

Per. Then honour be but a goal to my will,
This day I'll rise, or else add ill to ill. [*Exeunt.*

SCENE II.—PENTAPOLIS. *A Platform leading to the Lists. A Pavilion by the side of it for the reception of the* King, Princess, Lords, *&c.*

Enter SIMONIDES, THAISA, Lords, *and* Attendants.

Sim. Are the knights ready to begin the triumph?[38]

First Lord. They are, my liege;
And stay your coming to present themselves.

Sim. Return them,[39] we are ready; and our daughter,
In honour of whose birth these triumphs are,
Sits here, like beauty's child, whom Nature gat
For men to see, and seeing wonder at.

[*Exit a* Lord.

Thai. It pleaseth you, my royal father, to express
My commendations great, whose merit 's less.

Sim. It 's fit it should be so; for princes are
A model, which Heaven makes like to itself:
As jewels lose their glory if neglected,
So princes their renown if not respected.
'Tis now your honour, daughter,[40] to explain[41]
The labour of each knight in his device.

Thai. Which, to preserve mine honour, I'll perform.

Enter a Knight; *he passes over, and his* Squire *presents his shield to the* Princess.

Sim. Who is the first that doth prefer himself?

Thai. A knight of Sparta, my renowned father;
And the device he bears upon his shield
Is a black Æthiop reaching at the sun;
The word,[42] *Lux tua vita mihi.*[43]

Sim. He loves you well that holds his life of you. [*The Second* Knight *passes over.*
Who is the second that presents himself?

Thai. A prince of Macedon, my royal father;
And the device he bears upon his shield
Is an arm'd knight that 's conquered by a lady;
The motto thus, in Spanish, *Piu por dulzura que por fuerza.*[44]

[*The Third* Knight *passes over.*

Sim. And what 's the third?

Thai. The third of Antioch;
And his device, a wreath of chivalry;
The word, *Me pompæ provexit apex.*[45]

[*The Fourth* Knight *passes over.*

Sim. What is the fourth?

---

33. *From whence you had it.* 'Them' is the word given in the old copies instead of "it" here.

34. *Spite of all the rapture of the sea.* The old copies have "rupture" for "rapture;" which has been shown to be the right word, by the parallel passage in Wilkins's novel:—"Which horse he provided with a jewel, whom all the *raptures* of the sea could not bereave from his arme." "Rapture" here means 'seizure,' 'violent snatching away.'

35. *Holds his building on my arm.* "His" is here used for 'its;' and "building" means 'firm placing,' 'strong and solid position,' 'fixture.'

36. *Unto thy value.* It has been proposed to change "thy" to 'the' here; but we have frequent instances of a change of pronoun applied to one subject in the course of the same speech (see Note 78, Act iv., "Timon of Athens," and Note 88, Act v., "Cymbeline"), and we think that in the present case Pericles, partly speaking to the fishermen, partly to himself, is made first to allude to the "jewel" in the third person, and then in the second person, as a token of his half-soliloquising frame of mind. Mr. Sydney Walker, who proposes to alter "thy" to 'the,' asks, Why should he apostrophise the jewel? We believe that he does so in the sudden gladness of discovering that he still possesses this resource wherewith to purchase the horse he needs for the tournament.

37. *A pair of bases.* A kind of lower garment worn by knights on horseback. "Bases" are several times mentioned in Sir Philip Sidney's "Arcadia;" as:—"About his middle he had, instead of *bases*, a long cloake of silke," &c.; and "His *bases* (which he ware so long, as they came almost to his ankle), were embroidered," &c. Also in Massinger's "Picture:" "It appears your petticoat serves for *bases* to this warrior."

38. *Triumph.* 'A pageant celebration,' 'a processional show.' See Note 19, Act v., "Richard II."

39. *Return them.* 'Return them word,' 'give them notice in return.'

40. *'Tis now your honour, daughter, to, &c.* "Honour" has been suspected of being a misprint, and various alterations have been made; but we take it that here "honour" is used for 'honourable duty' or 'honourable task,' that which it is a privilege to perform: and we think that Thaisa's reply demonstrates this.

41. *To explain.* The old copies have 'entertaine' instead of "explain" here. Steevens's correction.

42. *The word.* 'The motto.' See Note 64, Act i., "Richard II.," and Note 144, Act i., "Hamlet."

43. *Lux tua vita mihi.* Latin; 'Thy light is life to me.'

44. *Piu por dulzura que por fuerza.* 'More by sweetness than by force.' The Italian word "piu" is here used instead of the Spanish word 'mas' for 'more;' but formerly these two languages were much confused, the one for the other, in quotations made by English writers.

45. *Me pompæ provexit apex.* Latin; 'The summit of glory has carried me forward.'

Thai. A burning torch that's turnèd upside down;
The word, *Quod me alit, me extinguit.*[46]
Sim. Which shows that beauty hath his power and will,
Which can as well inflame as it can kill.
[*The Fifth* Knight *passes over.*
Thai. The fifth, a hand environèd with clouds,
Holding out gold that's by the touchstone tried;
The motto thus, *Sic spectanda fides.*[47]
[*The Sixth* Knight (PERICLES) *passes over*
Sim. And what's
The sixth and last, the which the knight himself
With such a graceful courtesy deliver'd?
Thai. He seems to be a stranger; but his present is[48]
A wither'd branch, that's only green at top;
The motto, *In hac spe vivo.*[49]
Sim. A pretty moral;
From the dejected state wherein he is,
He hopes by you his fortunes yet may flourish.
First Lord. He had need mean better than his outward show
Can any way speak in his just commend;
For, by his rusty outside, he appears
To have practis'd more the whipstock[50] than the lance.
Sec. Lord. He well may be a stranger, for he comes
To an honour'd triumph strangely furnishèd.
Third Lord. And on set purpose let his armour rust
Until this day, to scour it in the dust.
Sim. Opinion 's but a fool, that makes us scan
The outward habit by the inward man.[51]
But stay, the knights are coming: we'll withdraw
Into the gallery. [*Exeunt.*
[*Great shouts, and all cry,* "The mean knight!"

SCENE III.—PENTAPOLIS. *A Hall of State: a Banquet prepared.*

Enter SIMONIDES, THAISA, Marshal, Ladies, Lords, Knights, *and* Attendants.

Sim. Knights,
To say you're welcome were superfluous.
To place[52] upon the volume of your deeds,
As in a title-page, your worth in arms,
Were more than you expect, or more than 's fit,
Since every worth in show commends itself.
Prepare for mirth, for mirth becomes a feast:
You are princes and my guests.
Thai. But you, my knight and guest;
To whom this wreath of victory I give,
And crown you king of this day's happiness.
Per. 'Tis more by fortune, lady, than by merit.
Sim. Call it by what you will, the day is yours;
And here, I hope, is none that envies it.
In framing an artist, art hath thus decreed,
To make some good, but others to exceed;
And you're her labour'd scholar.—Come, queen o' the feast,—
For, daughter, so you are,—here take your place:
Marshal the rest, as they deserve their grace.
Knights. We are honour'd much by good Simonides.
Sim. Your presence glads our days: honour we love;
For who hates honour hates the gods above.
Marshal. Sir, yond 's your place.
Per. Some other is more fit.
First Knight. Contend not, sir; for we are gentlemen
That neither in our hearts nor outward eyes
Envy the great nor do the low despise.
Per. You are right courteous knights.
Sim. Sit, sir, sit.—
[*Aside.*] By Jove, I wonder, that is king of thoughts,[53]
These cates[54] resist me, he but thought upon.
Thai. [*Aside.*] By Juno, that is queen
Of marriage, all the viands that I eat
Do seem unsavoury, wishing him my meat.
Sure, he's a gallant gentleman.
Sim. [*Aside.*] He's but a country gentleman;
He has done no more than other knights have done;
He has broken a staff or so; so let it pass.
Thai. [*Aside.*] To me he seems like diamond to glass.
Per. [*Aside.*] Yon king's to me like to my father's picture,
Which tells me in that glory once he was;

46. *Quod me alit, me extinguit.* Latin; 'That which feeds me, extinguishes me.'

47. *Sic spectanda fides.* Latin; 'So faith is to be proved.'

48. *But his present is, &c.* Mr. Singer altered "present" to 'impress;' but here "present" is used to express that which is presented.

49. *In hac spe vivo.* Latin; 'In this hope I live.

50. *The whipstock.* 'The handle of a whip.' See Note 29, Act ii., "Twelfth Night." The First Lord implies that, judging from Pericles' shabby appearance, his hand has been more familiar with a carter's whip than with a knightly lance.

51. *That makes us scan the outward habit by the inward man.* 'That makes us scan the inward man by the outward habit.' Such inversions of phraseology are occasionally found in Shakespeare. See Note 13, Act v., "Antony and Cleopatra;" Note 48, Act iii., "Othello;" and those cited in Note 61, Act i. of the present play.

52. *To place.* The earlier copies give 'I' for "to;" corrected in the fourth Folio.

53. *By Jove, I wonder, &c.* These two lines were assigned to Pericles by Malone, Steevens, and others; changing "he" in the second line to 'she.' From comparison with the parallel passage in Wilkins's novel, it has since been ascertained that they rightly (as in the old copies) belong to Simonides; and thus we gave them, preceding them by "[*Aside.*]" in our New York Edition, published in 1860.

54. *Cates.* 'Choice viands,' 'dainties,' 'delicacies.' See Note 27, Act iii., "First Part Henry IV."

Had princes sit, like stars, about his throne,
And he the sun, for them to reverence;
None that beheld him, but, like lesser lights,
Did vail[55] their crowns to his supremacy:
Where now his son 's like a glow-worm in the night,[56]
The which hath fire in darkness, none in light:
Whereby I see that Time 's the king of men,
For he 's their parent, and he is their grave,
And gives them what he will, not what they crave.

Sim. What! are you merry, knights?

First Knight. Who can be other in this royal presence?

Sim. Here, with a cup that 's stor'd unto the brim,[57]—
As you do love, fill to your mistress' lips,—
We drink this health to you.

Knights. We thank your grace.

Sim. Yet pause awhile:
Yon knight doth sit too melancholy,
As if the entertainment in our court
Had not a show might countervail his worth.
Note it not you, Thaisa?

Thai. What is it
To me, my father?

Sim. Oh, attend, my daughter:
Princes, in this, should live like gods above,
Who freely give to every one that comes
To honour them:
And princes not doing so are like to gnats,
Which make a sound, but kill'd are wonder'd at.[58]
Therefore to make his entrance[59] more sweet,
Here, say we drink this standing-bowl[60] of wine to him.

Thai. Alas! my father, it befits not me
Unto a stranger knight to be so bold:
He may my proffer take for an offence,
Since men take women's gifts for impudence.

Sim. How!
Do as I bid you, or you'll move me else.

Thai. [*Aside.*] Now, by the gods, he could not please me better.

Sim. And farther tell him, we desire to know,[61]
Of whence he is, his name and parentage.

Thai. The king my father, sir, has drunk to you.

Per. I thank him.

Thai. Wishing it so much blood unto your life.

Per. I thank both him and you, and pledge him freely.

Thai. And farther he desires to know of you,
Of whence you are, your name and parentage.

Per. A gentleman of Tyre,—my name, Pericles;
My education been in arts and arms;[62]—
Who, looking for adventures in the world,
Was by the rough seas reft of ships and men,
And, after shipwreck, driven upon this shore.

Thai. He thanks your grace; names himself Pericles,
A gentleman of Tyre,
Who only by misfortune of the seas
Bereft of ships and men, cast on this shore.[63]

Sim. Now, by the gods, I pity his misfortune,
And will awake him from his melancholy.—
Come, gentlemen, we sit too long on trifles,
And waste the time, which looks for other revels.
Even in your armours, as you are address'd,[64]
Will very well become a soldier's dance.
I will not have excuse, with saying this
Loud music[65] is too harsh for ladies' heads,
Since they love men in arms.

[*The* Knights *dance.*

So, this was well ask'd, 'twas so well perform'd.—
Come, sir;
Here is a lady that wants breathing[66] too:
And I have often heard[67] you knights of Tyre

55. *Vail.* 'Lower,' 'stoop.' See Note 17, Act iii., "Coriolanus."

56. *Where now his son's like a glow-worm in the night.* The old copies give 'sonne' instead of "son 's." Steevens's correction. We think it probable that the old copies also mistook in putting the "a" before "glow-worm;" as the rhythm of the line is thereby injured. "Where" is here used with the force of 'whereas.' See Note 75, Act i.

57. *With a cup that's stor'd unto the brim.* The old copies have 'stur'd,' 'sturd,' and 'stirr'd,' instead of "stor'd;" which is Steevens's correction.

58. *But kill'd are wonder'd at.* The passage implies, 'Princes, not living beneficently, are like insignificant insects; they make some noise in the world; but, once dead, excite only wonder at their idle buzzing with so little result.'

59. *Entrance.* This is probably an abbreviated form of 'entrancement,' or an amplified form of 'trance,' signifying 'reverie,' 'musing.' The line gives evidence of mutilation, and various changes have been proposed. At one time we thought that "entrance" might have been a misprint for 'countenance;' but we now incline to believe that "entrance" is the right word, and that it very likely was accented on the second syllable, while some such word as 'sad' (which perhaps originally preceded it) may have been omitted in the old copies.

60. *Standing-bowl.* An old name for a drinking-vessel that was supported by a foot.

61. *And farther tell him, we desire to know.* The old copies have 'furthermore' instead of "farther," and 'of him' after "know." Malone's correction.

62. *My education been in arts and arms.* 'Has' is elliptically understood before "been;" as, in the previous line, 'I am' is understood before "a gentleman," and 'is' before "Pericles."

63. *Bereft of ships and men, cast on this shore.* Here again the construction is elliptical; 'has been' or 'was' being understood before "bereft," and 'and' before "cast."

64. *Address'd.* 'Accoutred;' 'ready for the previous jousting,' 'prepared for combat.' See Note 7, Act iii., "Julius Cæsar."

65. *This loud music.* In reference to the clashing of their "armours."

66. *Breathing.* 'Exercise.' See Note 85, Act v., "Hamlet."

67. *And I have often heard.* "Often" is not in the old copies; it was added by Malone.



Helicanus. When he was seated, and his daughter with him,
In a chariot of inestimable value,
A fire from heaven came, and shrivell'd up
Their bodies, even to loathing. *Act II. Scene IV.*

Are excellent in making ladies trip;
And that their measures are as excellent.
Per. In those that practise them they are, my lord.
Sim. Oh, that 's as much as you would be denied
Of your fair courtesy.
[*The* Knights *and* Ladies *dance.* Unclasp, unclasp:
Thanks, gentlemen, to all; all have done well,
[*To* PER.] But you the best.—Pages and lights, to conduct
These knights unto their several lodgings!—Yours, sir,
We have given order to be next our own.
Per. I am at your grace's pleasure.
Sim. Princes, it is too late to talk of love;
And that 's the mark I know you level at:
Therefore each one betake him to his rest;
To-morrow all for speeding[68] do their best.
[*Exeunt.*

SCENE IV.—TYRE. *A Room in the* Governor's *House.*

Enter HELICANUS *and* ESCANES.

Hel. No, Escanes; know this of me,—
Antiochus from incest liv'd not free:
For which, the most high gods not minding longer
To withhold the vengeance that they had in store,
Due to this heinous capital offence,
Even in the height and pride of all his glory,
When he was seated,[69] and his daughter with him,
In a chariot of inestimable value,
A fire from heaven came, and shrivell'd up
Their bodies,[70] even to loathing; for they so stunk,
That all those eyes ador'd them[71] ere their fall,
Scorn now their hand should give them burial.
Esca. 'Twas very strange.
Hel. And yet but just; for though
This king were great, his greatness was no guard
To bar Heaven's shaft, but sin had his reward.
Esca. 'Tis very true.

Enter three Lords.

First Lord. See, not a man in private conference[72]
Or council has respect with him but he.
Sec. Lord. It shall no longer grieve without reproof.
Third Lord. And curs'd be he that will not second it.[73]
First Lord. Follow me, then.—Lord Helicane, a word.
Hel. With me? and welcome:—happy day, my lords.
First Lord. Know that our griefs are risen to the top,
And now at length they overflow their banks.
Hel. Your griefs! for what? wrong not your prince you love.[74]
First Lord. Wrong not yourself, then, noble Helicane;
But if the prince do live, let us salute him,
Or know what ground's made happy by his breath.
If in the world he live, we'll seek him out;
If in his grave he rest, we'll find him there;
And be resolv'd[75] he lives to govern us,
Or dead, gives cause to mourn his funeral,
And leaves us to our free election.
Sec. Lord. Whose death's, indeed, the strongest in our censure:[76]
And knowing this kingdom is without a head,[77]—

---

68. *Speeding.* 'Obtaining success,' 'achieving success.' See Note 25, Act iii., "Winter's Tale."

69. *When he was seated, &c.* We give these two lines as arranged by Steevens; the old copies here, and in so very many passages of the present play, being so manifestly misprinted as to leave it matter of mere conjecture how they were originally written.

70. *Their bodies.* The old copies give 'those' instead of "their." Steevens's correction; shown to be right by the parallel sentence in Wilkins's novel.

71. *All those eyes ador'd them.* 'Which' is elliptically understood before "ador'd;" as 'that' is understood before "their hand" in the next line.

72. *Not a man, &c.* Steevens has the following note upon the present speech:—"To what this charge of partiality was designed to conduct, we do not learn; for it appears to have no influence over the rest of the dialogue." We think it is designed to show the impatience felt by these lords at having no opportunity of stating their anxiety respecting Pericles to Helicane; since he accords to no one the facilities of "private conference or council" which he accords to Escanes. They are jealous of the greater confidence reposed in Escanes, and the greater preference shown by Helicane; and they not only demonstrate their solicitude respecting the absent prince, but they seek to curry favour with his representative by electing him at once to sovereign power.

73. *It shall no longer grieve . . . . . that will not second it.* "It" is here, in both instances, used in reference to an implied particular; the first "it" meaning 'this sense of our being treated by Helicanus with less confidence than Escanes,' and the second "it" signifying 'this intended remonstrance (or "reproof") which we intend to make.'

74. *Wrong not your prince you love.* "Your" was altered by Steevens to 'the;' but 'whom' may be elliptically understood before "you."

75. *Resolv'd.* 'Satisfied,' 'fully informed.' See Note 74, Act i., "King Lear."

76. *Whose death's, indeed, the strongest in our censure.* "Death 's" is printed 'death' in the old copies; as "leaves," in the previous line, has the final s omitted. Malone's correction. "The strongest" implies 'the strongest probability,' or 'the most probable;' and "censure" is used for 'opinion.'

77. *And knowing this kingdom is, &c.* 'Thus,' or 'in that case,' is elliptically understood before "knowing."

Like goodly buildings left without a roof,
Soon fall to ruin,—your noble self,
That best know'st how to rule and how to reign,
We thus submit unto,—our sovereign.

All. Live, noble Helicane!

Hel. For honour's cause,[78] forbear your suffrages:
If that you love Prince Pericles, forbear.
Take I your wish, I leap into the seas,[79]
Where 's hourly trouble for a minute's ease.
A twelvemonth longer, let me entreat you
To forbear the absence of your king;[80]
If in which time expir'd, he not return,
I shall with aged patience bear your yoke.
But if I cannot win you to this love,
Go search like nobles, like noble subjects,
And in your search spend your adventurous worth;
Whom if you find, and win unto return,
You shall like diamonds sit about his crown.

First Lord. To wisdom he 's a fool that will not yield;
And since Lord Helicane enjoineth us,
We with our travels will endeavour it.[81]

Hel. Then you love us, we you, and we'll clasp hands:
When peers thus knit, a kingdom ever stands.

[*Exeunt.*

SCENE V.—PENTAPOLIS. *A Room in the Palace.*

Enter SIMONIDES, *reading a letter: the* Knights *meet him.*

First Knight. Good morrow to the good Simonides.

Sim. Knights, from my daughter this I let you know,
That for this twelvemonth she'll not undertake
A married life.[82]
Her reason to herself is only known,
Which yet from her by no means can I get.

Sec. Knight. May we not get access to her, my lord?

Sim. Faith, by no means; she hath so strictly tied her
To her chamber, that it is impossible.
One twelve moons more she'll wear Diana's livery;
This by the eye of Cynthia hath she vow'd,
And on her virgin honour will not break it.

Third Knight. Though loath to bid farewell, we take our leaves.[83] [*Exeunt* Knights.

Sim. So,
They are well despatch'd; now to my daughter's letter:[84]
She tells me here, she'll wed the stranger knight,
Or never more to view nor day nor light.
'Tis well, mistress; your choice agrees with mine;
I like that well:—nay, how absolute she 's in 't,
Not minding whether I dislike or no!
Well, I commend her choice;
And will no longer have it be delay'd.[85]—
Soft! here he comes: I must dissemble it.

Enter PERICLES.

Per. All fortune to the good Simonides!

Sim. To you as much, sir! I am beholden to you
For your sweet music this last night: I do
Protest my ears were never better fed
With such delightful pleasing harmony.

Per. It is your grace's pleasure to commend;
Not my desert.

Sim. Sir, you are music's master.

Per. The worst of all her scholars, my good lord.

Sim. Let me ask you one thing:
What do you think of my daughter, sir?

Per. As of a most virtuous princess.[86]

Sim. And she is fair too, is she not?

Per. As a fair day in summer,—wondrous fair.

---

78. *For honour's cause.* The old copies give 'try' instead of "for." Mr. Dyce's correction.

79. *Take I your wish, I leap into the seas.* 'Were I to accept what you wish, I should plunge into a sea of difficulty.'

80. *To forbear the absence of your king.* This line is defective, and various attempts have been made to piece it out. If it be accepted as it stands, "forbear" must be taken in the sense of 'bear with,' 'tolerate,' 'bear patiently,' 'endure.' Shakespeare uses the word thus in "Second Part Henry IV.," Act iv., sc. 4, where the king says to his son, Prince Henry, "What! canst thou not *forbear* me half an hour?"

81. *Will endeavour it.* The old copies omit the final word "it." Steevens's addition.

82. *For this twelvemonth she'll not undertake a married life.* The expedient here devised by Simonides for having the suitors "well despatch'd" is, indeed, not very consonant with the dignity of truth; but it is quite characteristic of the waggish tendency to stratagem shown by the royal old gentleman, in proceeding to "dissemble" his satisfaction at his daughter's choice, and to play off a pretended anger at the lovers' mutual affection, that he may keep them in a flutter of suspense until he choose to join their hands and bid them wed at once as the penalty of their transgression, in daring to fall in love with each other without his leave. Steevens solemnly demurs to this conduct of Simonides; yet, though it may not be "ingenuous," it is perfectly in character—diplomatically as well as dramatically.

83. *Though loath to bid farewell, we take our leaves.* The old copies omit "though." Steevens's addition.

84. *Now to my daughter's letter.* The princess's revelation of her love for the Knight of Tyre in a letter to her father, occurs in the *Confessio Amantis.*

85. *Have it be delay'd.* "It" refers to the marriage implied in the previous word "choice." See Note 73, of the present Act.

86. *As of a most virtuous princess.* The old copies omit 'as of a.' Steevens's addition.



Simonides. What! are you both agreed?
Both. Yes, if 't please your majesty.

Act II. Scene V.

Sim. Sir, my daughter thinks very well of you;
Ay, so well, that you must be her master,
And she will be your scholar: therefore look to it.
Per. I am unworthy for her schoolmaster.
Sim. She thinks not so; peruse this writing else.
Per. [*Aside.*] What 's here?
A letter, that she loves the knight of Tyre!
'Tis the king's subtilty to have my life.—
[*Aloud.*] Oh, seek not to entrap me, gracious lord,
A stranger and distressèd gentleman,
That never aim'd so high to love your daughter,
But bent all offices to honour her.
Sim. Thou hast bewitch'd my daughter, and thou art
A villain.
Per. By the gods, I have not:
Never did thought of mine levy offence;
Nor never did my actions yet commence
A deed might gain her love or your displeasure.
Sim. Traitor, thou liest.
Per. Traitor!
Sim. Ay, traitor.
Per. Even in his throat,—unless it be the king,—
That calls me traitor, I return the lie.
Sim. [*Aside.*] Now, by the gods, I do applaud his courage.
Per. My actions are as noble as my thoughts,
That never relish'd of a base descent.
I came unto your court for honour's cause,
And not to be a rebel to her state;
And he that otherwise accounts of me,
This sword shall prove he 's honour's enemy.
Sim. No?
Here comes my daughter, she can witness it.

Enter THAISA.

Per. Then, as you are as virtuous as fair,
Resolve your angry father,[87] if my tongue
Did e'er solicit, or my hand subscribe
To any syllable that made love to you.
Thai. Why, sir, say if you had,
Who takes offence at that would make me glad?
Sim. Yea, mistress, are you so peremptory?—
[*Aside.*] I am glad on 't with all my heart.—
[*To her.*] I'll tame you; I'll bring you in subjection.
Will you, not having my consent,
Bestow your love and your affections
Upon a stranger?—[*aside*] who, for aught I know,
May be (nor can I think the contrary)
As great in blood as I myself.—
[*Aloud.*] Therefore hear you, mistress; either frame
Your will to mine,—and you, sir, hear you,
Either be rul'd by me, or I will make you—
Man and wife:—
Nay, come, your hands and lips must seal it too:
And being join'd, I'll thus your hopes destroy;—
And for a farther grief,—God give you joy!—
What! are you both pleas'd?
Thai. Yes, if you love me, sir.
Per. Even as my life, or blood that fosters it.
Sim. What! are you both agreed?
Both. Yes, if 't please your majesty.
Sim. It pleaseth me so well, that I will see you wed. [*Exeunt.*

ACT III.

Enter GOWER.

Gow. Now sleep yslakèd[1] hath the rout;[2]
No din but snores the house about,[3]
Made louder by the o'er-fed breast
Of this most pompous marriage-feast.
The cat, with eyne[4] of burning coal,
Now couches 'fore the mouse's hole;[5]
And crickets sing at the oven's mouth,
Are the blither for their drouth.[6]
Hymen hath brought the bride to bed;
And time that is so briefly sped
With your fine fancies quaintly eche:[7]
What 's dumb in show I'll plain[8] with speech.

DUMB SHOW.

Enter, from one side, PERICLES *and* SIMONIDES *with* Attendants; *a* Messenger *meets them, kneels, and gives* PERICLES *a letter: he shows it to* SIMONIDES; *the* Lords *kneel to* PERICLES.[9] *Then enter* THAISA *with child, and* LYCHORIDA. SIMONIDES *shows his daughter the letter; she rejoices: she and* PERICLES *take leave of her father, and depart with* LYCHORIDA *and their* Attendants. *Then exunt* SIMONIDES *and the rest.*

By many a dearn[10] and painful perch[11]
Of Pericles the careful search,

87. *Resolve your angry father.* "Resolve" is here used in the sense of 'satisfy,' 'inform,' 'tell.' See Note 75 of this Act.

1. *Yslakèd.* Y is an ancient prefix to participles past (see Note 9, Act i., "Second Part Henry VI.") ; and 'slaked' here means 'relaxed in repose,' 'subdued in slumber.'

2. *Rout.* An old word for 'company,' 'assemblage.' Until as late as the commencement of the present (nineteenth) century, the word survived in use applied to a fashionable party of a particular kind.

3. *The house about.* The old copies give 'about the house.' Malone made the requisite transposition.

4. *Eyne.* Antique plural form of 'eyes.' See Note 38, Act i., "Midsummer Night's Dream;" and Note 114, Act ii., "Antony and Cleopatra."

5. *Now couches 'fore the mouse's hole.* The old copies give 'from' for "'fore." Malone's suggested correction.

6. *Are the blither for their drouth.* "Are" has been variously altered; but we think that probably 'and' is elliptically understood before "are." We have several instances of similar elliptical construction in Shakespeare (see Note 63, Act ii.); as also of close repetition of the word "and" in a single sentence. For example, in the present play, we have "*And* for his sake I wish the having of it; *and* that you'd guide me," &c.; likewise, "He's their parent, *and* he is their grave *and* gives them," &c.

7. *Quaintly eche.* 'Skilfully eke out.' See Note 12, Act iii., "Two Gentlemen of Verona."

8. *Plain.* Here used for 'make plain.'

9. *The lords kneel to Pericles.* Because they now, through this letter, learn for the first time that he is King of Tyre.

10. *Dearn.* Sometimes spelt 'dern,' or 'derne.' The word is by some old writers used to express 'dismal,' 'direful,' 'sad,' 'lonely,' 'solitary,' 'dreary;' by others, 'secret;' by others, 'earnest,' eager.' Here it may be intended to combine something of each of these senses.

11. *Perch.* A measure of five yards and a half.

By the four opposing coignes[12]
Which the world together joins,
Is made with all due diligence
That horse and sail and high expense
Can stead the quest.[13] At last from Tyre,—
Fame answering the most strange enquire,[14]—
To the court of King Simonides
Are letters brought, the tenour these:—
Antiochus and his daughter dead;
The men of Tyrus on the head
Of Helicanus would set on
The crown of Tyre,[15] but he will none:
The mutiny he there hastes t' oppress;[16]
Says to them, if King Pericles
Come not home in twice six moons,
He, obedient to their dooms,
Will take the crown. The sum of this,
Brought hither to Pentapolis,
Y-ravishèd[17] the regions round,
And every one with claps can sound,[18]
"Our heir-apparent is a king!
Who dream'd, who thought of such a thing?"
Brief, he must hence depart to Tyre:
His queen with child makes her desire
(Which who shall cross?) along to go:—
Omit we all their dole and woe:—
Lychorida, her nurse, she takes,
And so to sea. Their vessel shakes
On Neptune's billow; half the flood
Hath their keel cut: but fortune's mood[19]
Varies again; the grisly north[20]
Disgorges such a tempest forth,
That, as a duck for life that dives,
So up and down the poor ship drives:
The lady shrieks, and, well-a-near,[21]
Does fall in travail with her fear:
And what ensues in this fell storm
Shall for itself itself perform.
I nill relate,[22] action may
Conveniently the rest convey;
Which might not what by me is told.[23]
In your imagination hold
This stage the ship, upon whose deck
The sea-tost Pericles[24] appears to speak. [*Exit.*

SCENE I.—*On a Ship at Sea.*

Enter PERICLES.

Per. Thou[25] god of this great vast,[26] rebuke these surges,
Which wash both heaven and hell; and thou, that hast
Upon the winds command, bind them in brass,
Having call'd them from the deep! Oh, still
Thy deafening, dreadful thunders; gently quench
Thy nimble, sulphurous flashes!—Oh, how, Lychorida,
How does my queen?—Thou storm, venomously
Wilt thou spit all thyself?[27]—The seaman's whistle

12. *Coignes.* The old copies misprint this 'crignes.' Rowe's correction. See Note 99, Act i., "Macbeth;" and Note 18, Act iv., "Antony and Cleopatra."

13. *Can stead the quest.* 'Can aid the search.' See Note 36, Act i., "King Lear."

14. *The most strange enquire.* "Strange" has been altered by Malone and others to 'strong;' but we think that here "strange" is used to express 'unusual,' 'uncommon,' 'extraordinary.' See Note 14, Act v., "Midsummer Night's Dream."

15. *On the head of Helicanus would set on the crown, &c* Similar pleonasms of expression are occasionally found in Shakespeare. See Note 106, Act i., "Romeo and Juliet."

16. *T' oppress.* 'To suppress.' The Latin word *opprimere* bears this sense as one of its meanings.

17. *Y-ravishèd.* See Note 1 of the present Act for another instance of the antique prefix, y. "Ravished" is here used in the sense of 'delighted,' 'rejoiced.'

18. *With claps can sound.* The word "can" was often used by ancient writers instead of "'gan." Here we retain the original word; because the author's aim was evidently to give as antiquated an air as possible to Gower's diction in these chorus-speeches.

19. *But fortune's mood.* The old copies give 'mou'd,' or 'moou'd,' for "mood." Steevens's correction.

20. *The grisly north.* In the old copies "grisly" is variously spelt 'grisled,' 'grislee,' 'grieslee,' and "grisly." Some modern editions give 'grizzled;' but the word "grisly," signifying 'terrible,' 'hideous,' is used by Shakespeare elsewhere (in "Midsummer Night's Dream," Act v, sc. 1); and we think precisely suits for the requisite epithet here.

21. *Well-a-near.* An exclamation equivalent to 'well-a-day;' of which it is a provincially used form. See Note 14, Act ii., "Henry V."

22. *I nill relate.* "Nill" is an ancient negative; framed from 'ne will,' and signifying 'will not.' See Note 27, Act ii., "Taming of the Shrew."

23. *Which might not what by me is told.* 'Which ("action") might not so conveniently have represented to you what is related by me.'

24. *The sea-tost Pericles.* "Sea-tost," in the old copies, is given 'seas tost.' Rowe made the correction.

25. *Thou god of this great vast.* The old copies give 'the' for "thou" here. Rowe's correction. The diction throughout the present scene is veritably Shakespearian. It has that majesty of unstrained force which distinguishes his finest descriptive passages, and that dignity of expression, combined with the most simple and natural pathos, which characterises his passages of deepest passion. After the comparative stiffness traceable in the phraseology of the previous scenes, and after the cramped and antiquated chorus-speeches of Gower, this opening of the third Act always comes upon us with the effect of a grand strain of music—the music of the great master himself—with its rightly touched discords, and its nobly exalted soul-sufficing harmonies.

26. *This great vast.* 'This wide expanse of sky and sea.' At once, by these words, the poet shows us Pericles on the deck, face to face with Nature in her terrible aspect, exposed to the full sweep of the tempest, out amid the din and clamour of the elements; vainly striving to make his voice heard in calling to Lychorida, who is within the cabin, attending upon his queen. The stage appointments of the time permitted no efficient representation of shipboard; but the dramatist's words are of sufficient force to place before us the absolute particulars of the situation.

27. *Thou storm, venomously wilt thou spit all thyself?* The old copies give 'Then storme venomously, wilt thou spet all thy-

Is as a whisper in the ears of death,
Unheard.—Lychorida!—Lucina, oh,
Divinest patroness, and midwife[28] gentle
To those that cry by night, convey thy deity
Aboard our dancing boat; make swift the pangs
Of my queen's travails![29]—

Enter LYCHORIDA, *with an* Infant.

Now, Lychorida!

Lyc. Here is a thing too young for such a place,
Who, if it had conceit,[30] would die, as I
Am like to do: take in your arms this piece
Of your dead queen.

Per. How, how, Lychorida!

Lyc. Patience, good sir; do not assist the storm.
Here 's all that is left living of your queen,—
A little daughter: for the sake of it,
Be manly, and take comfort.

Per. Oh, you gods!
Why do you make us love your goodly gifts,
And snatch them straight away? We here below
Recall not what we give, and therein may
Vie honour with you.[31]

Lyc. Patience, good sir,
Even for this charge.

Per. Now, mild may be thy life!
For a more blust'rous birth had never babe:
Quiet and gentle thy conditions![32]
For thou art the rudeliest welcome to this world[33]
That e'er was prince's child. Happy what follows!
Thou hast as chiding a nativity
As fire, air, water, earth, and heaven can make,[34]
To herald thee from the womb: even at the first,
Thy loss is more than can thy portage quit,[35]
With all thou canst find here.—Now, the good gods
Throw their best eyes upon 't![36]

Enter two Sailors.

First Sail. What courage, sir? God save you!

Per. Courage enough: I do not fear the flaw;[37]
It hath done to me the worst. Yet, for the love
Of this poor infant, this fresh new sea-farer,
I would it would be quiet.

First Sail. Slack the bolins[38] there!—Thou wilt not, wilt thou? Blow, and split thyself.

Sec. Sail. But sea-room, an the brine and cloudy billow kiss the moon, I care not.

First Sail. Sir, your queen must overboard: the sea works high, the wind is loud, and will not lie till the ship be cleared of the dead.

Per. That 's your superstition.

First Sail. Pardon us, sir; with us at sea it hath been still observed; and we are strong in custom.[39] Therefore briefly yield her; for she must overboard straight.[40]

Per. As you think meet.—Most wretched queen!

Lyc. Here she lies, sir.[41]

---

self?' Malone altered 'then' to "thou," which alteration we adopt, because it seems evident to us that the "storm" is here addressed; just as, before, the speaker has been intended to use "thou" when invoking the "god of this great vast;" but we cannot agree with the Cambridge Editors, in accepting Mr. Dyce's change of "storm" to 'stormest;' which destroys the address to the storm itself that we believe was here intended by the author. "Venomously" is here used to express 'maliciously,' 'spitefully,' 'virulently;' and "Wilt thou spit all thyself?" is equivalent to 'Wilt thou spend thyself entirely?' 'Wilt thou exhaust thyself utterly?' See, for an employment of "all," in a similar sense, Note 136, Act iv., "King Lear;" and Note 64, Act i., "Antony and Cleopatra." "Wilt thou spit all thyself?" also includes the meaning of 'Wilt thou foam thus loudly to the exclusion of all other sounds?' because Pericles goes on to say that, owing to the noise of the storm, the boatswain's whistle cannot be heard; then how can he himself hope to make Lychorida hear his call? And yet, desperately, he again repeats his summons; then lapses into agonising prayer for Thaisa.

28. *Midwife.* The old copies give 'my wife.' Steevens's correction.

29. *My queen's travails.* "Travails" is one of the words formerly used in the plural as well as the singular, though now only in the latter. See Note 2, Act iv., "Richard III."

30. *Conceit.* Here used for 'power of conceiving thought.'

31. *May vie honour with you.* The old copies have 'vse' instead of "vie." Mason's and Steevens's correction. See Note 13, Act iv.

32. *Quiet and gentle thy conditions!* 'May thy qualities and disposition be quiet and gentle!' "May be" before "thy life" allows 'may be' to be elliptically understood as repeated in the present phrase. "Conditions" are 'qualities of character,' 'dispositions of mind.' See Note 38, Act ii., "Othello."

33. *The rudeliest welcome to this world.* Malone altered "welcome" to 'welcom'd;' but Wilkins's novel shows "welcome" to be the right word here.

34. *As chiding a nativity as fire, air, &c.* Here, besides the direct allusion to the rough concomitants of Nature's stormy condition by which his child's birth into the world is ushered, Pericles refers indirectly to the influence which it was believed the due admixture of the elements in human composition exercised upon its future being. See Note 11, Act iii., "Antony and Cleopatra."

35. *Thy loss is more than can thy portage quit.* 'Thy loss [in losing thy mother] is more than can be counterbalanced by thy safe conveyance into life.'

36. *With all thou canst find here.—Now, the good gods throw their best eyes upon 't!* The present passage affords an instance of a peculiarity in Shakespeare's style, which we have frequently pointed out; a sudden change of personal pronoun, applied to the same object. Throughout the speech, Pericles has used "thou" in apostrophising his new-born child; but, invoking the gods' best blessings, he abruptly concludes with 'it,' or "upon 't." See Note 36, Act ii.

37. *Flaw.* 'Stormy blast,' 'tempestuous gust of wind.' See Note 35, Act v., "Hamlet"

38. *Bolins.* A sailorly pronunciation of 'bow-lines.' The ropes by which the sails of a ship are governed when the wind is unfavourable: they are slackened when it is high.

39. *And we are strong in custom.* The old copies print 'easterne' as the final word here. Mason proposed 'earnest;' Steevens, 'credence;' Jackson, 'astern;' and Boswell, 'custom;' which latter we adopt, as being probably the right one.

40. *For she must overboard straight.* As an example of the excessive corruption in the printing of the old copies, these words were there shuffled into the next speech of Pericles; whereas they evidently belong to the first sailor, and form the conclusion of his present speech. Malone made the requisite transposition.

41. *Here she lies, sir.* At these words we must suppose that Lychorida puts by a curtain and discovers an inner cabin with Thaisa lying apparently dead; the old stage appurtenance of a

Per. A terrible child-bed hast thou had, my dear;
No light, no fire: the unfriendly elements
Forgot thee utterly; nor have I time
To give thee hallow'd to thy grave, but straight
Must cast thee, scarcely coffin'd, in the ooze;[42]
Where, for a monument[43] upon thy bones,
And aye-remaining[44] lamps, the belching whale
And humming water must o'erwhelm thy corpse,
Lying with simple shells.—O Lychorida,
Bid Nestor bring me spices, ink and paper,
My casket and my jewels; and bid Nicander
Bring me the satin coffer:[45] lay the babe
Upon the pillow: hie thee, whiles I say
A priestly farewell to her: suddenly, woman.
[*Exit* LYCHORIDA.

Sec. Sail. Sir, we have a chest beneath the hatches, caulked and bitumed ready.

Per. I thank thee.—Mariner, say what coast is this?

Sec. Sail. We are near Tharsus.

Per. Thither, gentle mariner,
Alter thy course for Tyre.[46] When canst thou reach it?

Sec. Sail. By break of day, if the wind cease.

Per. Oh, make for Tharsus!—
There will I visit Cleon, for the babe
Cannot hold out to Tyrus: there I'll leave it
At careful nursing.—Go thy ways, good mariner:
I'll bring the body presently.[47] [*Exeunt.*

SCENE II.—EPHESUS. *A Room in* CERIMON'S *House.*

Enter CEPIMON, *a* Servant, *and some* Persons *who have been shipwrecked.*

Cer. Philemon, ho!

Enter PHILEMON.

Phil. Doth my lord call?

Cer. Get fire and meat for these poor men:
It has been a turbulent and stormy night.

Serv. I have been in many; but such a night as this,
Till now, I ne'er endur'd.

Cer. Your master will be dead ere you return;
There's nothing can be minister'd to nature
That can recover him.—[*To* PHIL.] Give this to the 'pothecary,
And tell me how it works.[48]
[*Exeunt all except* CERIMON.

Enter two Gentlemen.

First Gent. Good morrow, sir.

Sec. Gent. Good morrow to your lordship.

Cer. Gentlemen,
Why do you stir so early?

First Gent. Sir,
Our lodgings, standing bleak upon the sea,
Shook as the earth did quake;
The very principals[49] did seem to rend,

raised portion at the back, provided with curtains, allowing of inner rooms, upper rooms, or even lower rooms to be supposed to be made visible to the audience. See Note 34, Act v., "Henry VIII.;" and Notes 14 and 24, Act v., "Antony and Cleopatra." In the present instance, the interior of the cabin beneath is supposed to be revealed to view: so much had the words of the poet-dramatist to do in appealing to the imaginations of his hearers.

42. *In the ooze.* For this the old copies give 'in oare.' Steevens's correction.

43. *Where, for a monument.* Here "for" has the force of 'instead of.' See Note 38, Act v., "Hamlet."

44. *Aye-remaining.* The old copies misprint 'ayre remayning' here. Steevens, at the suggestion of Malone, made the correction; the propriety of which is evident when it is borne in mind that the poet here refers to those ever-lighted lamps kept perpetually burning in ancient shrines and sepulchres.

45. *The satin coffer.* The old copies give 'coffin' instead of "coffer" here. Malone's correction; which we take to be right, because subsequently (in the fourth scene of the present Act) Cerimon says, "Madam, this letter, and some certain jewels, lay with you in your *coffer.*" It has been opined that by "the satin coffer" Pericles means a trunk in which satins and rich stuffs are kept, and that he here calls for it with the intention of taking thence the "cloth of state," in which Cerimon finds her "shrouded;" but we think it possible that the prince, by "the satin coffer," may mean one of those antique trunks lined with thickly-quilted satin formerly in use, wherein he meant to deposit his dead queen; and that the "chest," offered by the sailor as "caulked and bitumed ready," is accepted and used as an outer coffin.

46. *Thither, gentle mariner, alter thy course for Tyre.* 'Alter thy course, which is now for Tyre, to go thither [to Tharsus].' This is one of those passages of involved construction which we have occasionally pointed out in Shakespeare. See Note 51, Act ii.

47. *Go thy ways, good mariner: I'll bring the body presently.* Perfect Shakespeare is visible in every line of this short scene. The poetical appeal to Nature in her storm-throes of the husband anxiously thinking of his wife's travail-throes; the burst of agony with which he hears of her sudden death; the suppression of his lament for the sake of the child put into his arms, and exchanging exclamations of regret for those of aspiration that he may invoke blessings upon the head of his new-born daughter; the mildness of his attempted remonstrance with the sailors, and almost immediate acquiescence with their demand; the pathetic address to his dead wife, with its tender committal of her to the bosom of the ocean, there to lie "with simple shells;" his accumulating around her all embalming spices and rich envelopments; his gentle patience and courtesy towards the mariners; his thought for his infant's due bestowal; and his final desiring that he may be left alone with his beloved dead, that he may take his last "priestly farewell" of it, and that he may bring it in his own arms for consignment to the sea, are all conceived and expressed with a passionate force that but one writer we know ever possessed.

48. *Give this to the 'pothecary, and tell me how it works.* These words indicate that Cerimon gives the servant some recipe, which is to be made up by the apothecary. It is evident that it cannot be intended for the servant's master, who is pronounced to be beyond medical help; but it is probably intended for the servant himself, who may be supposed to have received some bruise or injury requiring a healing application, the effect of which Cerimon desires to know.

49. *The very principals.* The "principals" are the strongest rafters in the roof of a building.



Cerimon. Oh, you most potent gods! what 's here? a corse!
First Gentleman. Most strange!
Cerimon. Shrouded in cloth of state. *Act III. Scene II.*

And all to topple:[50] pure surprise and fear
Made me to quit the house.
Sec. Gent. That is the cause we trouble you so early;
'Tis not our husbandry.[51]
Cer. Oh, you say well.
First Gent. But I much marvel that your lordship, having[52]
Rich tire about you, should at these early hours
Shake off the golden slumber of repose.
'Tis most strange,
Nature should be so conversant with pain,
Being thereto not compell'd.
Cer. I held it ever,[53]
Virtue and cunning[54] were endowments greater
Than nobleness and riches: careless heirs
May the two latter darken and expend;
But immortality attends the former,
Making a man a god. 'Tis known, I ever
Have studied physic, through which secret art,
By turning o'er authorities, I have
(Together with my practice) made familiar
To me and to my aid the blest infusions
That dwell in vegetives, in metals, stones;
And can speak of the disturbances that nature
Works, and of her cures; which doth give me
A more content[55] in course of true delight
Than to be thirsty after tottering honour,
Or tie my treasure[56] up in silken bags,
To please the fool and death.[57]
Sec. Gent. Your honour has through Ephesus pour'd forth[58]
Your charity, and hundreds call themselves
Your creatures, who by you have been restor'd:
And not your knowledge, your personal pain,[59] but eve.
Your purse, still open, hath built Lord Cerimon
Such strong renown as time shall never[60]—

Enter two Servants, *with a Chest.*

First Serv. So; lift there.
Cer. What is that?
First Serv. Sir, even now
Did the sea toss upon our shore this chest:
'Tis of some wreck.
Cer. Set it down, let 's look upon 't.
Sec. Gent. 'Tis like a coffin, sir.
Cer. Whate'er it be,
'Tis wondrous heavy. Wrench it open straight:
If the sea's stomach be o'ercharg'd with gold,
'Tis a good constraint of fortune it belches upon us.
Sec. Gent. 'Tis so, my lord.
Cer. How close 'tis caulk'd and bitum'd[61]—
Did the sea cast it up?
First Serv. I never saw so huge a billow, sir,
As toss'd it upon shore.
Cer. Wrench it open;
Soft!—it smells most sweetly in my sense.
Sec. Gent. A delicate odour.
Cer. As ever hit my nostril.—So, up with it.—
Oh, you most potent gods! what 's here? a corse!
First Gent. Most strange!
Cer. Shrouded in cloth of state; balm'd and entreasur'd

50. *To rend, and all to topple.* "All" was often formerly used as an augmentative particle before "to."

51. *Husbandry.* 'Diligence,' 'assiduity,' 'economical prudence.' See Note 94, Act i., "Hamlet."

52. *I much marvel that your lordship, having, &c.* In Twine's translation of the "Gesta Romanorum," Cerimon is a physician; but Shakespeare—by making him a man of title, wealth, and retired leisure, who voluntarily devotes himself to the study of physic, and dedicates himself to the service of his suffering fellow-creatures—takes advantage, as usual, of his dramatist power, to read a lesson of benevolent opulence preferring a life of active utility to one of self-indulgence and ease. Shakespeare, in his manifold homilies—acted rather than preached; inculcated rather than delivered—shows indeed how dramatic art, duly exercised, becomes a divine art.

53. *I held it ever.* The old copies give 'hold' instead of "held" here (Malone's correction); and though we are aware that Shakespeare occasionally uses a verb in the present tense while referring to a past occurrence, yet we think that the word "were" in this phrase suffices to show that he most probably wrote "held" and not 'hold.' Had he written 'hold,' we think he would have considered that the construction of the phrase required 'are' after it instead of "were;" whereas all the original editions coincide in giving "were" before "endowments."

54. *Cunning.* Here used for 'knowledge,' 'wisdom.' See Note 2, Act iv., "Coriolanus."

55. *A more content.* "More" is here used for 'greater,' 'ampler.' See Note 7, Act ii., "King John."

56. *Treasure.* The old copies give 'pleasure' and 'pleasures' instead of "treasure." Steevens's correction.

57. *To please the fool and death.* An allusion to two of the personages in the old moralities or dramatic shows. See Note 2, Act iii., "Measure for Measure," and Note 23, Act iii., "Romeo and Juliet." Steevens records that he once saw an old Flemish print in which Death was represented as plundering a miser of his bags, while the fool stood behind, grinning at the process.

58. *Your honour has through Ephesus pour'd forth, &c.* "Your honour" is here, as elsewhere, used for 'your lordship.' See Note 30, Act ii., "Measure for Measure."

59. *Pain.* Here used for 'trouble,' 'exertion.' See Note 41, Act iii., "Henry VIII.;" while 'only' is elliptically understood before "your knowledge," and 'and' before "your personal pain."

60. *As time shall never—* The earliest Quartos give this passage thus, excepting that they put a full stop after "never." The latter Quartos and Folios give 'never shall decay;' from which Mr. Staunton formed the reading 'shall ne'er decay.' We adhere to the reading of the original copies: merely adopting Malone's addition of a dash, to mark that the speech is interrupted in its completion by the entrance of the servants, because Shakespeare has several examples of this kind of intercepted conclusion. See Note 65, Act v., "Antony and Cleopatra."

61. *How close 'tis caulk'd and bitum'd!* The old copies give 'bottom'd' instead of "bitum'd" here; but the words of the Second Sailor in the previous scene, as well as the parallel passage in Wilkins's novel, show "bitum'd" to be correct.

With full bags of spices! A passport too!—
[*Unfolds a scroll.*
Apollo, perfect me in the characters![62] [*Reads.*

Here I give to understand,—
If e'er this coffin drive a-land,[63]—
I, King Pericles, have lost
This queen, worth all our mundane cost.[64]
Who finds her, give her burying;
She was the daughter of a king:
Besides this treasure for a fee,
The gods requite his charity!

If thou liv'st, Pericles, thou hast a heart
That even cracks for woe!—This chanc'd to-night.
Sec. Gent. Most likely, sir.
Cer. Nay, certainly to-night;
For look how fresh she looks!—They were too rough
That threw her in the sea.—Make fire within:
Fetch hither all the boxes in my closet.
[*Exit* Sec. Servant.
Death may usurp on nature many hours,
And yet the fire of life kindle again
The o'erpress'd spirits. I heard of an Egyptian[65]
That had nine hours lien[66] dead,
Who was by good appliance recovered.

Re-enter Second Servant, *with boxes, napkins, and fire.*

Well said,[67] well said; the fire and cloths.—
The rough and woful music that we have,
Cause it to sound, beseech you.
The vial once more:[68]—how thou stirr'st, thou block!—
The music there!—I pray you, give her air.
Gentlemen,
This queen will live: nature awakes; a warmth
Breathes out of her:[69] she hath not been entranc'd
Above five hours: see how she 'gins to blow
Into life's flower again!
First Gent. The heavens,
Through you, increase our wonder, and set up
Your fame for ever.
Cer. She is alive; behold,
Her eyelids, cases to those heavenly jewels
Which Pericles hath lost,[70]
Begin to part their fringes of bright gold;
The diamonds of a most praised water
Do appear, to make the world twice rich.—Live,
And make us weep to hear your fate, fair creature,
Rare as you seem to be. [*She moves.*
Thai. Oh, dear Diana,
Where am I? Where 's my lord? What world is this?[71]
Sec. Gent. Is not this strange?
First Gent. Most rare.
Cer. Hush, gentle neighbours!
Lend me your hands; to the next chamber bear her.
Get linen: now this matter must be look'd to,
For her relapse is mortal. Come, come;
And Æsculapius guide us![72]
[*Exeunt, carrying out* THAISA.

62. *Apollo, perfect me in the characters!* These words may be intended merely to convey the speaker's trust that he shall be able to peruse the scroll should it be written in a foreign language; but it is likely that there is also an included reference to the possibility of its being inscribed (according to the ancient custom of graving funereal inscriptions) in strange and even various characters. See Note 33, Act v., "Timon of Athens."

63. *A-land.* This word, which Shakespeare has used twice in the present play (here, and in Act ii., sc. 1), occurs several times in Twine's translation of the story of "Apollonius of Tyre" from the "Gesta Romanorum."

64. *Mundane cost.* 'Worldly possessions.' Shakespeare occasionally uses "cost" in the sense of 'wealth,' 'riches,' 'costly goods;' for instance, in "As You Like It," Act ii., sc. 7:—"The city-woman bears the *cost* of princes on unworthy shoulders."

65. *I heard of an Egyptian, &c.* This sentence has been variously altered. We give it according to the earliest Quartos. 'Have' is elliptically understood before "heard;" and we have often pointed out instances of similar construction in Shakespeare. See Note 4, Act iii., "King Lear."

66. *Lien.* An old form of 'lain.'

67. *Well said.* Sometimes, as here, used for 'well done.' See Note 42, Act v., "First Part Henry IV."

68. *The vial once more.* In the three earlier Quartos "vial" is printed 'viol;' in the three latter, 'viall.' It has therefore been questioned whether Cerimon is here meant to call for a small bottle or for a musical instrument. To us it is very evident that the former is intended: because it is more likely that he should be eager to have some pungent essence for Thaisa to inhale, than that he should name some special instrument when desiring that "music" shall play. It appears to us that the call for music is made and renewed; while the demand for "the vial" containing a volatile spirit is parenthetical.

69. *Nature awakes; a warmth breathes out of her.* The old copies print this, 'Nature awakes a warmth breath out of her,' and 'Nature awakes a warme breath out of her.' Steevens suggested the reading adopted by us and by most modern editors.

70. *Those heaven'ly jewels which Pericles hath lost.* Who, if not Shakespeare, wrote this? We recognise his poetry, his rhythmical music, his sentiment, his intensity of expression in this passage. And there is also the strength of individual realisation so specially his; since, later on in the play, there is another similarly-worded allusion to the peculiar beauty and brilliancy of Thaisa's eyes, which suggests the brightness of "*jewels*." See Note 29, Act v. Moreover, the expression, "their *fringes* of bright gold," is akin to the same epithet applied to eye-lashes in his play of the "Tempest," where, in Act i., sc. 2, Prospero says, "The *fringèd* curtains of thine eye advance."

71. *Oh, dear Diana, where am I? Where 's my lord? What world is this?* The three questions here uttered by Thaisa, on her return to life, are taken verbatim from the parallel passage in the "Confessio Amantis:" but the invocation ("Oh, dear Diana") by which they are preceded is just one of Shakespeare's felicitous additions when adopting some point from an original source. Thaisa's calling upon the virgin goddess's name subtly serves to suggest the young princess, so few months a wife, that her maiden appeals to divine succour come most naturally to her lips on first recovering her senses; and also serve to appropriately usher in the subsequent dedication of herself as a votaress in Diana's temple. Thus judiciously and artistically does our dramatist work!

72. *And Æsculapius guide us!* Cerimon here appropriately

SCENE III.—THARSUS. *A Room in* CLEON'S *House.*

Enter PERICLES, CLEON, DIONYZA, *and* LYCHORIDA *with* MARINA *in her arms.*

Per. Most honour'd Cleon, I must needs be gone;
My twelve months are expir'd, and Tyrus stands
In a litigious peace. You, and your lady,
Take from my heart all thankfulness! The gods
Make up the rest upon you!

Cle. Your shafts of fortune, though they hurt you mortally,[73]
Yet glance full wanderingly on us.

Dion. Oh, your sweet queen!
That the strict fates had pleas'd you had brought her hither,
To have bless'd mine eyes!

Per. We cannot but obey
The powers above us. Could I rage and roar
As doth the sea she lies in, yet the end
Must be as 'tis. My gentle babe Marina,—whom,
For she was born at sea,[74] I have nam'd so,—here
I charge your charity withal, and leave her
The infant of your care; beseeching you
To give her princely training, that she may be
Manner'd as she is born.

Cle. Fear not, my lord, but think
Your grace, that fed my country with your corn,—
For which the people's prayers still fall upon you,—
Must in your child be thought on. If neglection
Should therein make me vile, the common body,
By you reliev'd, would force me to my duty:
But if to that my nature need a spur,
The gods revenge it upon me and mine,
To the end of generation!

Per. I believe you;
Your honour and your goodness teach me to 't,
Without your vows. Till she be married, madam,
By bright Diana, whom we honour, all
Unscissar'd shall this hair[75] of mine remain,
Though I show ill in 't.[76] So I take my leave.
Good madam, make me blessèd in your care
In bringing up my child.

Dion. I have one myself,
Who shall not be more dear to my respect
Than yours, my lord.

Per. Madam, my thanks and prayers.

Cle. We'll bring your grace e'en to the edge o' the shore,
Then give you up to the mask'd Neptune[77] and
The gentlest winds of heaven.

Per. I will embrace
Your offer. Come, dearest madam.—Oh, no tears,
Lychorida, no tears:
Look to your little mistress, on whose grace
You may depend hereafter.—Come, my lord.

[*Exeunt.*

SCENE IV.—EPHESUS. *A Room in* CERIMON'S *House.*

Enter CERIMON *and* THAISA.

Cer. Madam, this letter, and some certain jewels,
Lay with you in your coffer: which are
At your command. Know you the character?

Thai. It is my lord's.
That I was shipp'd at sea, I well remember,
Even on my yearning[78] time; but whether there

---

invokes the aid of Æsculapius, god of medicine, as previously, when unfolding the scroll, he addresses an imploration to Apollo, god of letters and learning.

73. *Your shafts of fortune, though they, &c.* In this speech the old copies give 'shakes' for "shafts," 'hant' for "hurt," and 'wondringly' for "wanderingly." Steevens made the needful corrections. Shakespeare elsewhere uses similar figurative expressions to the "shafts of fortune" (see Note 33, Act ii., "Henry VIII."); and the gist of the present speech appears to be, 'Those misfortunes which pierce you with such deadly aim, include ourselves in their effect, since we deeply sympathise with the grief they cause you, and since they compel you to leave us so soon for Tyre.'

74. *Whom, for she was born at sea.* "For" is here used in the sense of 'because.' See Note 80, Act iii., "Cymbeline."

75. *Unscissar'd shall this hair.* The old copies print 'unsisterd shall this heyre.' Steevens's correction; shown to be right by the parallel passage in Wilkins's novel.

76. *Though I show ill in 't.* The old copies give 'will' for "ill." Malone suggested the emendation; which has been proved to be correct by the following passage (which applies to the contents of the preceding Note as well as to those of the present one) from Wilkins's novel:—"Vowing solemnely by othe to himself, his head should grow *vnscisserd*, his beard vntrimmed, himself in all *vncomely*, since he had lost his Queene," &c.

77. *The mask'd Neptune.* The epithet "mask'd" has been suspected of error, and has been variously altered: but we think the phrase means, 'Neptune wearing his serene aspect,' 'Neptune veiling his terrible visage,' 'Neptune having a smooth surface;' which accords well with "the gentlest winds of heaven."

78. *Yearning.* The Quarto copies give 'learning,' and the Folio copies 'eaning,' instead of "yearning" here. Steevens suggested the correction; pointing out that a common expression for the period of a woman's labour is her 'groaning time.' Shakespeare himself has a passage that confirms this, in "Measure for Measure," Act ii., sc. 2, where the Provost says, "What shall be done, sir, with the *groaning* Juliet? She's very near her hour." And elsewhere the poet uses the word "yearn" to express 'grieve,' 'lament,' 'suffer;' and "yearned" to express 'grieved' or 'pained.' See Note 65, Act iv., "Henry V.;" and Note 64, Act v., "Richard II." The word in the Quarto copies differs but one letter from the word proposed by Steevens and adopted by ourselves; and we cannot but think that it is more likely Shakespeare would put into the mouth of Thaisa an expression ("yearning time") which is akin to one ordinarily used for a *woman* in labour, than that he would

Deliver'd, by the holy gods,
I cannot rightly say. But since King Pericles,
My wedded lord, I ne'er shall see again,
A vestal livery will I take me to,
And never more have joy.

Cer. Madam, if this you purpose as you speak,
Diana's temple is not distant far,
Where you may 'bide until your date expire.[79]
Moreover, if you please, a niece of mine
Shall there attend you.

Thai. My recompense is thanks, that 's all;
Yet my good will is great, though the gift small.
[*Exeunt.*

ACT IV.

Enter GOWER.

Gow. Imagine Pericles arriv'd at Tyre,
Welcom'd and settled to his own desire.
His woful queen we leave at Ephesus,
Unto Diana there a votaress.
Now to Marina bend your mind,
Whom our fast-growing scene must find
At Tharsus, and by Cleon train'd
In music, letters; who hath gain'd
Of education all the grace,
Which makes her both the heart and place
Of general wonder.[1] But, alack,
That monster envy, oft the wrack
Of earnèd praise, Marina's life
Seeks to take off by treason's knife.
And in this kind hath our Cleon
One daughter, and a wench full grown,[2]
Even ripe for marriage rite;[3] this maid
Hight[4] Philoten: and it is said
For certain in our story, she
Would ever with Marina be:
Be 't when she weav'd[5] the sleided silk[6]
With fingers long, small, white as milk;
Or when she would with sharp neeld[7] wound
The cambric, which she made more sound
By hurting it; or when to the lute
She sung, and made the night-bird[8] mute,
That still records[9] with moan; or when
She would with rich and constant pen
Vail[10] to her mistress Dian; still
This Philoten contends in skill
With absolute[11] Marina: so
With the dove of Paphos might the crow[12]

---

cause her to use a term ("eaning time") which he has himself shown to be strictly applied to an *animal* bringing forth its young. See passage referred to in Note 67, Act i., "Merchant of Venice."

79. *Where you may 'bide until your date expire.* 'Where you may remain until your appointed term of life is concluded.' The old copies give 'abide till' instead of "'bide until." Malone's correction.

1. *Makes her both the heart and place of general wonder.* 'Makes her both the central point and resting-spot of general admiration.' The old copies give 'hie' and 'high' for "her," and 'art' for "heart." Steevens made the correction. Shakespeare frequently uses "heart" for 'central point;' as "the heart of falsehood" ("Troilus and Cressida," Act iii., sc. 2); "their very heart of hope" ("Coriolanus," Act i., sc. 6); and "the very heart of loss" ("Antony and Cleopatra," Act iv., sc. 10); and "place" is here used in the sense which it formerly bore of 'residence,' 'mansion,' 'dwelling-place.' See Note 27, Act ii., "As You Like It."

2. { *And in this kind hath our Cleon*
{ *One daughter, and a wench full grown.*

This couplet is misprinted thus in the old copies:—

'And in this kinde, our Cleon hàth
One daughter and a full growne wench.'

Steevens made the transposition required by the rhyme, and most likely originally written by the author.

3. *Marriage rite.* The old copies give 'sight' for "rite." Singer's correction.

4. *Hight.* An antique word for 'named,' 'called.' See Note 21, Act i., "Love's Labour's Lost."

5. *Be 't when she weav'd.* The old copies have 'they' instead of "she." Malone's correction; which the context shows to be right.

6. *Sleided silk.* 'Unwrought silk,' prepared for weaving by passing it through the weaver's *sley* or reed-comb. See Note 19, Act ii., "Macbeth."

7. *Neeld.* An ancient abbreviated form of 'needle,' probably written here by the author, though printed in the old copies 'needle' in this passage as well as in those pointed out in Note 28, Act v., "King John." Malone's emendation.

8. *The night-bird.* In the old copies "bird" is misprinted 'bed.' Malone made the correction, which is an obvious one, the nightingale being here evidently meant.

9. *Records.* 'Sings.' The verb, thus applied, is a bird-fancier's technicality. See Note 5, Act v., "Two Gentlemen of Verona."

10. *Vail.* It has been proposed to change this word to 'hail' or 'wail;' but Shakespeare uses "vail" in this very play for 'lower,' 'stoop' (see Note 55, Act ii.; also Note 9, Act i., "Merchant of Venice"), and we think that in the present passage he employs it to express 'pay homage,' 'deferentially honour,' 'bendingly present written hymns or odes.'

11. *Absolute.* 'Fully accomplished,' 'completely excellent.' See Note 2, Act v., "Measure for Measure."

12. *With the dove of Paphos might the crow.* The old copies

Vie feathers white.[13] Marina gets
All praises, which are paid as debts,
And not as given. This so darks
In Philoten all graceful marks,
That Cleon's wife, with envy rare,
A present murderer does prepare
For good Marina, that her daughter
Might stand peerless by this slaughter.
The sooner her vile thoughts to stead,
Lychorida, our nurse, is dead:
And cursèd Dionyza hath
The pregnant[14] instrument of wrath
Prest[15] for this blow. The unborn event
I do commend to your content:[16]
Only I carry[17] wingèd time
Post on the lame feet of my rhyme;
Which never could I so convey,
Unless your thoughts went on my way.—
Dionyza doth appear,
With Leonine, a murderer. [*Exit.*

SCENE I.—THARSUS. *An open Place near the Sea-shore.*

Enter DIONYZA *and* LEONINE.

Dion. Thy oath remember; thou hast sworn to do't:
'Tis but a blow, which never shall be known.
Thou canst not do a thing i' the world so soon,
To yield thee so much profit. Let not conscience,
Which is but cold,[18] inflaming love in thy bosom,[19]
Inflame too nicely;[20] nor let pity, which
Even women have cast off, melt thee, but be
A soldier to thy purpose.[21]

Leon. I will do't; but yet she is a goodly creature.

Dion. The fitter, then, the gods should have her.—Here
She comes weeping for her only mistress' death.[22]—
Thou art resolv'd?

Leon. I am resolv'd.

Enter MARINA, *with a basket of flowers.*

Mar. No, I will rob Tellus[23] of her weed,
To strew thy green[24] with flowers: the yellows, blues,
The purple violets, and marigolds,
Shall, as a carpet, hang upon thy grave,
While summer days do last.—Ah me! poor maid,
Born in a tempest, when my mother died,
This world to me is like a lasting storm,
Whirring me from my friends.

Dion. How now, Marina! why do you keep alone?
How chance my daughter is not with you? Do not
Consume your blood with sorrowing:[25] you have

give the line thus: 'The Doue of Paphos might with the crow.' Mason suggested the requisite transposition.

13. *Vie feathers white.* 'Compete in white feathers.' See Note 31, Act iii.

14. *Pregnant.* 'Apt,' 'prompt.' See Note 51, Act iii., "Hamlet."

15. *Prest.* 'Ready.' See Note 29, Act i., "Merchant of Venice."

16. *The unborn event I do commend to your content.* 'The unrevealed consequence of this scheme I trust will prove to your satisfaction.'

17. *Carry.* The old copies give 'carried.' Steevens made the correction.

18. *Let not conscience, which is but cold.* 'Let not your conscience, which is but cold at its best, and which has but just been made colder by my arguments.' She is asserting the coldness of Leonine's individual conscience, and not that of conscience in general; thus trying to urge him to suffer his conscience to lie dead, and not to let it kindle into sparks of compunction.

19. *Inflaming love in thy bosom.* The old copies print this 'in flaming, thy loue bosome.' Mr. Charles Knight's correction.

20. *Nicely.* Here used for 'scrupulously,' 'considerately,' 'compassionately.'

21. *But be a soldier to thy purpose.* 'Keep bravely to thy purpose.' There is a similar form of expression explained in Note 73, Act iii., "Cymbeline."

22. *Here she comes weeping for her only mistress' death.* We give this according to the text in the old copies, as none of the attempts made at emendation are satisfactory. Dr. Percy observes, "As Marina had been trained in musick, letters, &c., and had gained all the graces of education, Lychorida could not have been her *only mistress*. I would therefore read, 'Here comes she weeping for her *old nurse's* death.'" But we think that there are two points of consideration which make for the probability that "only mistress" may be right. In the first place, Lychorida, the lady-attendant upon a queen, may well be supposed to possess the accomplishments of working skilfully in "silk" and embroidering well upon "cambric" (as described in Gower's chorus-speech to the present Act), besides being versed in other refinements pertaining to a court education; and these accomplishments and refinements she would naturally take pride and joy in imparting to her charge, the young princess Marina: in the next place, the word "only" formerly often bore—and indeed still occasionally bears—the sense of 'chief,' 'principal,' 'one above all other.' Dr. Johnson points out that Spenser thus uses it—

"Whose *only* joy was to relieve the needs of wretched souls;"

and observes that it is thus employed in the familiar phrase, 'he is the *only* man for music.' Moreover, Shakespeare himself elsewhere uses the word "only" in precisely this sense:—"He is the *only* man in Italy," "Much Ado," Act iii., sc. 1; "Motley's the *only* wear," "As You Like it," Act ii., sc. 7; "Your 'if' is the *only* peace-maker," "As You Like It." Act v., sc. 4; "Oh, heaven, your *only* jig-maker," "Hamlet," Act iii., sc. 2. See also Note 56, Act iv., "First Part Henry VI."

23. *Tellus.* A mythological name for the earth as a goddess. "Weed" is here used with peculiar appropriateness for 'garment' (see Note 53, Act ii., "Midsummer Night's Dream"), because it inclusively suggests the more usual acceptation of the word, as signifying 'wild flower,' 'simple and spontaneously-growing blossom.'

24. *Thy green.* A poetical term for the turf or sod which covers the simple mound of earth beneath which Lychorida lies buried.

25. *Do not consume your blood with sorrowing.* See Note

A nurse of me. Lord, how your favour's chang'd[26]
With this unprofitable woe! Come,
Give me your flowers, ere the sea mar them.[27]
Walk with Leonine; the air is quick there,
And it pierces and sharpens the stomach.—Come
Leonine, take her by the arm, walk with her.

Mar. No, I pray you;
I'll not bereave you of your servant.

Dion. Come, come;
I love the king your father, and yourself,
With more than foreign heart.[28] We every day
Expect him here: when he shall come, and find
Our paragon to all reports[29] thus blasted,
He will repent the breadth of his great voyage;
Blame both my lord and me, that we have taken
No care to your best courses. Go, I pray you,
Walk, and be cheerful once again; reserve[30]
That excellent complexion, which did steal
The eyes of young and old. Care not for me;
I can go home alone.

Mar. Well, I will go;
But yet I have no desire to it.

Dion. Come, come, I know 'tis good for you.—
Walk half an hour, Leonine, at the least:
Remember what I have said.

Leon. I warrant you, madam.

Dion. I'll leave you, my sweet lady, for a while:
Pray, walk softly, do not heat your blood:
What! I must have a care of you.

Mar. My thanks, sweet madam.—
[*Exit* DIONYZA.
Is this wind westerly that blows?

Leon. South-west.

Mar. When I was born, the wind was north.

Leon. Was 't so?

Mar. My father, as nurse said, did never fear,
But cried, "Good seamen!" to the sailors, galling
His kingly hands, hauling ropes;
And, clasping to the mast, endur'd a sea
That almost burst the deck.

Leon. When was this?

Mar. When I was born:
Never were waves nor wind more violent;
And from the ladder-tackle washes off
A canvas-climber.[31] "Ha!" says one, "wilt out?"
And with a dropping industry they skip
From stem to stern:[32] the boatswain whistles, and
The master calls, and trebles their confusion.

Leon. Come, say your prayers.

Mar. What mean you?

Leon. If you require a little space for prayer,
I grant it: pray; but be not tedious,
For the gods are quick of ear, and I am sworn
To do my work with haste.

Mar. Why will you kill me?

Leon. To satisfy my lady.

Mar. Why would she have me kill'd?
Now, as I can remember, by my troth,
I never did her hurt in all my life:
I never spake bad word, nor did ill turn
To any living creature: believe me, la,
I never kill'd a mouse, nor hurt a fly:
I trod upon a worm against my will,
But I wept for it. How have I offended,
Wherein my death might yield her profit, or
My life imply her any danger?

Leon. My commission
Is not to reason of the deed, but do it.

Mar. You will not do 't for all the world, I hope.
You are well favour'd, and your looks foreshow
You have a gentle heart. I saw you lately,
When you caught hurt in parting two that fought:
Good sooth, it show'd well in you: do so now:
Your lady seeks my life; come you between,
And save poor me, the weaker.

Leon. I am sworn,
And will despatch.

Enter Pirates, *whilst* MARINA *is struggling.*

First Pirate. Hold, villain!

[LEONINE *runs away.*

Sec. Pirate. A prize! a prize!

Third Pirate. Half-part, mates, half-part.
Come, let's have her aboard suddenly.

[*Exeunt* Pirates *with* MARINA.

SCENE II.— *The Same.*

Enter LEONINE.

Leon. These roguing thieves serve the great pirate Valdes;[33]

42, Act iii., "Midsummer Night's Dream;" and Note 60, Act iii., "Second Part Henry VI."

26. *How your favour's chang'd.* "Favour" is here, as elsewhere, used for 'aspect,' 'look,' 'appearance,' 'countenance.'

27. *Give me your flowers, ere the sea mar them.* The old copies print 'it' for "them." Mr. Knight's correction; which we adopt, on the assumption that in the present instance there is one of those typographical errors which so abound in this play. Otherwise, we might believe that 'it' was used in reference to "flowers" (as "it" in reference to "flatteries," see Note 73, Act iii., "Timon of Athens;" and "it" in reference to "praises," see Note 2, Act iii., "Cymbeline"), implying 'the colour or freshness of the flowers.'

28. *With more than foreign heart.* Implying, 'with more than the affection of one who is not his own countrywoman.'

29. *Our paragon to all reports.* 'Our fair charge, whose beauty equalled all that report described it to be.'

30. *Reserve.* Here used for 'keep carefully,' 'preserve,' 'guard from injury.'

31. *A canvas-climber.* A sailor; one who climbs the mast to furl or unfurl the *canvas* or sails.

32. *From stem to stern.* The old copies have 'from sterne to sterne.' Malone's correction.

33. *The great pirate Valdes.* It has been pointed out by Malone that Shakespeare probably had this name suggested to him by the fact that Don Pedro de *Valdes* was an admiral in



Third Pirate. Half-part, mates, half-part. Come, let 's have her aboard suddenly.
Act IV. Scene I.

And they have seiz'd Marina. Let her go:
There's no hope she 'll return. I'll swear she's dead,
And thrown into the sea.—But I'll see farther:
Perhaps they will but please themselves upon her,
Not carry her aboard. If she remain,
Whom they have outrag'd must by me be slain.
[*Exit.*

SCENE III.—MYTILENE. *A Room in a House of Ill-fame.*

Enter its Keeper, *his* Wife, *and* BOULT, *their Servant.*

Keep. Boult,—
Boult. Sir?
Keep. Search the market narrowly; Mytilene is full of gallants.
Boult. I'll go search the market. [*Exit.*
Keep. Three or four thousand chequins[34] were as pretty a proportion to live quietly, and so give over.[35]

the fleet of the Spanish Armada, having the command of the great galleon of Andalusia. His ship being disabled, he was taken by Sir Francis Drake, on the 22nd of July, 1588, and sent to Dartmouth. That the name of this commander should be assigned to a "pirate," was likely to prove a popular point with an Elizabethan audience. In Robert Greene's "Spanish Masquerado" (1589), there is a particular account of Admiral Valdes, who was then prisoner in England.

34. *Chequins.* A coin of Italy, and also of Barbary. The name was originally *zecchini*, from *zecca*, a mint. A *zecchino* was a gold coin of Venice, worth about seven or eight shillings.

35 *Were as pretty a proportion to live quietly, and so give over.* Elliptically expressed; the sentence signifying, 'would be as pretty a competence as need be to live quietly with, and so give over our present occupation.'



Wife. You are lit into my hands, where you are like to live.
Marina. The more my fault,
To 'scape his hands where I was like to die.

Act IV. Scene III.

Wife. Why to give over, I pray you? is it a shame to get when we are old?

Keep. Oh, our credit comes not in like the commodity, nor the commodity wages not with the danger:[36] therefore, if in our youths we could pick up some pretty estate, 'twere not amiss to keep our door hatched.[37] Besides, the sore terms we stand upon with the gods will be strong with us for giving over.

Wife. Come, other sorts offend as well as we.

Keep. As well as we! ay, and better too; we offend worse. Neither is our profession any trade; it's no calling.—But here comes Boult.

Re-enter BOULT, *with the* Pirates, *bringing* MARINA.

Boult. [*To* MAR.] Come your ways.—My masters, you say she's a virgin?

First Pirate. Oh, sir, we doubt it not.

Boult. Master, I have gone thorough[38] for this piece, you see: if you like her, so; if not, I have lost my earnest.[39]

Wife. Boult, has she any qualities?

Boult. She has a good face, speaks well, and has excellent good clothes: there's no farther necessity of qualities can make her be refused.

Wife. What's her price, Boult?

Boult. I cannot be bated one doit of a thousand pieces.[40]

Keep. Well, follow me, my masters, you shall have your money presently.—Wife, take her in.

[*Exeunt* Keeper, Pirates, *and* BOULT.

Mar. Alack that Leonine was so slack, so slow!—
He should have struck, not spoke;—or that these pirates
(Not enough barbarous) had not o'erboard thrown me
For to seek my mother!

Wife. Why lament you, pretty one?

Mar. That I am pretty.

Wife. Come, the gods have done their part in you.

Mar. I accuse them not.

Wife. You are lit into my hands, where you are like to live.

Mar. The more my fault,
To 'scape his hands where I was like to die.[41]

Wife. Ay, and you shall live in pleasure.

Mar. No.

Wife. Yes, indeed shall you: you shall fare well. What! do you stop your ears?

Mar. Are you a woman?

Wife. What would you have me be, an I be not a woman?

Mar. An honest woman, or not a woman.

Wife. Marry, whip thee, gosling: I think I shall have something to do with you. Come, you're a young foolish sapling, and must be bowed as I would have you.

Mar. The gods defend me! [*Exeunt.*

SCENE IV.—THARSUS. *A Room in* CLEON'S *House.*

Enter CLEON *and* DIONYZA.

Dion. Why, are you foolish? Can it be undone?

Cle. O Dionyza, such a piece of slaughter
The sun and moon ne'er look'd upon!

Dion. I think
You'll turn a child again.

Cle. Were I chief lord of all this spacious world,
I'd give it to undo the deed.—Oh, lady,
Much less in blood than virtue, yet a princess
To equal any single crown o' the earth
I' the justice of compare!—Oh, villain Leonine!
Whom thou hast poison'd too:
If thou hadst drunk to him,[42] it had been a kindness
Becoming well thy fact:[43] what canst thou say
When noble Pericles shall demand his child?

Dion. That she is dead. Nurses are not the fates,
To foster it, nor ever to preserve.[44]

---

36. *Wages not with the danger.* 'Does not equal the danger.' See Note 7, Act v., "Antony and Cleopatra."

37. *To keep our door hatched.* Implying, 'to keep our door closed against customers.' That a spiked half-door or "hatch" was a usual distinctive appendage to low haunts of profligacy and theft we have before stated. See Note 33, Act ii., "Merry Wives."

38. *I have gone thorough.* An idiomatic phrase; here implying, 'I have bid high,' 'I have gone thoroughly to work in the price I have offered.' The old copies print 'through' for "thorough;" the one word having been formerly often used for the other. See Note 84, Act ii., "Troilus and Cressida."

39. *Earnest.* Money given in token of ratifying a bargain; sum deposited as a pledge of intention to purchase. See Note 181, Act iv., "Winter's Tale."

40. *I cannot be bated one doit, &c.* 'I cannot get them to bate me one doit,' &c. For an explanation of "doit," see Note 37, Act ii., "Tempest."

41. *The more my fault, to 'scape, &c.* Shakespeare sometimes, as here, uses "fault" for 'mischance,' 'misfortune,' 'mishap.' See Note 34, Act iii., "Merry Wives." The Italians use their word *disgrazia* in the sense of 'misfortune.'

42. *If thou hadst drunk to him.* Implying, 'If thou hadst destroyed thyself in tasting the contents of the poisoned cup ere thou presented it to him.' See Note 51, Act v., "King John."

43. *Becoming well thy fact.* The old copies give 'face for "fact." Mr. Dyce's correction; "fact" meaning 'deed,' 'crime.' See Note 18, Act iii., "Winter's Tale."

44. *To foster it, nor ever to preserve.* 'To foster life, nor to preserve it for ever.' "It" is here used in reference to 'life,' as implied in the previous words, "That she is dead." The

She died at night; I'll say so. Who can cross[45] it?
Unless you play the pious innocent,[46]
And for an honest attribute cry out,
"She died by foul play."

Cle. Oh, go to. Well, well,
Of all the faults beneath the heavens, the gods
Do like this worst.

Dion. Be one of those that think
The petty wrens of Tharsus will fly hence,[47]
And open this to Pericles. I do shame
To think of what a noble strain you are,
And of how coward a spirit.

Cle. To such proceeding
Who ever but his approbation added,
Though not his pre-consent,[48] he did not flow
From honourable courses.

Dion. Be it so, then:
Yet none does know, but you, how she came dead,
Nor none can know, Leonine being gone.
She did disdain my child,[49] and stood between
Her and her fortunes: none would look on her,
But cast their gazes on Marina's face;
Whilst ours was blurted at,[50] and held a malkin,[51]
Not worth the time of day.[52] It pierc'd me thorough;

And though you call my course unnatural,
You not your child well loving, yet I find
It greets me[53] as an enterprise of kindness
Perform'd to your sole daughter.

Cle. Heavens forgive it!

Dion. And as for Pericles,
What should he say? We wept after her hearse,
And even yet we mourn: her monument
Is almost finish'd, and her epitaphs[54]
In glittering golden characters express
A general praise to her, and care in us
At whose expense 'tis done.

Cle. Thou art like the harpy,[55]
Which, to betray, dost, with thine angel's face,
Seize with thine eagle's talons.[56]

Dion. You are like one that superstitiously
Doth swear to the gods that winter kills the flies:[57]
But yet I know you'll do as I advise. [*Exeunt.*

Enter Gower, *before the Monument of* Marina *at Tharsus.*

Gow. Thus time we waste and longest leagues make short;

---

present passage affords a notable example of Shakespeare's employment of "it" in relation to an implied particular.

45. *Cross.* Here used for 'contradict,' 'controvert,' 'dispute,' 'refute.'

46. *The pious innocent.* In the first three Quarto copies 'impious' is given instead of "pious;" while the rest omit the epithet altogether. Mason conjectured "pious," which is proved to be right by the parallel passage from Wilkins's novel. "Innocent" was a term anciently applied to an idiot. See Note 76, Act iii., "King Lear."

47. *Be one of those that think, &c.* It appears to us that this speech is thoroughly worthy of the hand that afterwards depicted Lady Macbeth's character and penned her diction. There is the same cutting sarcasm clothed in vigorous yet refined phraseology; the same well-directed encouragement conveyed through a stinging fleer; the same subtle compliment to the husband's nobility of nature beneath the apparent scoff at his cowardice. There is much evidence, to our minds, throughout the present play, that it was here Shakespeare made his first attempt at original tragic writing, at producing the true high pitch of tragedy thought and expression.

48. *Though not his pre-consent.* The old copies give 'prince consent' and 'whole consent' instead of "pre-consent." Steevens's correction.

49. *She did disdain my child.* Steevens suggested (and some other editors since his time have adopted) the alteration of "disdain" to 'distain;' while he added the remark that Marina was not of a *disdainful* temper. We think that the original word "disdain" has been rejected from the text by those who do not sufficiently bear in mind a peculiar ellipsis occasionally used by Shakespeare; and we believe that here he did not intend Dionyza to say that Marina disdained Philoten, but that Marina, by her superior grace, caused Philoten to be disdained in comparison with herself. The whole context of this speech appears to us to support our view of the sentence; which is, that "she did disdain my child" signifies 'she did cause my child to be disdained.' For a similar instance of elliptical construction, see Note 29, Act iv., "Second Part Henry IV.," where "think" is used for '*cause* you *to be* thought.' Also, in "Cymbeline," Act iv., sc. 2, the soothsayer says, "Unless my sins abuse my divination;" meaning 'unless my sins *cause me to be* deceived in my divination,' or, 'unless my sins *cause* my divination to be fallacious.' See likewise Note 1, Act v. of the present play.

50. *Blurted at.* 'Held in contempt,' 'treated scornfully.' The expression frequently occurs in our ancient dramas; as, for instance, in "King Edward III." (1596):—

> "This day hath set derision on the French,
> And all the world will *blurt* and scorn at us."

The word "blurt" was also used as a disdainful exclamation; thus—"*Blurt*, pish!" as quoted by Dr. Johnson from Sherwood. The derivation of this expression is unascertained.

51. *A malkin.* A coarse wench. See Note 29, Act ii., "Coriolanus."

52. *Not worth the time of day.* 'Not worth bidding good day to;' 'not worthy of receiving the most ordinary salutation.'

53. *It greets me.* 'It comes before me,' 'it presents itself to my mind,' 'it appears to me.'

54. *Her epitaphs.* In the three first Quartos "epitaphs" stands thus, in the plural; in the latter old copies it is given in the singular, 'epitaph.' We think the word was probably intended by the author to be in the plural; partly because of the custom explained in Note 44, Act v., "Much Ado," and partly for the sake of the effect of amplitude and generalisation indicated in Note 3, Act iii., "Antony and Cleopatra."

55. *The harpy.* For a description of this fabulous creature see Note 35, Act ii., "Much Ado."

56. *Talons.* Spelt in the old copies 'talents;' which was an old form of "talons." See Note 44, Act iv., "Love's Labour's Lost."

57. *You are like one that superstitiously, &c.* 'You are like one that with over-scrupulous and superfluous explicitness assures the gods that winter kills the flies.' Dionyza is twitting Cleon with his needless anxiety to inform Pericles of the particulars of Marina's death, when it might easily pass for having occurred in the natural course of events. We give our explanation of the passage—which seems to us simply and sufficiently obvious—because other interpretations, more far-fetched, have been given by Malone, Mason, and Boswell; the latter of which has been repeated by some more recent editors.



Cleon. What canst thou say
When noble Pericles shall demand his child?
Dionyza. That she is dead. *Act IV. Scene IV.*

Sail seas in cockles,[58] have an wish but for't;[59]
Making,[60]—to take[61] your imagination,—
From bourn to bourn, region to region.
By you being pardon'd, we commit no crime
To use one language in each several clime
Where our scenes seem to live. I do beseech you
To learn of me, who stand i' the gaps to teach you,
The stages of our story. Pericles
Is now again thwarting the wayward seas,
Attended on by many a lord and knight,
To see his daughter, all his life's delight.
Old Escanes, whom Helicanus late[62]
Advanc'd in time to great and high estate,
Is left to govern. Bear you it in mind,
Old Helicanus goes along behind.
Well-sailing ships and bounteous winds have brought

58. *Sail seas in cockles.* Alluding to the belief that witches could sail in egg-shells, cockle-shells, &c. See Note 23, Act i., "Macbeth."

59. *Have an wish but for 't.* Elliptically and transposedly constructed; the phrase signifying, 'Have, an we but wish for it;' 'We have but to wish for it to have it.' "An" is used for 'if;' and 't' or 'it' here implies an extensive change of place.

60. *Making.* Here used for 'proceeding,' 'travelling.' See Note 80, Act iv., "Richard III."

61. *Take.* 'Engage,' 'take possession of,' 'enlist,' 'captivate.

62. *Old Escanes, whom Helicanus, &c.* This, and the three following lines appear in the old copies thus misplacedly :—

> 'Old Helicanus goes along behind,
> Is left to gouerne it, you beare in mind.
> Old Escenes, whom Hellicanus late
> Aduancde in time to great and hie estate.'

The arrangement adopted in our text is Steevens's.

This king to Tharsus,—think this pilot thought;[63]
So with his steerage shall your thoughts grow on,—[64]
To fetch his daughter home, who first is gone.[65]
Like motes and shadows see them move awhile;
Your ears unto your eyes I'll reconcile.

DUMB SHOW.

Enter, from one side, PERICLES *with his train; from the other,* CLEON *and* DIONYZA. CLEON *shows* PERICLES *the tomb of* MARINA, *whereat* PERICLES *makes lamentation, puts on sackcloth, and in a mighty passion*[66] *departs. Then exeunt* CLEON *and* DIONYZA.

See how belief may suffer by foul show!
This borrow'd passion stands for true old[67] woe;
And Pericles, in sorrow all devour'd,
With sighs shot through, and biggest tears o'ershow'r'd,
Leaves Tharsus, and again embarks. He swears
Never to wash his face, nor cut his hairs:
He puts on sackcloth, and to sea.[68] He bears
A tempest, which his mortal vessel[69] tears,
And yet he rides it out. Now please you wit[70]
The epitaph is for Marina writ
By wicked Dionyza.

[*Reads the inscription on Marina's Monument.*

The fairest, sweet'st, and best lies here,
Who wither'd in her spring of year.
She was of Tyrus the king's daughter,
On whom foul death hath made this slaughter;
Marina was she call'd; and at her birth,
Thetis, being proud, swallow'd some part o' the earth:[71]
Therefore the earth, fearing to be o'erflow'd,
Hath Thetis' birth-child on the heavens bestow'd:
Wherefore she does (and swears she'll never stint)[72]
Make raging battery upon shores of flint.

No visor does become black villany
So well as soft and tender flattery.

Let Pericles believe his daughter's dead,
And bear his courses to be ordered
By Lady Fortune; while our scene must play[73]
His daughter's woe and heavy well-a-day
In her unholy service. Patience, then,
And think you now are all in Mytilen. [*Exit.*

SCENE V.—MYTILENE. *A Street before the House of Ill-fame.*

Enter, from the house, two Gentlemen.

First Gent. Did you ever hear the like?

Sec. Gent. No, nor never shall do in such a place as this, she being once gone.

First Gent. But to have divinity preached there! did you ever dream of such a thing?

Sec. Gent. No, no. Come, I am for no more bad houses:—shall we go hear the vestals sing?

First Gent. I'll do anything now that is virtuous. [*Exeunt.*

SCENE VI.—*The Same. A Room in the House of Ill-fame.*

Enter Keeper, Wife, *and* BOULT.

Keep. Well, I had rather than twice the worth of her she had ne'er come here.

Wife. Fie, fie upon her! she has me her quirks, her reasons, her master reasons, her prayers, her knees; that she would make a puritan of the devil, if he should cheapen a kiss of her. Here comes the Lord Lysimachus disguised.

Enter LYSIMACHUS.

Lys. How now!

Wife. Now, the gods to-bless[74] your honour!

63. *Think this pilot thought.* Malone and others change "this" to 'his;' but "think this pilot thought" means 'let your imagination conceive this thought that I suggest to you;' and which, like a pilot, shall conduct and accompany Pericles on his sea-voyage.' Here "pilot" is one of those nouns used adjectively which we sometimes find in Shakespeare's writings. See Note 38, Act iii., "King Lear."

64. *Grow on.* The old copies give 'grone' instead of "grow on." Malone's correction.

65. *Who first is gone.* 'Who has left Tharsus before he arrives there.'

66. *Passion.* "Passion" is here, and in the second line of Gower's resumed speech, used for 'emotional grief,' 'passionate sorrow.' See Note 38, Act v., "Midsummer Night's Dream."

67. *Old.* Probably here intended to include the duplicate sense of 'belonging to a period of primitive simplicity,' and 'excessive' or 'abundant.' See Note 27, Act ii., "Macbeth."

68. *He puts on sackcloth, and to sea.* Here "puts on" before "sackcloth" allows 'puts' to be elliptically understood before "to sea."

69. *His mortal vessel.* 'His body.' The Egyptian queen uses a similar term, "this mortal house," in the speech referred to in Note 20, Act v., "Antony and Cleopatra."

70. *Now please you wit.* 'Now be pleased to know or understand.' See Note 3, Act v., "As You Like It."

71. *Thetis, being proud, swallow'd, &c.* Thetis, one of the sea-goddesses, is here poetically made an impersonation of the sea (see Note 49, Act i., "Troilus and Cressida"); and the passage may be thus interpreted:—'The sea-goddess, exulting at the birth of Marina in her domain, proudly swelled and whelmed some portion of the earth; therefore the earth, fearing to be o'erflowed, has sent the birth-child of Thetis to heaven, which causes Thetis, in angry vengeance, evermore to beat against the shores of earth.'

72. *Stint.* 'Cease,' 'stop.' See Note 53, Act v., "Timon of Athens."

73. *While our scene must play.* The old copies give 'steare' for "scene." Malone's correction.

74. *To-bless.* The use of "to" in composition with verbs is very common in Gower and Chaucer; while we have a few instances of it in Shakespeare. See Note 26, Act iv., "Merry Wives:" and Note 14, Act v., "King John."

Boult. I am glad to see your honour in good health.

Lys. You may so; 'tis the better for you. How now, wholesome iniquity! Have you that a man may deal withal?

Wife. We have here one, sir; there never came her like in Mytilene.

Lys. Well, call forth, call forth.

Boult. For flesh and blood, sir, white and red, you shall see a rose. [*Exit* BOULT.

Wife. Here comes that which grows to the stalk.

Re-enter BOULT *with* MARINA.

Is she not a fair creature?

Lys. Well, there's for you:—leave us.

Wife. I beseech your honour, give me leave: a word, and I'll have done presently.

Lys. I beseech you, do.

Wife. [*To* MAR.] First, I would have you note, this is an honourable man.

Mar. I desire to find him so, that I may worthily note him.

Wife. Next, he's the governor of this country, and a man whom I am bound to.

Mar. If he govern the country, you are bound to him indeed; but how honourable he is in that, I know not.

Wife. Pray you, will you use him kindly? He will line your apron with gold.

Mar. What he will do graciously, I will thankfully receive.—

[*Exeunt* Wife, Keeper, *and* BOULT.

If you were born to honour, show it now;
If put upon you, make the judgment good
That thought you worthy of it.

Lys. How's this? how's this?—Some more;—be sage.

Mar. For me,
That am a maid, though most ungentle fortune
Have plac'd me in this sty,
Oh, that the gods
Would set me free from this unhallow'd place,
Though they did change me to the meanest bird
That flies i' the purer air!

Lys. I did not think
Thou couldst have spoke so well; ne'er dream'd thou couldst.
Had I brought hither a corrupted mind,
Thy speech had alter'd it. Hold, here's gold for thee:
Perséver in that clear[75] way thou goest,
And the gods strengthen thee!

Mar. The good gods preserve you!

Lys. For me, be you thoughten
That I came with no ill intent; for to me
The very doors and windows savour vilely.
Fare thee well. Thou art a piece of virtue, and
I doubt not but thy training hath been noble.—
Hold, here's more gold for thee.—
A curse upon him, die he like a thief,
That robs thee of thy goodness! If thou dost
Hear from me, it shall be for thy good. [*Exit.*

Re-enter BOULT.

Boult. Come, mistress; come your ways with me.

Mar. Pr'ythee, tell me one thing first.

Boult. Come now, your one thing.

Mar. What canst thou wish thine enemy to be?

Boult. Why, I could wish him to be my master; or rather, my mistress.

Mar. Neither of these are so bad as thou art,
Since they do better thee in their command.
Thou hold'st a place, for which the pained'st fiend
Of hell would not in reputation change.

Boult. What would you have me do? go to the wars, would you? where a man may serve seven years for the loss of a leg,[76] and have not money enough in the end to buy him a wooden one?

Mar. Do anything but this thou doest. Empty
Old receptacles, or common sewers, of filth;
Serve by indenture to the common hangman:
Any of these ways are yet better than this;
For what thou professest, a baboon, could he speak,
Would own a name too dear.— Oh, that the gods
Would safely deliver me from this place!—
Here, here's gold for thee.
If that thy master would gain by me,
Proclaim that I can sing, weave, sew, and dance,
With other virtues, which I'll keep from boast;
And I will undertake all these to teach.
I doubt not but this populous city will
Yield many scholars.

Boult. But can you teach all this you speak of?

Mar. Prove that I cannot, take me home again.

Boult. Well, I will see what I can do for thee: if I can place thee, I will.

Mar. But amongst honest women.

Boult. Faith, my acquaintance lies little amongst them. But since my master and mistress have bought you, there's no going but by their consent: therefore I will make them acquainted with your purpose, and I doubt not but I shall find them tractable enough. Come, I'll do for thee what I can; come your ways. [*Exeunt.*

75. *Clear.* Sometimes, as here, used by Shakespeare to express 'pure,' 'immaculate,' 'innocent.' See Note 22, Act iv., "Timon of Athens."

76. *Go to the wars, would you? where a man may serve, &c.* The pungent morsel of satire contained in this speech smacks genuinely of Shakespeare's spicery.

ACT V.

Enter GOWER.

Gow. Marina thus the brothel 'scapes, and chances
Into an honest house, our story says.
She sings like one immortal, and she dances
As goddess-like to her admirèd lays;
Deep clerks she dumbs;[1] and with her neeld composes[2]
Nature's own shape, of bud, bird, branch, or berry,
That even her art sisters the natural roses;
Her inkle,[3] silk, twin with the rubied cherry:[4]
That pupils lacks she none of noble race,
Who pour their bounty on her; and her gain
She gives the cursèd bawd. Here we her place;
And to her father turn our thoughts again,
Where we left him, on the sea. We there him lost;
Whence, driven before the winds,[5] he is arriv'd
Here where his daughter dwells; and on this coast
Suppose him now at anchor. The city striv'd
God Neptune's annual feast to keep: from whence
Lysimachus our Tyrian ship espies,
His banners sable,[6] trimm'd with rich expense;
And to him in his barge with fervour hies.
In your supposing once more put your sight
Of heavy Pericles;[7] think this his barque:
Where what is done in action, more, if might,
Shall be discover'd;[8] please you, sit, and hark.
[*Exit.*

SCENE I.—*On board* PERICLES' *ship, off* MYTILENE. *A pavilion on deck, with a curtain before it;* PERICLES *within it, reclined on a couch. A barge lying beside the Tyrian vessel.*

Enter two Sailors, *one belonging to the Tyrian vessel, the other to the barge.*

Tyr. Sail. [*To Myt.* Sail.] Where 's the Lord Helicanus? he can resolve you.
Oh, here he is.—

Enter HELICANUS.

Sir, there 's a barge put off from Mytilene,
And in it is Lysimachus the governor,
Who craves to come aboard. What is your will?

Hel. That he have his. Call up some gentlemen.

Tyr. Sail. Ho, gentlemen! my lord calls.

Enter two or three Gentlemen.

First Gent. Doth your lordship call?

Hel. Gentlemen,
There is some of worth would come aboard; I pray,
Greet him fairly.[9]
[*The* Gentlemen *and the two* Sailors *descend, and go on board the barge.*

---

1. *Deep clerks she dumbs.* This phrase serves to elucidate the one referred to in Note 49, Act iv., as explained by us; since "deep clerks she dumbs" signifies 'profoundly learned men she *causes to* seem dumb in comparison with her fluent proficiency,' or 'well-read persons she *causes to* remain contentedly silent when she speaks.' "Dumbs" is an expressive verb framed from an adjective, and here used for 'silences,' or 'causes to be silent,' as "dumb'd" is used for 'silenced' or 'rendered inaudible' in the passage referred to in Note 99, Act i., "Antony and Cleopatra."

2. *With her neeld composes.* The first three Quartos print 'neele' here; the rest 'needle.' See Note 7, Act iv.

3. *Inkle.* This was a name for 'tape' (see Note 98, Act iv., "Winter's Tale"); but it also meant a narrow flexible fabric of silk or worsted, like what is modernly called 'braid.' This kind of "inkle" was anciently used in embroidery; as braid is sometimes introduced now-a-days into particular kinds of embroidered works. We have been thus minute in explaining this point, because Steevens remarks, "It will not easily be discovered how Marina could work such resemblances of nature with tape."

4. *Twin with the rubied cherry.* The old copies give 'twine' instead of "twin." Malone's correction; shown to be right by the context of the word "sisters" in the previous line.

5. *We there him lost; whence, driven, &c.* This is Malone's alteration of the first Quarto reading, which gives 'left' for "lost," and 'where' for "whence;" while the rest of the old copies give these two lines as follow:—

> 'Where we left him at sea, tumbled and tost,
> And driuen before the winde, he is arriude.'

6. *His banners sable.* It has been proposed to change "his" to 'her,' or to accept "his" as used for 'its;' but it may be that "his banners" means "Pericles' banners."

7. *In your supposing once more put your sight of heavy Pericles.* 'Once more place what you behold of the melancholy Pericles under the influence of your imagination.'

8. *Where what is done in action, more, if might, shall be discover'd.* 'Where all that may be displayed in action (and more, if it were possible, should be shown) shall be exhibited.' This is one of the many apologies for the then inadequacy of stage representation which occur in Shakespeare's chorus-speeches. See Note 71, Act v., "Henry V.," and Note 5, Prologue, "Henry VIII." He at once confesses his consciousness of defective theatrical means, and appeals to the poetical and intellectual faculties of his audience as the best mode of supplying the acknowledged defect.

9. *There is some of worth . . . . . greet him fairly.* This is the reading of the three first Quartos; while the rest of the old copies give 'them' instead of "him." It seems probable that the three earlier Quartos are right: because Helicanus has

Enter, from thence, LYSIMACHUS *and* Lords; *with the* Gentlemen *and the two* Sailors.

Tyr. Sail. Sir,
This is the man that can, in aught you would,
Resolve you.[10]

Lys. Hail, reverend sir! the gods preserve you!

Hel. And you, sir, to outlive[11] the age I am,
And die as I would do.

Lys. You wish me well.
Being on shore, honouring of Neptune's triumphs,
Seeing this goodly vessel ride before us,
I made to it, to know of whence you are.

Hel. First, what is your place?

Lys. I am the governor
Of this place you lie before.

Hel. Sir,
Our vessel is of Tyre, in it the king;
A man who for this three months hath not spoken
To any one, nor taken sustenance
But to prorogue[12] his grief.

Lys. Upon what ground is his distemperature?

Hel. 'Twould be too tedious to repeat;
But the main grief springs from the loss
Of a beloved daughter and a wife.

Lys. May we not see him?

Hel. You may;
But bootless is your sight,— he will not speak
To any.

Lys. Yet let me obtain my wish.

Hel. Behold him. [PERICLES *discovered.*][13]
This was a goodly person,
Till the disaster that, one mortal night,[14]
Drove him to this.

Lys. Sir king, all hail! the gods preserve you!
Hail, royal sir!

Hel. It is in vain; he will not speak to you.

First Lord. Sir,
We have a maid in Mytilen, I durst wager,
Would win some words of him.

Lys. 'Tis well bethought.
She, questionless, with her sweet harmony
And other choice attractions, would allure,
And make a battery through his deafen'd[15] parts,
Which now are midway stopp'd:
She is all happy as the fair'st of all,[16]
And, with her fellow maids, is now[17] upon
The leafy shelter[18] that abuts against
The island's side.

[*Whispers* First Lord; *who goes off in the barge of* LYSIMACHUS.

Hel. Sure, all's effectless;[19] yet nothing we'll omit
That bears recovery's name. But, since your kindness
We have stretch'd thus far, let us beseech you
That for our gold we may provision have,
Wherein we are not destitute for want,
But weary for the staleness.

Lys. Oh, sir, a courtesy,
Which if we should deny, the most just gods
For every graff would send a caterpillar,
And so afflict our province.[20]—Yet once more
Let me entreat to know at large the cause
Of your king's sorrow.

Hel. Sit, sir, I will recount it to you:—
But, see, I am prevented.

Re-enter, from the barge, First Lord, *with* MARINA, *and a young* Lady.

Lys. Oh, here is
The lady that I sent for.—Welcome, fair one!—
Is 't not a goodly presence?[21]

Hel. 'She 's a gallant lady.

Lys. She 's such a one, that, were I well assur'd
Came of a gentle kind and noble stock,
I'd wish no better choice, and think me rarely wed.—
Fair one, all goodness that consists in bounty[22]

---

heard but of one person, "Lysimachus the governor, who craves to come aboard;" and because "some" was occasionally used formerly to express 'some one' or 'some person.' In Heywood's "Fortune by Land and Sea," there occurs a passage exemplifying this:—

"Besides a sudden noise
Of *some* that swiftly ran towards your fields:
Make haste; 'twas now; *he* cannot be far off."

10. *Resolve you.* 'Satisfy you,' 'give you the information you seek.' See Note 87, Act ii.

11. *And you, sir, to outlive.* The old copies omit "sir." Inserted by Malone.

12. *Prorogue.* 'Linger out the period of,' 'protract the wearisome duration of.' See Note 7, Act ii., "Antony and Cleopatra."

13. [*Pericles discovered.*] There is no stage-direction here in the old copies; but the words "Behold him" denote that we must imagine the withdrawal of a curtain or some such expedient as the one adopted at the words, "Here she lies," according to the explanation we have given in Note 41, Act iii. The ancient narratives describe him as remaining in the cabin of his ship.

14. *One mortal night.* The old copies misprint 'wight' for "night." Malone's correction. "Mortal" here has the sense of 'deadly,' 'fatal.' See Note 68, Act ii., "Coriolanus."

15. *Deafen'd.* The old copies give 'defend' and 'defended' instead of "deafen'd." Malone's correction.

16. *She is all happy as the fair'st of all.* 'She is as entirely and happily graced as the fairest of all women.'

17. *And, with her fellow maids, is now.* The old copies omit "with" and "is" in this line. Malone supplied these two words.

18. *Upon the leafy shelter.* 'Upon the leafy and sheltered spot.

19. *Sure, all's effectless.* Here the old copies give 'all' instead of "all's." Malone's correction.

20. *And so afflict our province.* The old copies have 'inflict' for "afflict." Malone's suggested correction.

21. *Presence.* The old copies misprint 'present' for "presence." Malone's emendation.

22. *Bounty.* This is Steevens's suggested substitution for the word in the old copies—'beauty.'



Lysimachus. See, she will speak to him.

Act V. Scene I.

Expect even here, where is a kingly patient:
If that thy prosperous and artificial feat[23]
Can draw him but to answer thee in aught,
Thy sacred physic shall receive such pay
As thy desires can wish.

Mar. Sir, I will use
My utmost skill in his recovery,
Provided
That none but I and my companion maid
Be suffer'd to come near him.

Lys. Come, let us leave her;
And the gods make her prosperous!

[MARINA *sings.*[24]

Lys. Mark'd he your music?

23. *Feat.* The old copies print 'fate' instead of "feat;" an emendation proposed by Dr. Percy. In Gower's penultimate chorus-speech the word "feats" is used to express 'enacted revels,' 'graceful performances;' so that "prosperous and artificial feat" is probably here employed to signify 'felicitous accomplishment,' 'gracefully and skilfully performed deed.'

24. *Marina sings.* The stage direction in the old copies is, "*The song;*" and, as often was the case in the old dramas, the indication as to what was the special song introduced is left thus vaguely stated. So, in the "First Part Henry IV.," Act iii., sc. 1, where Lady Mortimer sings, the Folio gives a stage direction thus: "Heere the Lady sings a Welsh song;" and in "Julius Cæsar," Act iv., sc. 3, where Lucius touches his instrument at his master's bidding, the stage direction in the Folio is, "Musicke, and a song." This gave the performer an opportunity of introducing whatever favourite air and words might be best suited either to his own powers or to the taste of his audience; and it may have been that in the present instance the song was left to the choice of the stage Marina. Nevertheless, it is probable that she was intended to sing a set of verses that appear in Wilkins's novel founded on this play, and which verses differ little from those given in Twine's translation from the "Gesta Romanorum." They describe the singer's having fallen into evil hands, but as having preserved her innocence intact; her desiring to find her parents, who are of kingly race; her determination to bear cheerfully her present low estate, and her confidence in Divine power to send her a happier future.

Mar. No, nor look'd on us.
Lys. See, she will speak to him.
Mar. Hail, sir! my lord, lend ear.
Per. H'm? ha?
Mar. I am a maid,
My lord, that ne'er before invited eyes,
But have been gaz'd on like a comet: she speaks,
My lord, that, may be, hath endur'd a grief
Might equal yours, if both were justly weigh'd.
Though wayward fortune did malign my state,
My derivation was from ancestors
Who stood equivalent with mighty kings:
But time hath rooted out my parentage,
And to the world and awkward[25] casualties
Bound me in servitude.—[*Aside.*] I will desist;
But there is something glows upon my cheek,
And whispers in mine ear, "Go not till he speak."
Per. My fortunes—parentage—good parentage—
To equal mine!—was it not thus? what say you?
Mar. I said, my lord, if you did know my parentage,
You would not do me violence.[26]
Per. I do think so.—Pray you, turn your eyes upon me.
You are like something that[27]—What country-woman?
Here of these shores?
Mar. No, nor of any shores:[28]
Yet I was mortally brought forth, and am
No other than I appear.
Per. I am great with woe, and shall deliver weeping.
My dearest wife was like this maid, and such a one
My daughter might have been: my queen's square brows;
Her stature to an inch; as wand-like straight;
As silver-voic'd; her eyes as jewel-like,
And cas'd as richly;[29] in pace another Juno;
Who starves the ears she feeds, and makes them hungry,
The more she gives them speech.—Where do you live?
Mar. Where I am but a stranger: from the deck
You may discern the place.
Per. Where were you bred?
And how achiev'd you these endowments, which
You make more rich to owe?[30]
Mar. Should I tell my history, 'twould seem
Like lies disdain'd in the reporting.
Per. Pr'ythee, speak:
Falseness cannot come from thee: for thou look'st
Modest as Justice, and thou seem'st a palace
For the crown'd Truth to dwell in: I will believe thee,
And make my senses credit thy relation
To points that seem impossible; for thou look'st
Like one I lov'd indeed.[31] What were thy friends
Didst thou not say, when I did push thee back
(Which was when I perceiv'd thee), that thou cam'st

25. *Awkward.* 'Adverse,' 'unpropitious,' 'calamitous.' See Note 64, Act iii., "Second Part Henry VI."

26. *You would not do me violence.* Marina refers to the repulse with which Pericles has met her first approaches, and to which he himself afterwards alludes:—"Didst thou not say, when I did *push thee back* (which was when I first perceiv'd thee), that thou," &c. There is here an example of one of those judicious modifications of points derived by Shakespeare from original sources which we indicated in Notes 52 and 71, Act iii. of the present play. Both in the "Confessio Amantis," and in Twine's translation of the Latin story, the disconsolate prince is represented as *striking* the unknown maiden when she first accosts him; but our poet, with his usual discriminative sense of what is dramatically befitting, qualifies this extreme proceeding by making Pericles put Marina aside with a gesture of impatient rejection.

27. *You are like something that—* Here we have indubitable and unmistakable Shakespeare. The half unconscious few first muttered words, in vacant reply, "I do think so" (reminding us of Lear himself in the very words he utters before his last and death speech); the instinctive yearning to have his daughter's look meet his, and to feel her eyes resting upon his face, "Pray you turn your eyes upon me;" the imperfectly-uttered broken sentence, "You are like something that—" telling how the stricken thoughts revert to the countenance of his dead wife, all irresistibly come home to our heart as indisputably Shakespeare's, and Shakespeare's only. See, in confirmation, the passage referred to in Note 25, Act v., "Winter's Tale."

28. *Here of these shores? No, nor of any shores.* The honour of this unquestionably true correction (the old copies misprinting 'shewes' for "shores" here) belongs to the Earl of Charlemont, who suggested it to Malone. There is gratification in the thought that to discover a right reading of a passage in our prince of poets adds a gem to an earl's coronet, and that noblemen have felt the reflected lustre cast upon themselves by throwing light upon a sentence in his pages. Peers as well as private gentlemen, lords as well as commoners, have enrolled themselves among the band of his annotators, proud of the distinction acquired, and eager to secure it to themselves; while even royalty itself has deemed it a privilege to contribute towards Shakespearian commentary. See Note 47, Act v., "Third Part Henry VI."

29. *Her eyes as jewel-like, and cas'd as richly.* This touch of inherited resemblance, the daughter possessing her mother's gem-bright eyes and golden eyelashes, is thoroughly in accordance with Shakespeare's dramatic art. See Note 101, Act v., "Cymbeline;" and Note 70, Act iii. of the present play.

30. *These endowments, which you make more rich to owe.* 'These endowments, which you render more valuable by your possessing,' or 'to which you give additional value by their being in your possession.' The present sentence is but another form of the elegantly complimentary phraseology explained in Note 86, Act i., "Timon of Athens."

31. *For thou look'st like one I lov'd indeed.* The beauty of the poetical imagery in this fervent address, together with the simply yet intensely worded effusion at its close; the conviction of pure virgin truth in the unrecognised daughter that stands before him, inspired by her own transparent looks, which are but a reflex of those which belonged to her mother and his lost wife; the blended present impression and past memory struggling in the father and husband's heart, producing this passionate outburst of spontaneous credence, are all conceived and expressed in Shakespeare's own transcendant style.

From good descending?
Mar. So indeed I did.
Per. Report thy parentage. I think thou said'st
Thou hadst been toss'd from wrong to injury,
And that thou thought'st thy griefs might equal mine,
If both were open'd.
Mar. Some such thing
I said, and said no more but what my thoughts
Did warrant me was likely.
Per. Tell thy story;
If thine consider'd prove the thousandth part
Of my endurance, thou art a man, and I
Have suffer'd like a girl: yet thou dost look
Like Patience gazing on kings' graves, and smiling
Extremity out of act.[32] What were thy friends?
How lost thou them? Thy name,[33] my most kind virgin?
Recount, I do beseech thee: come, sit by me.
Mar. My name is Marina.
Per. Oh, I am mock'd,
And thou by some incensèd god sent hither
To make the world to laugh at me.
Mar. Patience, good sir,
Or here I'll cease.
Per. Nay, I'll be patient.
Thou little know'st how thou dost startle me,
To call thyself Marina.
Mar. The name
Was given me by one that had some power,—
My father, and a king.
Per. How! a king's daughter?
And call'd Marina?
Mar. You said you would believe me;
But, not to be a troubler of your peace,
I will end here.
Per. But are you flesh and blood?
Have you a working pulse? and are no fairy?
Motion?[34]—Well; speak on. Where were you born?
And wherefore call'd Marina?
Mar. Call'd Marina
For I was born at sea.[35]
Per. At sea! what mother?
Mar. My mother was the daughter of a king;
Who died the minute I was born,[36]
As my good nurse Lychorida hath oft
Deliver'd weeping.
Per. Oh, stop there a little!—
[*Aside.*] This is the rarest dream that e'er dull sleep
Did mock sad fools withal: this cannot be:
My daughter's buried.[37]—[*Aloud.*] Well:—where were you bred?
I'll hear you more, to the bottom of your story,
And never interrupt you.
Mar. You scorn to believe me,[38] 'twere best I did give o'er.
Per. I will believe you by the syllable
Of what you shall deliver.[39] Yet, give me leave:—
How came you in these parts? where were you bred?
Mar. The king my father did in Tharsus leave me;
Till cruel Cleon, with his wicked wife,
Did seek to murder me: and having woo'd
A villain to attempt it, who having drawn to do't,[40]
A crew of pirates came and rescu'd me;

32. *Smiling extremity out of act.* 'Disarming calamity by meek and smiling gentleness.' "Extremity" is here personified; but it is used in the present passage, as in the one explained in Note 53, Act v., "King Lear," to express the extreme of calamitous infliction and suffering.

33. *How lost thou them? Thy name.* The old copies print 'How lost thou thy name?' Malone inserted "them," dividing the sentence as given in our text, and as evidently intended by the author.

34. *And are no fairy? Motion?* This passage has been variously punctuated and variously interpreted by different editors. We adopt the punctuation of the early Folio copies, and believe "no" before "fairy" to be elliptically understood as repeated before "Motion;" thus taking "motion" to be used in its sense of 'puppet,' 'doll-like representative of womanhood,' 'daintily-made image of humanity.' See Note 10, Act ii., "Two Gentlemen of Verona."

35. *Call'd Marina for I was born at sea.* "For" is here used in the sense of 'because.' See Note 74, Act iii.

36. *My mother was the daughter of a king; who died, &c.* The manner in which "who" is here used affords an instance of Shakespeare's occasional mode of employing a relative pronoun in reference to a not immediately preceding antecedent; since here "who" relates to "my mother" and "the daughter," not to "king." See Note 107, Act ii., "All's Well."

37. *My daughter's buried.* Here the old copies print 'daughter,' instead of "daughter's." Steevens's correction. See Note 19 of the present Act, in which a similar typographical error is pointed out.

38. *You scorn to believe me.* The old copies give 'You scorn, beleeue me.' Malone altered to 'You'll scarce believe me,' observing that Pericles had expressed *no scorn* in the preceding speech: but to Marina his pausing and muttering to himself, and then bidding her resume, and he will hear her without interruption, may seem to imply a scornful toleration of her story, as listening to it yet doubting it. When we prepared our edition for New York we believed that the old text might stand, if a colon were placed after "scorn:" but since then, on re-considering the words in connection with those used by Pericles in reply, we have adopted Mr. Staunton's correction, "You scorn to believe me."

39. *I will believe you by the syllable of what you shall deliver.* 'I will believe every syllable of what you may tell me.'

40. *A villain to attempt it, who having drawn to do't.* This line is so defective in metre, and the construction of the whole passage is so awkward, that we think it very likely this is one of the many, many instances of erroneous printing in the old copies of the present play. It seems to us probable that originally the line was written thus—'A villain to attempt it, he being drawn,' since the expression 'being drawn' would accord well with a phrase elsewhere used by Shakespeare. See Note 29, Act ii., "Tempest."

Brought me to Mytilene. But, good sir,
Whither will you have me? Why do you weep?
It may be,
You think me an impostor: no, good faith;
I am the daughter to King Pericles,
If good King Pericles be.
Per. Ho, Helicanus!
Hel. Calls my lord?
Per. Thou art a grave and noble counsellor,
Most wise in general: tell me, if thou canst,
What this maid is, or what is like to be,
That thus hath made me weep?
Hel. I know not; but
Here is the regent, sir, of Mytilene
Speaks nobly of her.
Lys. She would never tell[41]
Her parentage; being demanded that,
She would sit still and weep.
Per. O Helicanus, strike me, honour'd sir;
Give me a gash, put me to present pain;
Lest this great sea of joys rushing upon me
O'erbear the shores of my mortality,
And drown me with their sweetness.—Oh, come hither,
Thou that begett'st him that did thee beget;
Thou that wast born at sea, buried at Tharsus,
And found at sea again!—O Helicanus,
Down on thy knees, thank the holy gods as loud
As thunder threatens us: this is Marina.—
What was thy mother's name? tell me but that,
For truth can never be confirm'd enough,
Though doubts did ever sleep.[42]
Mar. First, sir, I pray,
What is your title?
Per. I am Pericles of Tyre: but tell me now
My drown'd queen's name,—as in the rest you said
Thou hast been godlike perfect,—the heir of kingdoms,
And another life to Pericles thy father.[43]
Mar. Is it no more to be your daughter than
To say my mother's name was Thaisa?
Thaisa was my mother, who did end
The minute I began.
[*Throws herself at his feet.*
Per. Now, blessing on thee! rise; thou art my child.—
Give me fresh garments.—Mine own, Helicanus,—
She is not dead at Tharsus, as she should have been,
By savage Cleon: she shall tell thee all;
When thou shalt kneel, and justify in knowledge
She is thy very princess.—Who is this?
Hel. Sir, 'tis the governor of Mytilene,
Who, hearing of your melancholy state,
Did come to see you.
Per. I embrace you.—
Give me my robes.—I am wild in my beholding.—
Oh, heavens bless my girl!—But, hark, what music?—
Tell Helicanus, my Marina, tell him
O'er, point by point, for yet he seems to douht,
How sure you are my daughter.—But, what music?
Hel. My lord, I hear none.
Per. None?
The music of the spheres!—List, my Marina.
Lys. It is not good to cross him; give him way.
Per. Rarest sounds! Do ye not hear?
Lys. Music? My lord, I hear[44]—
Per. Most heavenly music!
It nips me unto listening, and thick slumber
Hangs upon mine eyes: let me rest. [*Sleeps.*
Lys. A pillow for his head:[45]—
So, leave him all.—Well, my companion friends,

41. *She would never tell.* The old copies give 'She never would tell.' Steevens made the required transposition.

42. *Though doubts did ever sleep.* 'Though nothing occurred to awaken doubts.'

43. *And another life to Pericles thy father.* The old copies here give 'like' instead of "life" (Mason's proposed correction), as they do in another passage a little farther on in the present play. See Note 46 of this Act. The line in Pericles' previous speech, "Thou that begett'st him that did thee beget," serves to show that "life" is in every probability the true reading here; and also "thou that begett'st" and "thou that wast born" give token that 'thou' is elliptically understood before "the heir of kingdoms."

44. *Music? My lord, I hear—* In some modern editions the word "music" has been removed from the text and put into the margin as a stage direction; but, to our thinking, this is literalising a poetical passage. It appears to us that Shakespeare intended the "music" to which Pericles so repeatedly refers to be a purely visionary music, the spiritual echo of his own harmonious condition of soul, which is tuned to rapture by the recent recovery of his supposed dead child. Lysimachus, fulfilling his own injunction to "give him way" by humouring this fancied hearing of "rarest sounds," repeats the word "music?" questioningly; adding words that shall calm the prince by letting him suppose that others besides himself hear the divine strains which fill his senses thus lullingly. A significant confirmation of our opinion that Shakespeare intended no stage introduction of music here, is contained in the fact that there is no mention whatever of music at this juncture in Wilkins's novel founded upon the present play.

45. *A pillow for his head.* It was suggested by Malone that this speech belongs to Marina; and he points out that the expression "companion friends" (which he suggests should be altered to 'companion friend') tallies with Marina's having spoken of the young lady who accompanies her on board Pericles' ship as "my companion maid." But though there is plausibility in the suggestion, we think the whole tone of the speech shows it rather to pertain to Lysimachus. There is the tone of command and direction more suitable to the Governor of Mitylene than to the young girl Marina, princess though she be; and there is the unassured conviction implied in the line, "*if* this but answer to my just belief," which rather befits the admirer of Marina than Marina herself, who is thoroughly aware that she is none other than Pericles' own daughter.



Gower. New joy wait on you! Here our play has ending.

Act V. Scene III.

If this but answer to my just belief,
I'll well remember you.

[*Exeunt all except* PERICLES.

SCENE II.—*The Same.*

PERICLES *on the deck, asleep;* DIANA *appearing to him in a vision.*

Dia. My temple stands in Ephesus: hie thee thither,
And do upon mine altar sacrifice.
There, when my maiden priests are met together,
Before the people all,
Reveal how thou at sea didst lose thy wife:
To mourn thy crosses, with thy daughter's, call,
And give them repetition to the life.[46]
Or perform my bidding, or thou liv'st in woe;
Do it, and happy;[47] by my silver bow!
Awake, and tell thy dream.

[DIANA *disappears.*

Per. Celestial Dian, goddess argentine,[48]
I will obey thee.—Helicanus!

Enter HELICANUS, LYSIMACHUS, *and* MARINA.

Hel. Sir?

Per. My purpose was for Tharsus, there to strike
The inhospitable Cleon; but I am
For other service first: toward Ephesus
Turn our blown sails; eftsoons[49] I'll tell thee why.—

[*To* LYS.] Shall we refresh us, sir,[50] upon your shore,
And give you gold for such provision
As our intents will need?

Lys. Sir,
With all my heart; and, when you come ashore,
I have another suit.[51]

Per. You shall prevail,
Were it to woo my daughter; for it seems
You have been noble towards her.[52]

Lys. Sir, lend me your arm.

Per. Come, my Marina. [*Exeunt.*

Enter GOWER, *before the Temple of* DIANA *at* EPHESUS.

Gow. Now our sands are almost run;
More a little, and then dumb.[53]
This, as my last boon,[54] give me,—
For such kindness must relieve me,—
That you aptly will suppose
What pageantry, what feats, what shows
What minstrelsy, and pretty din,
The regent made in Mitylin,
To greet the king. So he thriv'd,
That he is promis'd to be wiv'd
To fair Marina; but in no wise
Till he had done his sacrifice,[55]
As Dian bade: whereto being bound,
The interim, pray you, all confound.[56]
In feather'd briefness sails are fill'd,

46. *Give them repetition to the life.* The old copies misprint 'like' for "life." Malone's correction; which is not only shown to be right by the rhyme, but by the sense of the passage. "To the life" (an idiomatic expression, signifying 'with life-like precision of truth,' 'with vitality of perfect resemblance'—as we say, 'that portrait is done *to the life*,' or 'that character is acted *to the life*') is used by Shakespeare in another passage, which tends to prove that he employed it here. In "Coriolanus," Act iii., sc. 2, the son of Volumnia says to her, "You have put me now to such a part, which never I shall discharge *to the life*."

47. *Do it, and happy.* "Thou liv'st" before "in woe" allows 'thou liv'st' to be elliptically understood as repeated before "happy." For instances of similar construction, see Note 68, Act iv. of this play.

48. *Goddess argentine.* 'Deity of the silver moon.' Lord Charlemont pointed out to Malone that in the language of alchemy, which was well understood when the present play was written, Luna or Diana means *silver* or *argent*, as *sol* means *gold* or *or*.

49. *Eftsoons.* Another of the many antique words used in this play. "Eftsoons" is an old expression, signifying 'very soon,' 'forthwith,' 'immediately.'

50. *Shall we refresh us, sir.* Such a point of nature as the suddenly awakened desire for food upon the revival of joy in a bosom previously given up to affliction, was not likely to escape the notice or omit being notified by our supreme dramatist. It has been remarked by observers of humanity from time immemorial; and there is a striking instance recorded by Leigh Hunt, in his beautifully told verse-story of "Mahmoud," where the Sultan-father's heart, relieved from the intolerable burden of fear that it was his own son who had committed the deed of wrong which he had come to avenge, calls for wine and meat:

> "And when he had *refresh'd* his noble heart,
> He bade his host be blest, and rose up to depart."

51. *I have another suit.* The old copies give 'sleight' for "suit." Malone made the emendation.

52. *For it seems you have been noble towards her.* Here is one of those passages, instances of which we have pointed out (see Note 90, Act v., "Cymbeline"), where our dramatist judiciously allows certain particulars to be taken for granted. There has been nothing in the dialogue during this last scene on board Pericles' ship to inform the king that Lysimachus had behaved nobly towards Marina; nevertheless, since the readers or spectators know it to have been the case, Shakespeare allows it to be thus alluded to as an assumed circumstance.

53. *And then dumb.* 'And then I shall be silent' The old copies print 'dum' for "dumb," and for which Rowe substituted 'done;' but the rhyme of "run" and "dumb" is not worse than many that occur in these chorus-speeches. See Note 11, Act ii.

54. *This, as my last boon.* "As" was omitted in the old copies, and supplied by Steevens.

55. *So he thriv'd, that he . . . . till he had done his sacrifice.* The mode in which "he" is first applied to Lysimachus and afterwards to Pericles in this passage accords with Shakespeare's occasional practice when employing similar pronouns in reference to different persons in the same sentence. See Note 101, Act i., "Antony and Cleopatra."

56. *Confound.* 'Consume,' 'lose,' or 'spend,' by process of imagination. See Note 20, Act i., "Antony and Cleopatra."

And wishes fall out as they're will'd.
At Ephesus, the temple see,
Our king, and all his company.
That he can hither come so soon,
Is by your fancy's thankful boon.[57] [*Exit.*

SCENE III.—*The Temple of* DIANA *at* EPHESUS; THAISA *standing near the altar, as high priestess; a number of Virgins on each side*: CERIMON *and other Inhabitants of* EPHESUS *attending.*

Enter PERICLES, *with his train*; LYSIMACHUS, HELICANUS, MARINA, *and a* Lady.

Per. Hail, Dian! to perform thy just command,
I here confess myself the king of Tyre;
Who, frighted from my country, did wed
At Pentapolis the fair Thaisa.
At sea in childbed died she, but brought forth
A maid-child call'd Marina; who, oh, goddess,[58]
Wears yet thy silver livery.[59] She at Tharsus
Was nurs'd with Cleon; whom at fourteen years
He sought to murder: but her better stars
Brought her to Mitylene; 'gainst whose shore
Riding,[60] her fortunes brought the maid aboard us,
Where, by her own most clear remembrance, she
Made known herself my daughter.
Thai. Voice and favour![61]—
You are, you are—Oh, royal Pericles!—
[*She faints.*
Per. What means the woman?[62] she dies! help, gentlemen!
Cer. Noble sir,
If you have told Diana's altar true,
This is your wife.
Per. Reverend appearer, no;
I threw her o'erboard with these very arms.
Cer. Upon this coast, I warrant you.
Per. 'Tis most certain.
Cer. Look to the lady;—oh, she's but o'erjoy'd.—
Early one blustering morn[63] this lady was
Thrown upon this shore. I op'd the coffin,
Found there rich jewels; recover'd her, and plac'd her
Here in Diana's temple.
Per. May we see them?
Cer. Great sir, they shall be brought you to my house,
Whither I invite you.—Look, Thaisa is
Recover'd.
Thai. Oh, let me look!
If he be none of mine, my sanctity
Will to my sense bend no licentious ear,
But curb it, spite of seeing.—Oh, my lord,
Are you not Pericles?[64] Like him you speak,
Like him you are: did you not name a tempest,
A birth, and death?
Per. The voice of dead Thaisa!
Thai. That Thaisa am I, supposèd dead
And drown'd.[65]
Per. Immortal Dian!
Thai. Now I know you better.—
When we with tears parted Pentapolis,
The king my father gave you such a ring.
[*Points to his ring.*[66]

---

57. *Is by your fancy's thankful boon.* The old copies print 'Is by your fancies thankful doom;' Rowe giving "fancy's" instead of 'fancies,' and Steevens giving "boon" for 'doom.' Although we adopt these corrections on the supposition that the old copies are here typographically corrupt, as in so very many passages of the present play, we are by no means convinced that this is the case; since "soon" and 'doom' would be no faultier rhyme than others we have pointed out. See Note 53 of the present Act. "Thankful" is here used to express 'thankfully received.'

58. *Who, oh, goddess . . . . whom at fourteen years.* The old copies transpose "who" and "whom" in the present passage. Malone made the correction.

59. *Wears yet thy silver livery.* 'Still wears the pure white robes of an unmarried maiden;' Diana being the protecting goddess of virgins.

60. *'Gainst whose shore riding.* 'Against whose shore we riding at anchor.' One of the passages where Shakespeare allows a nominative to be elliptically understood. See Note 20, Act i., "Tempest."

61. *Favour.* 'Aspect,' 'countenance.' The present speech is one of Shakespeare's excellently written pieces of perfect impression in imperfect expression. How well it conveys the effect of the panting eagerness, the interrupted breath, the failing utterance, of one who swoons from emotion on hearing an unexpected revelation of happiness! See Note 16, Act iii., "Romeo and Juliet."

62. *What means the woman?* This is the reading of the latter old copies, while the three first Quartos give 'mum' instead of "woman." Mr. Collier made the plausible conjecture that 'mum' may have been a misprint for 'nun;' but as some of the old copies give the word "woman," we retain it as possibly that which was written by Shakespeare.

63. *Early one blustering morn.* The old copies give 'in' for "one." Malone's suggested correction.

64. *Oh, my lord, are you not Pericles?* Malone observes, "The similitude between this scene and the discovery in the last act of 'The Winter's Tale' will, I suppose, strike every reader." There is similitude, it is true, because a mutual recognition between wife, husband, and daughter is, in both cases, the subject; but mark with what strikingly characteristic difference our dramatist has depicted the scene: here, Thaisa is full of eager rapturous warmth and voluntarily proffered tokens of identification; while Hermione is reticent, self-contained, testifying in act only her return to her husband's affection. See Note 59, Act v., "Winter's Tale."

65. *Drown'd.* Formerly this word was sometimes, as here, used to express not destroyed by water, but submerged therein. Knolles, in his "History of the Turks," says, "Galleys might be *drowned* in the harbour with the great ordnance, before they could be rigged."

66. [*Points to his ring.*] There is no stage direction here given in the old copies. Malone inserted '*shows a ring*,' which has been usually adopted; but the one which we give demonstrates better that which we think the context shows—that it is a ring worn by Pericles which Thaisa alludes to, and which causes her to say, "Now I know you better."

Per. This, this: no more, you gods! your present kindness
Makes my past miseries sport: you shall do well,
That on the touching of her lips I may
Melt, and no more be seen.—Oh, come, be buried
A second time within these arms.
Mar. My heart
Leaps to be gone into my mother's bosom.
[*Kneels to* THAISA.
Per. Look, who kneels here! Flesh of thy flesh, Thaisa;
Thy burden at the sea, and call'd Marina
For she was yielded there.
Thai. Bless'd, and mine own!
Hel. Hail, madam, and my queen!
Thai. I know you not.
Per. You have heard me say, when I did fly from Tyre,
I left behind an ancient substitute:
Can you remember what I call'd the man?
I have nam'd him oft.
Thai. 'Twas Helicanus then.
Per. Still confirmation:
Embrace him, dear Thaisa; this is he.
Now do I long to hear how you were found;
How possibly preserv'd; and who to thank,
Besides the gods, for this great miracle.
Thai. Lord Cerimon, my lord; this man,
Through whom the gods have shown their power; that can
From first to last resolve you.[67]
Per. Reverend sir,
The gods can have no mortal officer
More like a god than you. Will you deliver
How this dead queen re-lives?
Cer. I will, my lord.
Beseech you, first go with me to my house,
Where shall be shown you all was found with her;
How she came placèd here in the temple;
No needful thing omitted.
Per. Pure Dian, bless thee for thy vision! I
Will offer night oblations to thee.—Thaisa,
This prince, the fair-betrothèd of your daughter,
Shall marry her at Pentapolis.—And now,
This ornament
Makes me look dismal[68] will I clip to form;
And what this fourteen years no razor touch'd,
To grace thy marriage-day, I'll beautify.
Thai. Lord Cerimon hath letters of good credit, sir,
My father's dead.
Per. Heavens make a star of him! Yet there, my queen,
We'll celebrate their nuptials, and ourselves
Will in that kingdom spend our following days:
Our son and daughter shall in Tyrus reign.—
Lord Cerimon, we do our longing stay
To hear the rest untold: sir, lead the way.
[*Exeunt.*

Enter GOWER.

Gow. In Antiochus and his daughter you have heard
Of monstrous lust the due and just reward:
In Pericles, his queen and daughter, seen[69]
(Although assail'd with fortune fierce and keen)
Virtue preserv'd from fell destruction's blast,[70]
Led on by heaven, and crown'd with joy at last:
In Helicanus may you well descry
A figure of truth, of faith, of loyalty:
In reverend Cerimon there well appears
The worth that learnèd charity aye wears:
For wicked Cleon and his wife, when fame
Had spread their cursèd deed, and honour'd name
Of Pericles, to rage the city turn,
That him and his they in his palace burn;[71]
The gods for murder seemèd so content
To punish them,[72]—although not done, but meant.
So, on your patience evermore attending,
New joy wait on you! Here our play has ending.
[*Exit.*

67. *Resolve you.* 'Satisfy you,' 'give you full information.' See Note 10 of this Act.

68. *This ornament makes me look dismal.* 'Which' is elliptically understood before "makes."

69. *In Pericles, his queen and daughter, seen.* "You have" before "heard" allows 'you have' to be elliptically understood as repeated before "seen." For an instance of similar construction, see Note 47 of this Act.

70. *Virtue preserv'd from fell destruction's blast.* The old copies give 'preferd' and 'preferred' instead of "preserv'd." Malone's correction.

71. *To rage the city turn, that him and his they in his palace burn.* "The city" is here used as a collective noun, to express the united body of the citizens; and is therefore followed by the verb "turn" and the pronoun "they."

72. *To punish them.* The old copies omit "them." Malone made the correction.

CASSELL, PETTER, AND GALPIN, BELLE SAUVAGE WORKS, LONDON, E.C.

